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**The presence of lusophone identity in urban creativity practices through
examples of Lisbon, São Paulo and Goa**

Main findings of the PhD dissertation

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1. Introduction

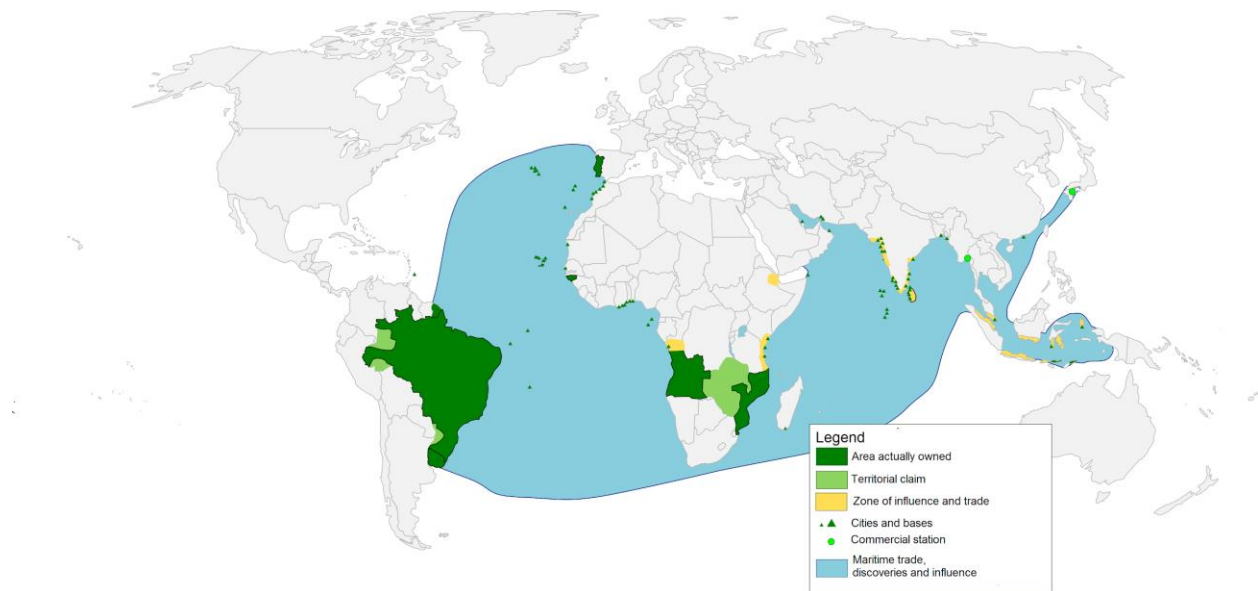
The history, economy, political system of a state, the attitude of its leaders, the roots of its culture strongly determine and influence the rhythm and actions of the everyday life of its actors, who influence, among others, the processes of the creative economy. Creativity, as a basis for economic value creation and artistic activities, as well as a form of capacity for renewal, can be learned and is present as an engine for the dynamic development of the economy in today's knowledge-based society.

Research on the creative economy held as novelty in the 1990s, and its application in the praxis had flourished in the first decade of the 2000s (LANDRY, C. 2000; FLORIDA, R. 2002, 2005, 2006; European Commission - 2009 European Year of Creativity and Innovation; UN Network of Creative Cities, etc.). Since then, research has shifted towards such concepts as *smart city*, *sustainable city*, *green city* etc. (EGEDY T. 2017). Research on the subject of the creative economy focuses primarily on economic factors, such as the creative industries, and less on cultural approaches. Questions arise as the followings: why the city is creative, and how the belonging to a cultural circle, such as the lusophone feature that summarizes the territories of the former Portuguese Colonial Empire, enriches this concept. Furthermore, in relation to different Cultures (HUNTINGTON, S. P., 1998), what similarities can be found between the selected cities, and what are the processes of urban creativity that contribute to the creation of a creative urban image. In the dissertation by analyzing the selected cities, the main focus is on the creative ecosystem, which is about the synergy of creativity in policies (creative strategies), people (creative class), economy (creative industries) and places (creative cities) (SZOKOLAI ZS. 2011). The process of the creative ecosystem goes beyond the concept of nation-states, its practical examples are related to global processes (TRÓCSÁNYI A. 2008). The impact of historical hubs and path dependence on the creative economy also rooted in the historical past and culture of cities. In this relation, in addition to the location factors of the creative class (FLORIDA, R. 2002), we use the indicators defined in the Accommodation Creative Knowledge research (MUSTERD, S. et al. 2007), primarily path dependence, which defines the present study. In the dissertation we study the manifestations and characteristics of creativity in the selected cities of the lusophone areas.

