

ATTITUDES AND PERCEPTIONS OF YOUNG LOCAL RESIDENTS ABOUT THE SOCIAL IMPACTS OF THE ŠPANCIRFEST FESTIVAL IN VARAŽDIN

STAVOVI I PERCEPCIJE MLADIH O UTJECAJU ŠPANCIRFESTA NA DRUŠTVENI RAZVOJ GRADA VARAŽDINA

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Abstract

Heritage has been considered as one of the main drivers of social development whose important role is achieved through a number of effects in social and economic domain, such as urban regeneration, social cohesion, conflict resolution, education and creative development of individuals. The need for evaluation of social impacts of heritage is emphasized nowadays by circumstances such as long-term global economic crisis, changes in the system of public financing, gradual reduction of budgetary resources for culture, transition to the digital age and changes in cultural participation. The current paper investigates this issue through an empirical study aimed at analysing the attitudes and perceptions of young inhabitants of Varaždin towards the social effects of urban heritage festival Špancirfest on certain aspects of personal and local development. The study was conducted using a survey of high school students. The conducted factor analysis suggested the division of social impacts into four groups: social cohesion and community empowerment, personal development, local image and identity and economic prosperity and revitalization. The results showed that Špancirfest has the greatest impact in the category of social cohesion and community empowerment, and the lowest impacts are those associated with personal development and education.

Sažetak

Baština se danas smatra jednim od glavnih pokretača društvenog razvoja čija se uloga ostvaruje se kroz brojne učinke u socijalnoj i ekonomskoj domeni kao što su urbana regeneracija i revitalizacija, društvena kohezija, rješavanje konflikata, razvoj građanskih vrijednosti, obrazovanje i kreativni razvoj pojedinaca i drugo. Potreba za evaluacijama društvenih učinaka baštine naglašena je u današnje vrijeme okolnostima kao što su dugoročna globalna ekonomska kriza, propitivanje sustava javnog financiranja, postepeno smanjivanje proračunskih sredstava za kulturu, prijelaz na digitalno doba i promjene u posjetima kulturnim institucijama i kulturnoj participaciji općenito. Ovaj rad istražuje navedenu problematiku kroz empirijsku studiju usmjerenu na analizu percepcije društvenog utjecaja varaždinskog festivala Špancirfest. Cilj rada bio je ispitati stavove mladih stanovnika Varaždina o svrsi i očekivanim društvenim učincima Špancirfesta te utjecaju Špancirfesta na pojedine aspekte osobnog i lokalnog razvoja. Istraživanje je provedenom metodom ankete na uzorku učenika trećih i četvrtih razreda srednje škole. Istraživanje je pokazalo visoku razinu svijesti ispitanika o svrsi i ciljevima organiziranja Špancirfesta u njihovom gradu. Analizom rezultata kreirana je rang lista najvažnijih ciljeva među kojima su se istaknuli poboljšanje imidža i povećanje vidljivosti grada te očuvanje lokalne tradicije i baštine. Primjenom faktorske analize predložena je podjela društvenih učinaka Špancirfesta u četiri skupine: društvena kohezija i osnaživanje zajednice, osobni razvoj, lokalni imidž i identitet i ekonomski prosperitet i revitalizacija. Rezultati po pojedinim kategorijama pokazali su da, prema percepcijama mladih,

1. Introduction

From the eighties onwards, the cultural heritage has been increasingly recognized as the fourth pillar of sustainable development, which significantly changes the perception of its importance to modern society /1/. Heritage is today one of the important drivers of economy in terms of the development of creative and cultural industries and cultural tourism. Furthermore, heritage is also what enables the development: since the local identity is at the core of heritage projects, they foster the capacity of communities to regulate their own development processes /2/.

