REMIXING HERITAGE, A CASE STUDY IN THE APPLICATION OF STREET ART IN CULTURAL CAPITAL.

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Abstract

This paper presents the process of designing and implementing a street art festival as a means to create new cultural capital stemming from existing local heritage. Culture is a living organism, growing, evolving and mutating, just like life it has to be fostered and crosspollinated otherwise it withers and dies. Finding ways to reuse existing cultural capital in new creative ways and through emerging media is a strategy that acts complementarily to traditional conservation and stewardship. At the same time this process of standing on the shoulders of giants has to be undertaken with respect and humbleness, acknowledging its value. Through understanding it a new form that speaks to the issues and possibilities of today can be created.

The festival on which this case study reports took place on the island of Syros in the centre of the Aegean Sea. Syros provides unique opportunities due to the incredible amounts of cultural layers present. From the prehistoric settlements of Chalandriani and Kastri to the medieval fortress of Ano Syros to the Industrial heritage of modern Hermoupolis a living museum of human history emerges. The central aim of the festival was to collectively create a mural that draws from local history, traditions and everyday life. By appropriating it through a contemporary medium, a statement that local heritage does not belong in a Mausoleum is made. In order to appreciate local cultural capital, we have to interpret what it means today and how to respect the past while moving towards the future.

Keywords: *Street art; cultural heritage; street art festival;*

Introduction

This paper presents a case study of using design and street art to create new cultural capital based on existing heritage in the island of Syros, Greece. The motivation of this study is to create a new understanding of how new media, in this case street art, can create new cultural capital rooting from local heritage. The vehicle for this research through design is a street art festival, a structure that is staple in the field of street murals. A secondary goal of the investigation of how applying designedly methods to the organization planning an artistic happening can strengthen its ability to achieve its goals. Before producing cultural capital, It

is necessary to understand what constitutes local culture, heritage and how it is connected to notions of policy, sustainability and place. The theoretical underpinnings of cultural appropriation identify four discreet categories of actions that use existing heritage to create new cultural capital.

Design provides the tools to enable the visualization and communication of values in an explicit way. Additionally, it provides the research tools to reach the appropriate values and codes for an artistic happening, in this case a street art festival. The intersection of art and design is able to bring together the rational and the expressive in a way that strengthens each other's contribution. In addition, the adoption of participatory co-design methods has made design a catalyst for enabling the evolution of diffuse design capacity. (Manzini 2015) By fostering the creation of explicit designedly knowledge the ability of self-organized creative communities in achieving their goals is greatly increased.

The paper is organised in the following way: In the first section of the paper the ideas central to this process are presented and linked. In addition, these notions are discussed under the lenses of economy society and culture. In the second section the we attempt to capture the essence of the place and explain the process undertaken to embody this local character in the form of a street art festival. In the final section the conclusions and future directions of this, ongoing, doctoral research project are presented. The main academic contribution of this paper is a more robust understanding of how we can use new media that rarely are attuned with local cultures, to foster the emergence of new cultural capital rooted in heritage. Design as a holistic approach that can mediate different fields in a multidisciplinary fashion acts as the mortar in this process allowing us to move from managing culture to producing new cultural discourse through innovative ways of production.

Appropriating cultural capital

In this section the idea of approaching existing cultural heritage by appropriating it through a novel medium is presented. This leads up to the research question: "how we can create new cultural capital based on existing cultural heritage sustainably through new media?". To answer this question, we must first provide functional definitions for most of the terms used in the aforementioned research question. To better understand and frame the cultural approach of designing a street we need to bring forward four separate yet connected fields and notions. These are Heritage, Cultural capital, New media and Cultural appropriation.

Heritage is conceptualised in the way that ties together the past with the present (Graham 2002). Heritage is an essential part of identity of any society as the ingredients that make up cultural Heritage makes up the narrative of national or local cultural identity as it is the contemporary use of the past defined in the present. The process of selecting the aspects of local culture that will be selected is a deeply political one and at times can take freedoms with building these narratives as a means to a goal. An imaginary political community (Anderson 1983) is the one managing Heritage. "The present chooses Heritage from an imaginary past to used right now and selects what is to be disseminated to an imaginary future" (Ibid. 1983).