The Lusophone territories are the Portuguese-speaking or Portuguese-cultural areas, the collective name for the provinces of the former Portuguese Empire. The most basic in terms of the identity of the people living there is the Portuguese-based community, which is shaped by historical-cultural factors (FREYRE, G. 1940; SZILÁGYI I. 2015). At the same time, the lusophone identity can also be present in phenomena and processes that can be classified as urban creativity concepts (COSTA, P. et al. 2009).

The research examines the influence and existence of the ties between the former colonies and the motherland on the aspects of culture and identity of the territories of the Portuguese Empire – collectively known as the Lusophone territories. The subject of the research is based on the particular aspect of creative economy that is shaping the identity-forming urban image of a city. When analyzing the identity and identity-forming features of the Lusophone territories, it is important to note that it goes beyond the nation-state level. It is similar to the French-speaking Francophone or the British Commonwealth territories, where cohesion is based on language, historical past and cultural proximity.

Figure 1: Portugal and its former colonial territories 1415-1999



Source: based on BIRMINGHAM, D. (1993), edited by PIRISI G. (2020)

The topicality of the research is due to the spatial approach based on the global-local paradox and the importance of different layers of identity building, i.e. that the uniqueness of the city – in this case creativity – means a competitive advantage (PORTER, ME 2000; FLORIDA, R. 2002, etc.) and the question related is how specific features can be enforced in global markets.

As (popular) geopolitical studies show, the need for strengthening and re-creating identities is growing. On the other hand, the actuality of the topic is a consequence of the relatively few people who deal with Portuguese-speaking countries in Hungary. Research to date has examined the Lusophone areas primarily in terms of language and literature approaches. The geopolitical and political geographical research concerning the Lusophone territories is carried on by Professor István Szilágyi. From a historical, literary and cultural point of view, the research can be linked to the lecturers of the Portuguese Language and Literature Department of ELTE BTK, highlighting the work of Professor István Professor Rákóczi, Ferenc Pál and Professor Judit Ágnes Szilágyi (ELTE, SZTE).

The novelty of the dissertation is that it studies the creative economy in the chosen areas from an interdisciplinary aspect – Lisbon (Portugal); São Paulo (Brazil); Panjim and Margao (Goa, India) –, what urban creativity means in the cities of the former Portuguese Empire, and how the lusophone identity is present in its practical manifestations. In the dissertation a new quality was created by combining the concepts of lusophone identity and creative city. In addition to the geopolitical and political geographical aspects, the dissertation approaches the topic from the urban planning and cultural geography point of view of.

2. The aim and questions of the research

The aim of the research is to explore and present what other forms of lusophone identity can be found in addition to the common language – how it is present in practical examples of urban creativity –, whether there is a common identity at all and how the former motherland by means of soft power (NYE, J.S. 2004) and popular geopolitics (DODDS, K. 2005, DITTMER, J., BOS, D. 2010, etc.) contributes to the maintenance of the lusophone community. How local and global

organizations (e.g. the Community of Portuguese-speaking Countries) influence the common lusophone identity with their policies, decision-making mechanisms and programs.

We examine the historical-cultural interaction, the community-forming identity, and the issues of the creative economy within the lusophone areas in a comprehensive way with the help of urban creativity, the related institutional systems and incentive mechanisms. We study local policies (municipal, state, interstate) and the factors (e.g., tolerance) that are important indicators of the dynamics of the examined cities. For the better understanding it is essential to map major nodes such as major historical episodes, geographical location, economic and political interests, culture, language, identity-forming factors that require an interdisciplinary approach to study and present.

The creative cities of the 21st century are those where knowledge and innovation accumulate and, through the concentration of the triad of technology, knowledge and tolerance (3T), contribute to the formation and attraction of the creative class to the city (FLORIDA, R. 2002).

The question is how these factors are affected by the common historical past. The aim of the research is to show how the Portuguese heritage, the historical-cultural-economic-social development is promoted and strengthen the creative economy in the studied cities in terms of path dependency (BOSCHMA, R. - MARTIN, R. 2007). When examining the dimensions determining path dependency, the potential, attractiveness and competitiveness of the city emerge as a function of historical embeddedness. When analyzing case studies, we review the development history of selected cities by outlining different dimensions, such as economic, socio-demographic, institutional dimensions, built environment, and milestones of urban development (MUSTERD, S. et al. 2007). Furthermore it is also a question of what identity-forming elements are emphasized in the studied cities, and how these appear in the practical examples of urban creativity, and how they influence the urban image, the economy, tourism, and international relations.