Social development is a complex concept that covers a wide range of values, creating potential positive effects on local communities and individuals. It is usually defined as „a process of planned social change designed to promote the well-being of the population as a whole, in conjunction with a dynamic process of economic development“/3/. The role of heritage activities in social development is achieved through a number of effects in the social and economic domain, such as urban regeneration, social inclusion, conflict resolution, development of civic values, education, the impact on employability, tourism, health, etc. Since the beginning of the eighties, artistic and cultural activities have become an important factor of urban regeneration programs, primarily in the US and the UK, where cities were looking for solutions for the contemporary economic restructuring and the decline of traditional manufacturing industries. Cities like Barcelona, Glasgow and Liverpool begun to implement ambitious development strategies, which were based on a large cultural projects /4/. Over time, attention has been increasingly focused on local people and on social demands of regeneration projects, in order to affect more strongly and positively on communities /5/. At the same time, international organizations such as UNESCO, UNDP, World Bank and the European Union, in their documents and conventions are increasingly beginning to emphasize the potential of cultural heritage (tangible and intangible) in terms of sustainable development and advocating its introduction in national and inter-

Špancirfest ima najveći učinak u kategoriji društvena kohezija i osnaživanje zajednice, a najlošije su ocjenjeni učinci povezani s osobnim razvojem i obrazovanjem.

national development policies /6/. In accordance with this, the Strategy of protection, conservation and sustainable use of cultural heritage of the Republic of Croatia for the period 2011-2015 emphasizes "the effective and efficient contribution of heritage to the integral social development of the Republic of Croatia"/7/.

Studies on the value and impacts of cultural institutions and activities first emerged in the 1980s, as part of the evaluation of public policies in culture and art. Early studies focused on the economic effects of culture. Only at the end of the nineties the researches started to examine other social effects /8, 9/ under the assumption that the economic value cannot fully explain the overall social value of culture as there are specific social aspects which cannot be reduced to a monetary form. One of the first publications in this field *The Art of Regeneration: Urban renewal through cultural activities* /10/ describes 15 case studies of cities in the UK and Western Europe where cultural activities were used as a driving force for individual and community development. The authors argued that cultural programs in these cities generated many important effects, including social cohesion, improvement of city image, crime reduction, increased interest in local heritage, development of self-confidence, new public-private partnerships and increased organizational capacity. Furthermore, the authors consider that cultural activities based on local heritage have the ability to encourage creativity, stimulate dialogue among individuals and social groups and provide a means for self-expression. As such, they should be seen not as an alternative to regeneration initiatives, but as a vital component which can have a transformative effect. Matarasso's work *Use or Ornament? The Social Impact of Participation in Arts Programmes* /11/ had a key role in recognition of sector's contributions to social development. It is the first large-scale attempt to gather evidence about the social impacts resulting from participation in cultural and heritage activities. The work also contributed with the methodological framework for social impacts assessment and practical evaluation instruments applicable in policy planning and development. Matarasso made a list of 50

social impacts and categorized them into six broad headings: personal development, social cohesion, community empowerment and self-determination, local image and identity, imagination and vision, health and well-being.

Landry et al. (1993) define social impacts of heritage as "those effects that go beyond the artefacts and the enactment of the event or performance itself and have a continuing influence upon, and directly touch people's lives." The current studies use this definition and tend to consider the value of heritage as something much more holistic and complex. The concept of cultural value, according to Selwood /13/, differs from the social and economic values; it is immanent to heritage institutions and their principal activities (collections, programmes, displays) and specifically related to the difference that these activities make to individuals and organisations in term of capacity to affect their understanding of the world. According to Throsby /14/, cultural value can be deconstructed into aesthetic, spiritual, social, historic, symbolic and education values, each of which contribute to a difference facet of the overall value subsisting in a cultural object, institution or experience. Holden /15/ proposes widely accepted categorisation of the value of culture on three types: intrinsic, instrumental and institutional, which are not mutually exclusive, but should be considered as complementary. Intrinsic value is strictly related to the artistic and historical contents and it is the essential part of a cultural experience. It is also used to describe the subjective effects that art forms have on individuals (on an intellectual, emotional and spiritual level). Different types of heritage have in common the factor that it is what people value, have inherited from the past and want to hand on to the future. People value heritage for a variety of different reasons: it may be beautiful, rare or old; it may be a source of knowledge or a place to enjoy; it may have historical value or contribute to the environment around us. Places or objects may have social or spiritual value; they hold memories or may provide inspiration /16/. This kind of value is difficult to assess as it cannot be measured through standard quantitative indicators and metrics. Instrumental value is a concept adopted to describe situations where culture is used as a tool or an 'instrument' to achieve some other aims, mainly in the social and economic domain (health, urban regeneration, social inclusion, employment, rise in