Heritage does not engage with studying the past directly, instead it focuses in ways that fragments of the past (artefacts, mythologies, folk culture etc) can become resources for the present. The contents representations and interpretations are selected to support specific directions. Thus, heritage is a notion that is contested in a variety of dimensions the main ones

being the temporal, the spatial, the cultural, the economic and the public-private. Graham et al. (2000) address these dimensions as scales in which the same objects can assume different meanings. So what becomes clear in this short analysis of heritage is that it is a mechanism that can increase the worth of whatever tangible or intangible pieces of past culture are deemed compatible with contemporary values and narratives.

Heritage within the modernist doctrine has become an economic force, promoting tourism, economic development and urban and rural gentrification. Heritage sites are, amongst other things, places of consumption due to their touristic nature (Sack 1992) This tourist focused approach to conservation freezes culture in an 'ideal' form to be witnessed by tourists visiting to experience sights like the Colosseum of Rome, the Great pyramids of Giza or the Acropolis of Athens. This superficial consumption of culture fails to offer sustainable strategies for managing culture. When taken to extremes the commodification of culture leads to trivialisation and the destruction of that which it was meant to protect.

Heritage is more than a means to the creation of new economic capital. A different direction more applicable to the approach undertaken in the context of this study is associated with cultural capital. Using heritage purely for the creation of financial capital leads to its homogenisation and the quest for ever bloated growth poses threats to its sustainability. Three conditions have to be addressed for the sustainability of heritage:

- The rates of use of renewable heritage must not exceed their rates of (re)generation.
- The rates if use of non-renewable physical heritage resources should not exceed the rate at which renewable substitutes are developed.
- The rates of pollution emission associated with heritage tourism should not exceed the assimilative capacity of the environment.
- (Graham 2002)

It is quintessential to add that heritage does more than creating economic capital. Historically it is an essential component in the creation of new cultural capital. Lowenthal has recognised four ways that confer social value to heritage. Firstly, heritage provides a sense of belonging within a spatial community that shares a common linear narrative that connects past present and future. Secondly, it provides continuity within these communities underlying the social development and evolution. Thirdly, heritage shapes the world around us, creating the need for erecting monuments that increase cultural status while creating a bridge from the past to the future and, finally, it encapsulates the idea of termination in the sense that what happened in the past has ended (Lowenthal 1996). In general, we can say that Heritage provides a wide array of socio-political functions such as familiarity, guidance, enrichment, escape and legitimation. In the sociological essay, "The Forms of Capital" (1985), Pierre Bourdieu identifies three categories of capital: Economic capital, Social capital and Cultural capital.

In the context of this study we chose to focus on the creation of cultural capital as a way towards a more sustainable way of development. Cultural capital functions as a social-relation within an economy of practices (system of exchange), and comprises all of the material and symbolic goods, without distinction, that society considers rare and worth seeking. As a social relation within a system of exchange, cultural capital includes the accumulated cultural knowledge that confers social status and power. (Harker 1999) In our view of the associations between Heritage, cultural capital and new media, in this case street art, something was missing. The spatial aspects of heritage pose an issue of ownership. Given that the participating artists would build cultural capital on heritage foreign to them the traditional

methods of cultural management felt inadequate. In order to avoid creating a 'cultural Frankenstein's monster' we turned to the notion of cultural appropriation.

Cultural appropriation, defined broadly as the use of a culture's symbols, artifacts, genres, rituals, or technologies by members of another culture, is inescapable when cultures come into contact, including virtual or representational contact. Cultural appropriation is also inescapably intertwined with cultural politics. It is involved in the assimilation and exploitation of marginalized and colonized cultures and in the survival of subordinated cultures and their resistance to dominant cultures.

Based on the range of literature addressing the topic, four categories of cultural appropriation have been identified (Wallis & Malm, 1984; Bakhtin, 1975;1981; Clifford, 1988; Goodwin & Gore, 1990; Ziff & Rao, 1997; Rogers 2006). Based on the assumptions identified above, these four categories can best be understood as naming the conditions (historical, social, political, cultural, and economic) under which acts of appropriation occur.

1. **Cultural exchange**: the reciprocal exchange of symbols, artifacts, rituals, genres, and/or technologies between cultures with roughly equal levels of power.

2. **Cultural dominance**: the use of elements of a dominant culture by members of a subordinated culture in a context in which the dominant culture has been imposed onto the subordinated culture, including appropriations that enact resistance.

3. **Cultural exploitation**: the appropriation of elements of a subordinated culture by a dominant culture without substantive reciprocity, permission, and/or compensation.