tourism, etc.). Within the framework of public policies this is the most important type of value whereby heritage is 'valuable' if it contributes to the meeting of policy goals (even those that are not related to the cultural mission and the artistic core) such as, for example, reducing the rate of the young at risk, integrating second generation immigrants into society, etc. The instrumental benefits of heritage funding are those that arise as a consequence of investment and can be economic, social or environmental. They can include learning, individual well-being, strengthened local communities and prosperity /17/. Economic impacts (i.e., increased prosperity) can come about through various mechanisms, the most obvious ones being: the direct impacts associated with project spend in an area; the impact that enhanced visitor attractions have on increasing visitor spend; and the less tangible impacts that restoration and renovation have on business confidence. Institutional value is related to the way organisations act, build relationship with public and become part of a community. As heritage involves looking after something on behalf of the public, such issues would seem to be as important to heritage as to other public sectors. Institutional value could be measured through, for example, enhanced trust in public institutions /18/. Throsby /19/ points out that in the cultural sector a balance between these three values should be pursued, avoiding the predominance of one or the other and the danger of putting excessive emphasis on the instrumental uses of culture alone.

Most empirical studies on the impact of cultural and heritage projects on local communities deal with the analysis and assessment of economic impacts, while the studies of socio-cultural effects are very rare. In the last ten years, several authors /20/, /21/, /22/, /23/, /24/, /25/ proved the existence of multiple values created through heritage institutions and activities. Although these works have contributed with useful categorizations and models, they also pointed out the problem of the lack of established methodological research framework. Most studies, depending on their emphasis on certain types of economic or social impacts, are experimenting with different evaluation methods and qualitative and quantitative techniques. In the last few years there is a tendency to find a holistic approach and the balance between hard and soft indicators, assuming that the value is created in

the process and should not be seen only as a final product /26/.

Considering the above, there is a need to increase the number of empirical studies and evaluations of social impacts of heritage activities and projects. This need is accentuated nowadays by circumstances such as long-term global economic crisis, changes in the system of public financing, gradual reduction of budgetary resources for culture, transition to the digital age and changes in visits to heritage institutions and cultural participation and consumption of cultural products in general /27/. In Croatia, investigations of the impact of cultural and heritage activities on social development have not yet been conducted, with the exception of few studies exclusively oriented on economic effects of certain cultural and touristic events.

This paper examines the mentioned issue through an empirical study aimed at analysing the social impact of the festival Špancirfest. Špancirfest is a street festival that takes place in the city of Varaždin every year during the last week of August. In the past fifteen years Špancirfest has grown from a cultural-tourist event launched with the aim of revitalizing the Varaždin traditional culture and the historic city centre into the largest and the most diverse Croatian festival which in ten days of duration attracts about 200,000 visitors. Although the festival has changed significantly in character and program concept from 1999 until today, the traditional culture and local heritage has remained its main theme. The principal idea of Špancirfest was to renew and revitalize the tradition as well as the contemporary cultural and artistic expressions of the city of Varaždin. The festival's first edition programme emphasizes that the event is primarily intended for local people, with the intention of becoming an attractive tourism product /28/.

The aim of this paper is to examine the attitudes and perceptions of young people about the impacts of the Špancirfest festival on certain aspects of personal development and local development of the city of Varaždin. Young people have been selected as a focus of this study for two reasons. Firstly, there is a significant gap between the high level of public interest for personal development of young people and their opportunities in local communities and a small number of conducted empirical studies. On the other hand, young people are special and significant cultural group that

is often neglected in the research of heritage users. They are not only an important marketing segment, but they are also in the period of their lives when they are most motivated for the creation of new social groups, the construction of identities and searching for alternatives to existing cultural meanings.

2. Research methodology

The population of interest in this survey is high school seniors from Varaždin. The study was conducted on a sample of 99 students of five third and fourth grades from Business School Varaždin, from the following study programmes: economist (N = 28), tourist hospitality sales specialist (N = 20), business secretary (N = 21), tourism gymnasium (N = 15) and economic gymnasium (N = 15). A total of 28 boys (28.3%) and 71 girls (71.7%) were surveyed. The results were evaluated jointly for all the students together, regardless of the educational orientation and irrespective of gender. Data were gathered by a field survey in school, using a written questionnaire. The content of the questionnaire was defined on the basis of examined scientific literature on the social and economic impact of cultural and heritage activities. A framework for this research is based on the concept of public and cultural values of heritage /29/. The following list of social impacts, adjusted for the purposes of this study, were used to create a questionnaire: Matarasso's list of 50 socio-economic impacts of arts /30/; the list of generic social outcomes of museums, libraries and archives (GSO) /31/, and the lists of generic learning outcomes of museums, libraries and archives (GLO) /32/.