4. **Transculturation**: cultural elements created from and/or by multiple cultures, such that identification of a single originating culture is problematic, for example, multiple cultural appropriations structured in the dynamics of globalization and transnational capitalism creating hybrid forms.

The subject matter and the themes of the festival were already created through these processes. The contemporary cultural character of the island of Syros is a study in culture, history and archaeology on its own and as such we could not fathom to provide an analytical study. We will suffice in saying that the contemporary local culture is, in our view, a product of transculturation. As such the way to appropriate the local cultural heritage in the context of Stray Art festival was through the same way. Doing this with respect and humbleness is necessary in this process.

There are many different definitions for festivals, as well as many different manifestations around the world. In most cases, a festival is an organized set of special events within a specific cultural theme that takes place during a specific period, usually in a specific place, and brings together people sharing a mutual interest in the theme of the festival.

The theme of the festival varies and is often categorized according to its format, size or content (Getz, 2005). For example, by classifying them according to their form and publicity, the following categories can be seen: cultural events of art and entertainment, political and state events, business and trade events, educational and scientific events, sports and competition events, entertainment events etc. While according to the content they can also be divided into cultural, sporting and business events (Bowdin, 2006).

In most cases, the design of a festival starts with a simple and creative core idea that gradually develops. During the start-up stage, it often has a relaxed organization, allowing for flexible approaches, frequent changes, and the implementation of new ideas. Over time, as the festival evolves, novel elements are added to keep the audience engagement high and to attract new participants. Through the bibliography study, four key areas or stages can be

defined for organizing and successfully conducting such an event. These are management, financing, production and marketing.

Most festivals are originally planned and carried out by people passionate about a form of art and are mostly approached ad hoc. However, once the event has grown in both size and scope, it is necessary to apply professional management skills. These events are a powerful example of how a flexible organization can create 'value in use' (Edvardsson et al. 2005; Grönroos 2008) and implement innovative ideas. This type of organization can address different operational needs necessary for such a venture, including funding, participation, and communication. In the case of the Stray Art Festival, the contributors had previous knowledge of designedly and business methods, which gave an important advantage in its implementation.

Street Art is the central artistic core and motivation for the creation of the Stray Art Festival. A Street Art Festival is an event, is a means of reforming urban space for alternative activities beyond everyday life. The city is transformed into a landscape of experiences or a "standardized landscape of strategic planning" (O'Dell, 2005:16). During this transformation, Streets, buildings and other urban areas are temporarily called upon to help create a festive atmosphere. In this festive atmosphere, the use of creative talent and creativity in general, expressed through music, drawing, acting, dance, or other, more complex forms of expression, is an important means of approaching and attracting the audience.

By exploring the concept of creativity in detail, it is reflected in a general "creative turn" in society that can be traced in many different social and academic fields, such as literature, urban development, economics, aesthetics, theater, architecture and education (Richards & Wilson, 2007, Richards, 2011). Creativity can therefore be considered an attractive practice to stimulate the city with a number of economic, cultural and social results. The contribution of creativity in public sector development includes essentially three approaches, according to Campbell (2011): Creative Industries, Creative Cities and Creative Class.

This line of thought leads the bolstering of local creative capital thus creating a more desirable touristic product that is increasingly related to creativity on different levels. As tourism is in turn one of the most important players in economic development in the field of culture, its integration into business and the rise of creativity at personal and social level has influenced processes related to the production and consumption of Art (Van der Borg & Russo, 2005). Especially with the field of Street Art, many young professionals and enterprises have emerged in Greece during the last decade, exploiting economic tactics derived from abroad, such as festivals or street art tours, or by understanding and applying urban regeneration procedures.

Local governments know, or ought to be taught, how cultural events, and the creation of new cultural capital in general, can contribute to enhancing the image of a city. A festival, with connotations of sociability, playful mood, and conviviality provides a set of positive images that can support the "reconstruction" of the city's image. Adding the art factor, the images are further enhanced and available for use according to the requirements of the city's managerial/municipal authority. It is not surprising, therefore, that many cities use festivals as a sort of "quick fix" to correct their problematic image (Quinn, 2005: 932). Nevertheless, institutions tend to ignore the social value of the festivals and interpret them simply as vehicles for financial support or as simple solutions to city problems (Quinn, 2005: 927), recognizing them as investment opportunities for restructuring, regenerating and commercializing the city. This approach underlines the "practical" nature of the festivals as

they are presented as a means of creating jobs and catalyzing revitalization of urban - environmental regeneration. The idea that festivals attract tourists and investors, acting as a means of strengthening and promoting the city is central in the aforementioned approach. This perspective recognizes cultural happenings in general and festivals in particular as an adequate means to meet the strategic objectives of a new global trend in cultural policy. This trend is geared towards commercializing cities and turning them into 'magnets' of tourism, economic growth and urban regeneration.

In the preamble of 'Trespass' (2010), Sara and Mark Schiller argue that for the first time in history, a form of public art reaches such great scale as Street Art. For the first time in history, art and technology have such interdependent roles, shaping multidimensional artists: people who work simultaneously with various forms of art (drawing, photography, video, etc.), archiving their works, using computers and photocopiers to complete and reproduce their work, or to use the internet massively, to learn about Street Art, to exchange stories and experiences, questions and techniques, to see comments, admirers or critics of their work or the work of other artists (McCormick et al. 2010: 11).

Lee Bofkin estimates that the amount of active street artists nowadays is so great that the amount of Graffiti and Street Art produced every weekend is such that all the galleries on the planet could be filled weekly (Bofkin, 2014:8,10). The public urban areas and the increased concentration of population in major cities provide new entertainment opportunities (outdoor music and dance schools, outdoor workshops, leisure parks, etc.) and also have spaces for modern sporting activities such as skating, bmx or parkour. In conclusion, the evolution of public space to meet new needs has also contributed to the shaping of Street Art. Bofkin states that the beauty of Street Art lies in the fact that it manages to make the passer-by look at the spaces, not as they are, but as they could be. Buildings and spaces designed for totally different uses, or based on completely different specifications, acquire a diametrically opposed character and mutate through Street Art offering new stimuli to those who interact with them (Ibid, 2014: 6).

The multidimensional nature of the artist who operates in the public space includes multiple activities, since he can act simultaneously as a creator, curator, trainer, social activist, landscape architect, but also an expert in redevelopment projects, which enriches his professional identity. Often, he takes responsibility for implementing a public art project, together with other civil society organizations and social organizations, interacting with each other and co-shaping the result produced (Kousiappa, 2013).

There are many different ways to create a work of Street Art, either illegally or under legal assignment. In most cases a contractor will invite an artist to carry out a project. This contractor may be public or private, may be an organization or a company, a festival, a school or just a Street Art fan. The assignment can be done directly, or it may require consent between one or more stakeholders, such as a community or a neighborhood, club, manager, etc. Including the urban landscape in the artwork cannot be ruled out, after the collaboration of different sections of an organizational structure (eg the department of culture and the sports department of a municipality). The last example is very common in the city of Philadelphia in Pennsylvania.

Philadelphia murals often combine the redevelopment of the surrounding area with the art. For example, if there is a garden with flowers and shrubs in the area around the mural, then it is likely that the mural will act as an extension of reality: flowers and trees are painted on the wall and the line between the painted and the real begins to break. The first cases of

this kind of mixing were not planned, but now many plantings or gardening are followed by the creation of a mural and vice versa (Golden et al., 2002:67-70).

In cases that contractor of the murals is a festival, the distribution of the spaces and artists that will make them may have preceded them. Festivals are an example of an indirect assignment, since in most cases, if they do not have proprietary built surfaces to offer artists, they must obtain the necessary permits from the site where the works will be made.

Lovers of street Art, travel from country to country in order to attend the many different festivals, which in turn offer large amounts of profit to the host cities. More than seventy-five different events take place in over fifteen different countries, reflecting the social, political and economic impact of street art. Such major festivals such as "Roskilde", "Nuark", "Kosmopolite", "Poble Dub Sec" and "OFFF" have been held in Denmark, Norway, France and Spain respectively. One of the biggest events, however, is the "Meeting of Styles," created in 2001 in Germany, and has since traveled from continent to continent and is being conducted in different cities (Catz, 2013: 116). It has been held in Greece eight times and the last time it was in Athens in was June 2014. The biggest and one of the most famous festivals in Europe, judging by the number of visitors and the plethora of surfaces being painted, is 'See No Evil', organised since 2011 in the city of Bristol, England (Bofkin, 2014: 268). New Festivals on Street Art, or other involving different forms of art and entertainment, take place annually. In Greece, there have been popular festivals such as Street Art Festival Thessaloniki, Beach Street Festival on the island of Lesvos or Artwalk in the city of Patras.