The survey was conducted in September 2014, two weeks after the end of the 16th edition of Špancirfest.

Analysis and interpretation of the data were conducted using the descriptive statistics and the multivariate method of exploratory factor analysis. Data processing was performed using the statistical program for the Social Sciences (SPSS 20.0).

3. The results of research and discussion

3.1. Characteristics of visits

The analysis of the responses to the questions on the characteristics of visits to Špancirfest con-

firmed the assumption about the great interest of young inhabitants of Varaždin for their festival. Only three respondents said that they had never visited Špancirfest. This year's Špancirfest was visited by 76.8% of respondents. Those respondents who this year have not visited Špancirfest, most often cited the following reasons: they did

not have time (50%), they were not in the city (25%), they are not interested in the program of Špancirfest (25%), they did not have anyone to go with (16.7 %), they did not have money (8.3%) or were not informed about the Špancirfest and its program (4.2%).

Table 1. Attendance of programmes and activities of Špancirfest in 2014

ACTIVITY	N	%
Browsing the stands of arts and crafts and local products	40	52,6
Performances by street artists	31	40,8
Concerts in the Old Town	25	32,9
Entertainment programme Vindiland, Old Town	25	32,9
Concerts on the Miljenko Stančić Square	16	21,1
Other concerts	13	17,1
Meeting of historical troops	5	6,6
Theatre performances	4	5,3
Musical and dance event Milk Night	3	3,9
International organ grinders convention	3	3,9
Creative workshops in Creative Park	2	2,6
Theatre plays for children in Creative Park	2	2,6
Visiting exhibitions in local museums and galleries	2	2,6
Concerts on Arena stage by the river Drava	1	1,3

Table 1 shows in which of the programs and activities of the Špancirfest 2014 young people most often participated. The top five most common answers refer to free activities that take place on city streets and squares which confirms the character of Špancirfest as a street festival. City strolling is marked in the very name of the festival as its central theme and the main way to participate in it. The most common activity for the young people during the Špancirfest was browsing the stands of arts and crafts and local products. This is fully consistent with the original concept of Špancirfest which was closely build on two Varaždin events held during the eighties and the nineties of the 20th century: Varaždin fair and Varaždin guild days. The original intention of the organizers was to renew the tradition of trade fair and to present traditional crafts of the Varaždin area. The draft program of the festival's first edition describes its basic idea in these words: "The event was designed as a several days event, based on the famous and rich tradition of guilds, crafts, trade and cultural life of the city. The inspiration for the content of this event is the 18th century,

the Baroque period. The aspiration of the organizers is to display the colourful and attractive trade fair that was characteristic of the Baroque period and to present cultural and artistic creativity of the contemporary city of Varaždin" /33/. Today's exhibition and sales segment of Špancirfest includes objects of applied arts, crafts and design, souvenirs, books, antiquities, food and cosmetics. In the Narrow street artists exhibit and create their work in front of the visitors. The meeting of tradition and modernity was also from the very beginning one of the key motives of Špancirfest in whose current development two conceptual strategies can be distinguished: the first is highlighting the tradition and the past while the other builds on attributes of modernity, openness and of multiculturalism /34/. According to research results, other well attended programs are precisely contemporary music and theatrical performances such as performances by street artists and concerts of various musical styles. Other programs, such as theatre plays, creative workshops and exhibitions were visited in a much lesser extent.

Table 2. Reasons for visiting Špancirfest

REASON	N	%
To have fun	67	88,2
To hang out and spend time with friends	66	86,8

To see and meet acquaintances from the city	27	35,5
To spend time with family	26	34,2
To meet new people	22	28,9
To see performances by contemporary artists (musicians, street artists, visual artists, theatre artists)	22	28,9
To see, find out or learn something about the traditions and culture of the city of Varaždin	7	9,2
To buy products and handicrafts of local craftsmen and artists	7	9,2
To participate in creative workshops	4	5,3

When asked about the reasons why they visited this year's Špancirfest, the respondents could mark one or more answers. As expected, having fun is young people's high priority, as well as the opportunity to socialize and spend time with friends. Young people primarily see Špancirfest as a place of encounter and interaction with members of the local community. They go to the festival to see people they know, spend time with their friends and family and meet new people. About quarter of the respondents also states as a reason for their visit to enjoy performances by contemporary artists which is consistent with the fact that the performances and concerts are among the most visited activities of Špancirfest. Very few respondents visited Špancirfest in order to learn something about the local traditions and culture or to buy crafts and art products, probably because the young people perceive these activities as being designed for tourists. Creative workshops of Špancirfest are also of no interest for young people because they are directed more towards children age.