What becomes clear in this section is the idea that culture is a living breathing thing owned by all of us and not a golden ideal set in stone. As such cultural management is a deeply political process. It is a process of selecting the parts of the past that are compatible with the needs of today's narrative. This means that new approaches that bring new life or new forms to existing cultural capital are necessary especially in an era of increased xenophobia and isolationism.

Street art and street art festivals can act as a platform of action that triggers the emergence of new capital rooted in tradition and locality creating authentic experiences that are worth travelling to a place to witness. They have the capacity to beautify our cities while raising issues of public and common space in a subversive manner restructuring our relationships with space. Finally, they are drivers of creativity proving a new canvas for creative people to fill. In the next section we will present a case study of a successful street art festival carried out on the island of Syros and tie its results to the theoretical state of the art presented here.

Case study

Identity of place

This section presents the ecosystem of cultural capital existing on the island of Syros. The island of Syros has an impressive variety of different layers of cultural capital. Being one of the first places to be settled in pre-history the findings in the archeological site of Chalandriani point to a highly evolved civilization for the time period (2700 -2500 BC) with relations with the island of Keros which is approximately 100 kilometers away. The location of the island of Syros made it a center of commerce and a crossroads of civilizations sitting between three continents Europe, Asia and Africa. The medieval settlement of Ano Syros is unique in the sense that during the beginning of the 8th century AD and mainly during the

13th the hill was settled. The island was not part of the Ottoman empire like most of Greece but part of the Dutchy of Naxos (Stefanou 2014). This shaped a unique mixture of Cycladic life and Catholicism. The neutrality and protection by a foreign force would later create the conditions that would enable refugees fleeing from Ottoman retaliation beginning with the Greek revolution of 1821 would later create the development of Ermoupolis. This city is the first European city in the Balkans and the Ottoman eastern Mediterranean (Stefanou 2015). It is a city mostly populated by Greek orthodox residents and complying with the principles of Romantic Classicism (Abelas 1998). In short, throughout time, Syros has been a multicultural society that is open to new ideas and the import of novel cultural capital.

Values and vision

The Stray Art Festival began to be created at the beginning of the year 2016 by the author in collaboration with the graduate of the department, Nadia Papafetimiou, with her diploma thesis titled "Design Services: Organizing Alternative festivals of street art ", this was the first, theoretical pulse of what would become Stray Art. Although the efforts of the team that was created did not bear fruits, the establishment of a new group in January 2017 has succeeded in achieving the vision for the creation of this festival.

The undertaking of the festival exists within the doctoral project the Author that aims to explore the extent and depth of interaction and cross pollination between Street Art and Design. The main research question and one of the main objectives of this research is the study of cases where designerly theories, methodologies and techniques can be used to contribute to the development of processes and works of street art. In this respect, the Stray Art Festival was an ideal case, as many Designers and Design students were ready to work for this, and many questions and ideas found a suitable testing grounds to respond and develop.

The findings of the state of the art told us that, for the most part, Greek and foreign festivals share some common features. One of these is the name, most are called Street Art Festivals, accompanied by the name of the city or the area where they are taking place, such as the well-known Street Art Festival Thessaloniki, in the homonymous city of Greece. The organizing team aimed at diversification. This differentiation does not focus solely on the name but is indissolubly linked to the cultural capital and the local culture of the hosting city, the unique urban environment of Ermoupolis on the island of Syros, located within the Cycladic islands complex.

The particular geographical and urban landscape of the islands of the Greek archipelago is a key factor in the development of this Street Art Festival. The experience so far has shown that it is of utmost importance to respect the local cultural character of the island, as it is manifested in the architecture, geomorphology, customs and traditions. Moreover, the empathic imperative, which presupposes leaving the space used in a condition better than the original, has prompted the organizing team to look for artists and events that will be able to respect and appreciate the islands space and history, or, even more so that they can see it through the eyes of the permanent residents of the island. In this way the festival would act as a platform that would be able to add, transform or develop the cultural capital of Syros as the very process of giving new form to heritage is one that creates new cultural capital.

With these thoughts in mind and at the same time, with the desire for Street Art to begin appearing in many neighbourhoods of Ermoupolis and other places on the Cyclades islands, the festival began to acquire a nomadic character. A nomad wanderer, in his ideal appearance, knows the places he visits, accepts and offers to the resources of the place and tries not to

burden the local ecological footprint so that he or others can later visit the same place and experience it in its authentic state. The word stray, gained special meaning when married the word "art" to become the final name of the festival. Moreover, the double meaning of the word stray in Greek, added another conceptual dimension, embodying a character of revolution and freedom.

The Stray Art Festival, having now a name, was ready to start making its first steps in the world. Two main characteristics characterised every aspect of it. Firstly, the friendly relations and smooth communication of the members of the group based around the ideas of self-organisation and informality creating an environment that fosters freedom and creativity. Secondly the application of designerly methods and techniques. However, while working in friendly environments is a powerful reinforcement for achieving any goal, the principles and practice of Design are undoubtedly a tool that enables the navigation of uncharted waters with minimal unwanted uncertainty.

The main objectives set out, structurally linked to the vision and values of the festival, were three. The first relates to its own embodiment, according to the specifications that had been decided on its type and content. One of these standards, for example, was to allow visitors to celebrate on the road and to embrace the urban environment. The second goal lies in the decision that the festival be free while not have any financial costs for the organizing team. This goal has prompted the organizing team to rely on own resources, volunteer work and sponsorships. The third and final goal focuses on creating the conditions for its continuation. It is not just about promising to repeat, but also about creating up a database and a design model that can be adopted and adapted by the organizing team in the coming years.

In relation to the aforementioned objectives the core values of the Stray Art Festival include creation, culture, expression and communication. More specifically, Stray Art tends to become a festival that is:

• Open to all: addressed to everybody, regardless of colour, gender, age, and inviting them to participate. It is based on freedom, accessibility, openness and hospitality.
• Contemporary: refers to an organization that is modern and 'hip' while being diachronic and can be a meeting point for communication and culture.
• Respecting the environment that hosts it: Ideally, it will leave the space in which it is hosted, cleaner and more beautiful than it was. It fosters cooperation, harmony and adaptability.
• Trust its heritage: if history is repeated, let's try to repeat it, avoiding mistakes and focusing on the positives. As tradition teaches, authenticity, wisdom, and finally the family.

The bullets above are sample of the design philosophy and processes that took place behind the scenes throughout the year, before the presentation of the three-day event. A host of other technical methods and tools, such as moodboards, brainstorming, metrics, organizational charts, timetables, communication platforms, drawing programs and much more, which are not particularly relevant here, were put into use by the festival's organizing team. However, it is important to note that for the complete presentation of such an event, poles of different Designerly methods need to be used.

For example, graphic design and branding are needed to develop and manage all the elements of the festival's identity, including the logo, fonts, colour palette, the creation of printed and online promotional material, etc. In addition, multimedia and audio-visual design, including web design for photo and video playback, as well as all the necessary information

of any other form. The design of the user experience concerning the drawing up of plans to enrich the visitor's experience at the festival, as well as spatial design concerning the construction and arrangement of all objects and equipment, such as for example reception, desks, food stalls and marketable products, scenes, lighting, sound, etc. The aforementioned, of course, could not be useful if it was not "under the umbrella" of organizational design, with parts of finance, sponsorship, members' communication and decision-making.