3.2. Young residents' perceptions of the impacts of Špancirfest on city's social development

The analysis of answers related to perceptions about the impact of Špancirfest on social development shows that most young people have a positive opinion. As an answer to the question "How would you estimate the current impact of Špancirfest on the development of the city?" even 89.8% of respondents answered that Špancirfest generally had a positive impact. 10.2% of the respondents said that Špancirfest did not have any impact on the development of the city, and none of the respondents considered that Špancirfest had a negative impact. The next question was open and asked the respondents to state in what has, in their opinion, Špancirfest most influenced the development of the city. The answers show

that the respondents perceive the impact of the festival primarily through the economic effects such as the development of tourism and increase in the number of visitors, as well as the improvement of the city image. Among other social impacts most often mentioned are the preservation of tradition and the improving of cultural offer. The following are some responses that represent attitudes of the respondents: „Špancirfest has encouraged many young people and older people to visit museums and galleries, it stimulated interest in the history and culture of the city “; „Špancirfest contributed to the economic, but also cultural development of the city, it has brought entertainment, education, happiness and joy“; „It increased the sale of all products, it has brought people together and stimulated the renovation of the city“; „ It attracted attention of foreigners and other people from Croatia, but it also enriched horizons of the inhabitants of Varaždin“; „People from different parts have the opportunity to get to know our city, to decide to maybe start their life in it, to invest in it“; „A lot of people from surrounding counties and states come and visit the city, they might drop by next year, regardless of Špancirfest, they may move in, make new friendships, exchange customs“; „Špancirfest helped people to display their art and handicrafts“; „It encouraged people to take more care of the city, and to invest more in it“; „A positive image of Varaždin was created, there were many visitors and finally something interesting was happening“, „There are more events in contrast to otherwise boring everyday life“; „ During this time Varaždin is crowded with people, most of them spend money which is good for cafes, restaurants and businesses“; „ Many things were revealed (old works of art, traditional cakes, various food) due to Špancirfest “; „ At Špancirfest one can learn about traditions and culture of the city of Varaždin. There have been creative workshops, performances and historical troops“.

For examining perceptions of young residents on certain social effects of Špincirfest on the local and personal development a list of 16 statements was used. The respondents were able to assess the level of agreement with a particular statement on the Likert scale containing five levels ranging from "I strongly agree" to "I strongly disagree". Factor analysis was conducted in order to determine the structure between the variables and to reduce them to a smaller number of factors. The aim of factor analysis was to achieve a better understanding of the relationship between social

impacts and to classify them for the purposes of interpretation of the results. Factor extraction was conducted using the method of principal components. In the initial matrix four components were distinguished whose eigenvalues were higher than 1 and which accounted for 65.2% of the total variance. Therefore, 16 basic social impacts were reduced by factor analysis to four latent factors. Rotation method Varimax with Kaiser normalization was performed. Factor loadings with absolute values greater than 0.5 were retained. Table 3 shows the rotated components matrix.

Table 3. Rotated components matrix (1 - Social cohesion and community empowerment; 2 – Personal development; 3 – Local image and identity; 4 – Economic prosperity and revitalization)

	COMPONENTS			
	1	2	3	4
I always have fun on Špincirfest	,887			
Špincirfest have something for everyone	,813			
Špincirfest is a good place to spend time with friends and family	,740			
I always meet friends and acquaintances on Špincirfest	,685			
I met new people on Špincirfest	,644			
I'm proud that my city has Špincirfest	,626			
I love my city more because of Špincirfest	,568			
Špincirfest encouraged me to visit local museums and galleries		,862		
Špincirfest inspired my interest in culture, history and heritage of the city		,850		
Špincirfest inspired me to engage in cultural and creative activities		,849		
On Špincirfest I learned something about the history, culture and heritage of my city		,728		
Špincirfest increased the number of visitors in the city			,731	
Špincirfest helped preserve the tradition and culture of the city of Varaždin			,699	
Because of Špincirfest the city is nicer, cleaner and better preserved			,549	
Špincirfest helped economic development of the city				,821
Špincirfest improved the quality of life in Varaždin				,799

The main qualitative characteristics of each prominent factor are explained on the basis of the factor matrix. The meaning of each variable is determined by the content of survey questions. Factor 1, which has the highest value (accounts for 35.9% of variance) can be named "Social cohesion and community empowerment" and is characterized by variables related to Špincirfest as a place for entertainment, socializing with friends and family, meeting new people and increased sense of pride and love for the city. Factor 2 refers to "Personal Development" stimulated by the festival and explains 15.1% of the variance. The variables that define it are learning and acquiring new knowledge about culture and history of the city, increased interest in tradition

and in visiting museums and galleries, as well as increased engagement in creative activities. Factor 3 can be defined as "Local image and identity". It accounts for 7.7% of the variance and is defined by the variables related to preservation and restoration of the city, increase in the number of visitors and preservation of local tradition and culture. Factor 4 can be defined as "Economic prosperity and revitalization" because it contains variables related to the economic development of the city and improvement of the quality of life in the city. This factor explains 6.6% of the variance. The tables below show the frequency of distribution of responses for all respondents according to groups of claims formed by factor analysis. In the

interpretation of results, answers "I agree" and "I strongly agree" were unified, as well as answers "I do not agree" and "I strongly disagree". Arithmetic means and standard deviation of responses are also presented. Answers to individual claims have been formed so that the values lower than 3 indicate more agreement, that is a positive attitude,

and the values greater than 3 indicate greater disagreement or a negative attitude towards the statement. Thereby, arithmetic mean of 3 represents neutral point ("I neither agree nor disagree").

Table 4. Distribution of answers on the list of social impacts related to social cohesion and community empowerment (1- I strongly agree, 2 - I agree, 3 - I neither agree nor disagree, 4 - I disagree, 5 – I strongly disagree)

STATEMENT	ANSWERS (%)					M	SD
	1	2	3	4	5		
I love my city more because of Špancirfest	7	24	36	27	7	3,03	1,03
I'm proud that my city has Špancirfest	22	49	20	5	3	2,17	0,94
I always fun on Špancirfest	35	40	18	5	2	1,99	0,96
Špancirfest have something for everyone	29	51	11	7	2	2,02	1,71
Špancirfest is a good place to spend time with friends and family	42	47	9	1	1	1,71	0,76
I always meet friends and acquaintances on Špancirfest	42	46	10	2	0	1,71	0,72
I met new people on Špancirfest	19	47	22	10	2	2,29	0,96

Social impacts in the category "Social cohesion and community empowerment" had the highest score among the respondents of all the social impacts of Špancirfest. 89% of young people agree that Špancirfest is a good place to socialize with friends and family, 88% of them agree that they always meet friends and acquaintances in Špancirfest, and 66% of young people said that during the festival they met new people. It is obvious that Špancirfest is a meeting place for young people and other social groups, the focal point for contact with various groups within the community. In this way Špancirfest helps in creating a common identity, it generates opportunities for interaction and the creation of new social groups and increases the sense of belonging and a sense of place.

Matarasso /35 / in his seminal work *Use or Ornament? The Social Impact of Participation in Arts Programmes* was first who argued that cultural activities have the power to promote sense of belonging and to create stronger connections between people and places in which they live. Jenson /36/ also stated that culture plays an important role in strengthening social cohesion, civic involvement and democratization and in reducing social exclusion because of its ability to encourage participation and the creation of social networks within the

community. Furthermore, the author believes that culture and heritage can act as agents of social change in the community and directly affect the quality of life. Young people agree that on Špancirfest they always have fun (75%) and that Špancirfest has something to offer for everyone (80%). Enjoyment is an important element of personal well-being and community development. 71% of respondents said that they feel proud because their city has Špancirfest and 31% of young people due to Špancirfest love their city more. This result is consistent with studies of other authors who claimed that heritage activities can improve the way people see and feel about the place they live in /37/. The physical presence of a large number of people and the possibility of meeting create the impression of unity and transform the festival into a place to create community. Participation of a large number of people from different generations and of different tastes was what has transformed Špancirfest into a prominent place of social linking. "The festival is a framework that organizers offer for reflecting of community, it is counting on the existence of a community, on some people from Varaždin who live with their festival and who are good hosts" /38/.