One of the examples where festival values are mirrored one by one is in the mural depicting the "patriarch" of rebetiko music, Markos Vamvakaris. The project was created by the Really? Team; (Ioulia Makri, Michalis Kopritelis, Paris Xyntarianos-Tsiropinas), two of whose members belonged to the festival's organizing team. This mural embodies the values of the festival into a single symbol that creates a bridge between art and design, between expression and specifications. Markos Vamvakaris is a fundamental symbol of the island and the Greek musical tradition. The value of the openness is indicated by the heart on his chest. The notion that street art needs to be contemporary is the reason behind the decision to give him tattoos, from what is known, Markos Vamvakaris did not have tattoo but if we were to understand the rempetiko lifestyle in modern society we can visualize the rempetes as todays rappers covered in tattoos and jewelry. The host of the festival Syros and, in particular, the medieval settlement of Ano Syros has been incorporated in the mural in an attempt to communicate the Respect for the environment in which the festival takes place. This also acts as a reference to the value of 'trust in tradition', the bouzouki, the popular Greek instrument is also part of this idea. Finally, to the selection of Markos Vamvakaris, one of the faces of the island of Syros, as well as the Greek musical tradition, brings together all of the values in a single person.
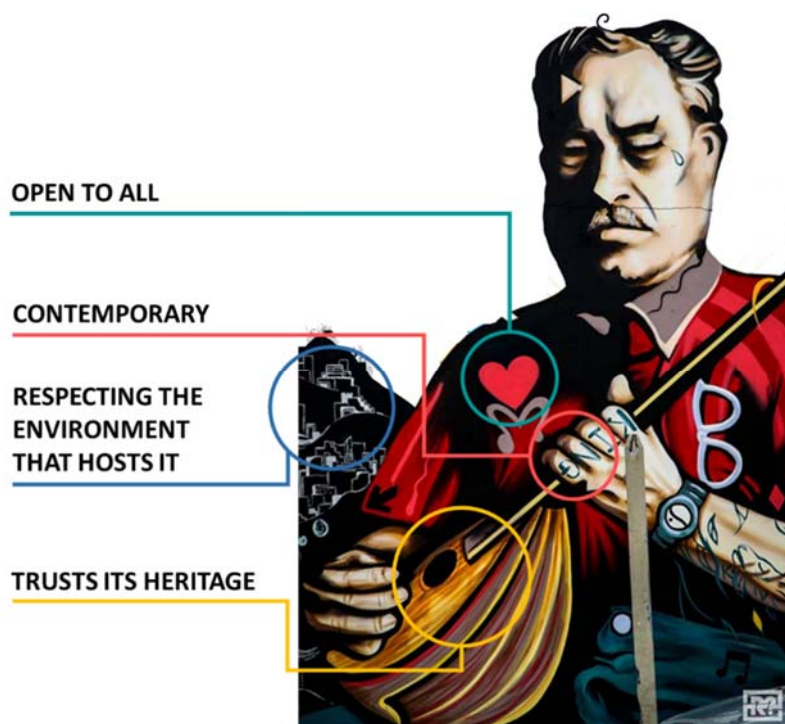

Figure 1. Values visualised in the Markos Vamvakaris Mural

Goals and approach

From the first scheduled meetings of the team members, it was felt the compartmentalisation of the staff and volunteers into teams, each of which assumes a

distinctive design department. The main departments that have been created are four: the Experience Team, the Promotion Team, the Logistics Team and the Management Group. Each of them is made up of smaller groups. The experience design team includes the following groups: street art, music, events, food, user experience and volunteers. The promotional group of identity, social networking and creativity groups, the logistics team hosts, sponsorships and budgeting groups, and finally, the management group is made up of communication, licenses, secretarial support, and legal issues teams.
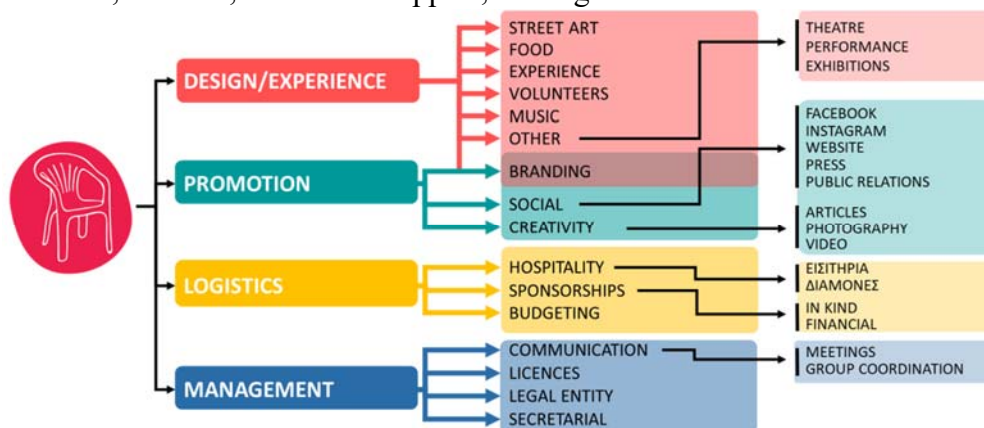

Figure 2. Organisational chart of the team

Once the festival kicked off, the island of Syros was to accept 20 street artists, 40 musicians, performers and journalists, as well as all those who wanted to participate in the festivities. The murals started to appear on the walls of the Neorio shipyard of Syros. All artists were inspired by the thematic categories decided by the stray art organization. Thematic categories were:

- Island Life - Sea, fishing, sun, seagulls, waves, boats, boats, nets, fish divers, marine life, etc.
- Personalities of Syros - Markos Vamvakaris, George Souris, Dimitrios Vikelas, Manos Eleftheriou and many, many others.
- Industrial Hermoupolis - Flashback to the industrial heritage of Syros or to what has survived today.

These themes aimed to allow artists to connect as much as possible with everyday life on Syros and the Cycladic islands, as well as to foster a cognitive unity among the works. Note that all artists, apart from the 'Really? Team', came to Syros from other parts of Greece. Some of them worked under the thematic categories, while others decided to adopt a more abstract interpretation of the themes. The final result received many positive comments and has started to become an example of new ways of creating new cultural capital in a bottom up way. At the same time, the mural triggered a conversation in the local discourse and press in relation to the idea of conservation and respect of existing cultural capital. The choice of the artist to add tattoos on Markos Vamvakaris created a dialogue about how the past should be represented, one side claimed that this 'modernisation' of the image of the patriarch of rempetiko is disrespectful while others support the idea that history is a dynamic situation and if we were to interpret the rempetes lifestyle today they would probably have tattoos on their skin.

Most of the murals were inspired by the first theme, creating images of island and marine life. The depiction of the life of an islander (Ap Set), a psychedelic octopus (Fro -

Giorgos Frogoudakis), a skeletal rider on a fish (Billy Gee) a sunken face (Alex Martinez), a pervasive version of Poseidon (Kostas Spent1) the personification of the sea (Achilles), a donkey (Kez), are some of the works of this category. This theme allowed artists to express more freely, since the range of their choices was larger than the other two. The sea is a pervasive characteristic of Greek culture and as such it was easier to navigate and at the same time the results were informed less by local cultural capital.

The second theme encouraged artists to choose one of the well-known personalities of the island and to give them artistic form in their own way. Three of the artists who chose this category created works inspired by Markos Vamvakaris, the great Greek music composer of popular music (Really? Team and Same84) and by Emmanuel Ladopoulos (Taxis), industrial and political, founder of the textile industry of Syros with the Ladopoulos Brothers factory. Several public figures, known for art, art, society and the economy, were at the disposal of the artists, but Markos Vamvakaris is one of the island's most powerful symbols, making this place enjoyable over time in old and newer generations of people who are playing and singing his music.

Finally, in the third category, which prompted the artists to create works based on the industrial heritage of the city of Ermoupolis. One mural was the representation of a metalworker, a figure representative of the shipbuilders of Neorio and Karnagio, carriers of both the naval and the industrial tradition of the island (Atek), as well as the portrait of Ladopoulos next to a mechanical weaving machine (Taxis). Syros and Ermoupolis were important commercial and industrial ports in the early 19th century. Many of the old buildings, which are kept intact or half-broken, stand as witnesses of Syros's golden age.

Conclusions

In this paper we studied how cultural heritage and the accumulation of cultural capital on an Aegean island can be supported through Street Art and, more specifically, through a cultural festival. This particular, the Stray Art Festival, appeared in Syros for the first time and is unprecedented for the island's inhabitants and visitors. It is, however, a different approach to managing and developing the cultural identity of place, especially for the island of Syros with its proud cultural heritage and was met with tough criticism and commentary.

It is also of great interest to mention other examples of application of street art that happened after the festival. Other environments: commercial shops, cultural products, restaurants, crafts, rural businesses, art exhibitions and much more began to emerge after the festival cemented street art as a legitimate artistic expression and cultural capital creation tool. The way in which culture and heritage are combined in new ways ultimately generates novel capital that can be used in different ways is an impressive and not yet fully mapped landscape.

What is of great interest is watching course of the festival. For the second iteration the goals set include the improvement of its individual elements and its deeper empathy with the society of Syros. Another necessary step moving forward is to quantify and measure the extent to which this festival, as well as similar street culture initiatives, can enrich cultural capital, and to what extent. Qualitative and quantitative measurements of these particular parameters are necessary to better design new iterations, scale up or replicate the strategies that work.

The impact of the projects and the actions of the first festival, as well as those of the next ones, in relation to the local society and on the issues of tourism - visitation, promotion,

preservation and publicity, should also be explored. One of the ways to see if cultural capital ultimately benefits from this kind of activity is to set up an observatory, in conjunction with researchers from other disciplines – such as intangible cultural heritage, social sciences, semiotics etc. - will be able to invest in planned work to produce more concrete conclusions.

To sum up, since the safest way to predict the future is to understand history and the past as well as possible. It seems that such initiatives, regardless of content, growth and flourishing better when soil composition is known. Clearly, consistent nourishing and regular care plays a major role. When one knows the weight of heritage and its value, creating the ideal conditions for the development of any idea or plan, managing to further support both its "investment" and collective cultural capital, for the sake of all becomes easier.

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