Table 5. Distribution of answers on the list of social impacts related to personal development (1- I strongly agree, 2 - I agree, 3 - I neither agree nor disagree, 4 - I disagree, 5 – I strongly disagree)

STATEMENT	ANSWERS (%)					M	SD
	1	2	3	4	5		
On Špancirfest I learned something about the history, culture and heritage of my city	9	31	38	12	9	2,80	1,06
Špancirfest inspired my interest in culture, history and heritage of the city	3	9	40	28	19	3,51	1,00
Špancirfest encouraged me to visit local museums and galleries	2	11	32	35	19	3,58	0,99
Špancirfest inspired me to engage in cultural and creative activities	3	6	30	37	23	3,71	0,99

Although the social impacts in the category "Personal Development" achieved lower results among the respondents than other categories of social impacts, 40% of young respondents stated that on Špancirfest they have learned something about the history, culture and heritage of their city, which is not a negligible percentage. However, only 12% of the respondents agreed that Špancirfest encourage their interest in heritage, 13% of them agreed that, to due Špancirfest, have visited local museums and galleries, and only 9% stated that the festival encouraged them to engage more in cultural and creative activities. Heritage activities can have a strong educational value in terms of lifelong learning, adult education and talent development. Access to a unique type of educational experience what can be experienced on Špancirfest (such as traditional handicraft workshops and demonstrations, open art studios, production of authentic souvenirs) can in long-term result with the development of knowledge, skills and personal perspective. Informal learning is especially important for young people because it helps to develop their personality, worldview, identity and social consciousness. Non-formal education, whether conscious or not, intentional or not, is associated with inspiration, fulfilment and personal satisfaction /39/. If we add to low results in this category the fact that only 2% of young people took part in creative workshops of Špancirfest and only 2% of them visited museums and galleries, it is obvious that this segment of the festival needs to be improved. It is necessary to

develop some new types of programs that will encourage young people to participation and creativity, perhaps in cooperation and partnership with educational institutions.

A positive example of educational activities based on the local heritage is the project "Stories of Varaždin's back yards". This segment of Špancirfest, which has become a permanent yearlong offer, aims to present backyards inside the old city that are unknown even to the people of Varaždin. Every renovated backyard, and currently three out of seven yard planned by the programme are open for public, thematically presents some of the characteristics of Varaždin. One of them, "Julian's Garden Museum, through a hundred details like old photographs, usable items and little things from everyday life, tells the story of former tenants, of the old days, when the time was running slower and people gathered in these yards" /40/. Various workshops are organised for visitors, for example, souvenir making and tasting of original local dishes. This kind of projects, apart from developing cooperation between individuals and institutions involved in the protection and promotion of traditional crafts and heritage, can help raising awareness and recognition of the value of heritage among visitors and generally improve and stimulate wider culture of living. Association Plateau Sutorum which created the project was conceived as a meeting place for creative people of the city of Varaždin who actively build upon heritage in their contemporary artistic expressions /41/.

Table 6. Distribution of answers on the list of social impacts related to local image and identity (1- I strongly agree, 2 - I agree, 3 - I neither agree not disagree, 4 - I disagree, 5 – I strongly disagree)

STATEMENT	ANSWERS (%)					M	SD
	1	2	3	4	5		
Because of Špancirfest the city is nicer, cleaner and better preserved	8	12	36	33	10	3,2	1,06
Špancirfest increased the number of visitors in the city	34	55	11	0	0	1,77	0,63
Špancirfest helped preserve the tradition and culture of the city of Varaždin	23	53	20	0	3	2,06	0,84

Varaždin is one of the most successful Croatian examples of city branding and 89% of the respondents agreed that because of Špancirfest the number of visitors in the city has increased. Only 20% of the respondents think that because of Špancirfest the city is nicer, cleaner and better preserved, but 76% of them believe that the festival has helped to preserve the tradition and culture of Varaždin. Category "Local image and identity", in addition to branding of the city and its increased visibility in the global context, refers to the preservation of place identity and the development of a sense of identity based on the local heritage. Heritage represents a collective memory

of cities, regions and countries and the activities associated with heritage are creating narratives and stories about the place. Throughout the new and alternative forms of heritage presentation new layers of meaning appear. Špancirfest is the brand that gives Varaždin an identity. It tells the story of the city. As can be seen from a variety of answers of the respondents, the residents see Špancirfest as their own festival and not something separated from the local community and intended only for tourists. The festival has helped to create a connection with a shared history, which again contributes to creating a sense of pride, unity and place identity.

Table 7. Distribution of answers on the list of social impacts related to economic prosperity and revitalization (1- I strongly agree, 2 - I agree, 3 - I neither agree not disagree, 4 - I disagree, 5 – I strongly disagree)

STATEMENT	ANSWERS (%)					M	SD
	1	2	3	4	5		
Špancirfest improved the quality of life in Varaždin	5	36	40	13	5	2,77	0,92
Špancirfest helped economic development of the city	10	49	34	5	2	2,40	0,82

Economic impacts are related to the values that heritage projects have for economic growth and development of cities in terms of revitalization of the area and quality of life. They can be either direct impacts that increased number of visitors have on the consumption or indirect and less tangible impacts that the project has on employment, acquisition of goods and services from local suppliers and attracting investors. The image of the creative and innovative city and the city of culture is an important competitive advantage in attracting investors, new businesses and new creative inhabitants /42/. In this way, a festival like Špancirfest can have a significant potential of improving the quality of the location and living environment. Špancirfest was from its very beginnings denoted as a tourist event and recognizable tour-

ist product of the city. Its revenue structure consists of a small percentage of the public money from city and state (11%), while sponsorship comprise 41% and own incomes as much as 48%, mainly from ticket sales and renting space to caterers and exhibitors /43/. It is therefore not surprising that 41% of young people believe that Špancirfest has improved the quality of life in Varaždin and 59% of them agree that the festival has helped economic development of the city.

4. Conclusion

The aim of this study was to investigate the perceptions and attitudes about the values and impacts of the Špancirfest street festival in Varaždin on social development of the city, within one

segment of the public - young residents. The research was based on the theory of public and cultural values of heritage /44/ and the growing literature on social and economic impacts of cultural and heritage activities that emerged in the last ten years. This literature emphasizes the need for implementation of empirical studies that would identify and demonstrate different types of values that heritage can generate for young people as well as the general public. The purpose of this paper is to contribute to the development of a model of evaluation of heritage projects that will recognize the role of users as creators of public values of heritage, taking into account that this value is in large part a subjective experience of users and citizens.

The results showed that, according to the perceptions of young residents, Špincirfest have benefits both for individuals and for the community. The application of factor analysis enabled the investigation of the complex relationships between the studied impacts. Based on the results, their division into four groups was suggested: social cohesion and community empowerment, personal development, local image and identity and economic prosperity and revitalization. The suggested categorization partly corresponds with Matarasso's groups of social impacts /45/. According to this categorization, the results of research were interpreted and the attitudes of respondents defined. The highest results had those impacts related to social cohesion and community empowerment. Špincirfest is above all a place where young people spend their leisure time. It is a place of creating new and strengthening the existing social ties which directly affects the creation of a sense of community and a sense of place for local residents. The lowest rated impacts were those associated with personal development. Creative forms of fun and entertainment that are associated with the previous category of impacts also contribute to personal development and well-being and overlap with this category. But one of the main features of heritage activities is their educational value in terms of non-formal and lifelong learning and the development of talents, inspiration and creativity in individuals. Respondents did not confirm the positive effects of Špincirfest in this area. On one hand, the reason could be the offset of the program basis of Špincirfest from the original concept that placed the emphasis on demonstration and presentation of elements of

traditional heritage to the current emphasis on concerts. It is therefore recommended the introduction of activities based on modern and innovative interpretation of local heritage and one positive example is the mentioned project "Stories of Varaždin's back yards". On the other hand, the reason for poor results in this group of impacts could be the inadequacy of the measuring instrument for this type of effects. Informal learning is often unconscious and cannot be evaluated only through the perceptions of respondents on whether they have learned and found out something new, but need a different set of questions. This limitation should be attempted to overcome in further research. In conclusion, this study has demonstrated the need for further testing of the questionnaire and for setting the overall framework for research and assessing the social impacts of heritage programs and activities that would reflect different situations and be applicable in different contexts.

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