We apply a novel approach by the analysis of the identity of the Lusophone areas, their geopolitical and political geographical approaches and the examination of their creative cities, which helps interested parties and the profession of Hungarian language to better understand these areas in political, cultural, social and economic terms. During the research, the following questions were asked from the interviewees:

- Is there a common lusophone identity? If so, how does it manifest itself?
- How does the linguistic-historical background influence the development of the creative city?
- How the lusophone identity and the colonial past are present in the creative economy, in the processes of urban creativity?
- How does government involvement influence urban creativity processes?
- How is the creative class present in the areas studied?
- What good practices does urban creativity have?
- How does urban creativity affect tourism, the economy, international relations?

3. Research methodology

In order to prove the hypotheses, we performed secondary and primary material collection, processing and exploration in the dissertation. In addition to the processing of the literature, in the first phase of the research, the lusophone space was delimited, the historical factors and nodes were determined. This was followed by the selection of the examined areas and cities, and then the selection and acquaintance of the lusophone organizations operating in the examined areas. In the next step, we assessed the characteristics of the creative economy in the demarcated areas, as well as the effects of urban creativity on regional development, local policies, and social reflections.

3.1. Secondary research

The literature was searched and processed from two approaches. On the one hand, we studied the historical-cultural relations of the Portuguese-speaking areas, the former Portuguese Empire, and on the other hand, we reviewed and analyzed the literature on the creative economy and the creative city. The number of historical sources available and reliable in Hungarian in the relations of the Lusophone areas is limited (BIRMINGHAM, D. 1993; SARAIVA, J. H. 2000; RÁKÓCZI I. 2006; SZILÁGYI Á.J. 2009; SZILÁGYI I. 2009, 2015, etc.).

Literature published in Hungarian before the change of regime (1990) should be treated with criticism and reservation, because due to the right-wing regime in Portugal until 1974 it tends to distort historical facts. Thus, the dissertation is largely based on the critical and analytical processing of the literature on the topic in English and Portuguese languages, on the Internet, as

well as in the libraries of the Camões Institute in Budapest and the areas participating in the empirical research.

The literature related to lusophone issues has been approached from a number of aspects. On the one hand, the goods within the former Portuguese colonies, the flow of people, the liberation of colonies (WITTMAN T. 1971; ARROTEIA, J.C. 1983; HORVÁTH GY. 1996; LOPES, L.F., SANTOS, O.D. 2006; RODRIGUES, J.N., DEVEZAS, T. 2007; GODINHO, V.M. 2018, etc.), and Portuguese migration (REIS, A. 1999; PIRES, R.P. 2003; ALMEIDA, J.F. et.al. 2007; FALEIRO, A.R. 2009; MATOS, H. 2014; ALMEIDA, S.J. 2014, etc.) and through a critical elaboration of the literature on lusophone cosmopolitanism (CUNHA I.F. 2012). Related to these are the literature on lusophonic identity (MATTOSO, J. 1998; LOURENÇO, E. 1998; SIEBER, T.R. 2001, 2002; CUNHA P.F.D. 2005; ALMEIDA, O.T. 2008; SZILÁGYI Á.J. 2009, etc.) and multiculturalism (BASTOS JGP, BASTOS STP, 1999; HANNERZ U. 1990), as well as lusotropicalism (FREYRE, G. 1940, 1985; BACKHEUSER, E. 1952) and its critique (ALMEIDA, M.V.D. 1991; CRUZ, B.D.M. 1992; SOUZA, T.R.D. 2008).

The historical approach is complemented by cultural geography, cultural region (TRÓCSÁNYI A. 1998, 2008) and geopolitical research (SZILÁGYI I. 2018; “culture of civilizations” - HUNTINGTON, S.P., 1998; “international society” - BULL, H. 1966; new type of diplomacy” - KISS J.L. 2009; “soft power” - NYE, J.S. 2004; popular geopolitics - DODDS, K. 2005; DITTMER, J., BOS, D. 2010; MAKSA GY. 2017).

We also processed the literature on the creative economy from several directions. We considered it important to clarify the concept of creativity, so first the psychological approach to creativity (e.g. CSÍKSZENTMIHÁLYI M. 2008; HOWKINS, J. 2002). For further approaches, we have moved from the directions of social capital (JACOBS J. 1985, BOURDIEU, P. 2008; PUTNAM, R.D. 2000) and globalization and the knowledge society (FARKAS J. 2002; LENGYEL I. 2003; KAO, J. 1999) towards the creative economy (e.g. SÁGVÁRI B. 2005; SCOTT, A.J. 2000; EGEDY T. et al. 2018), creativity and the city (e.g. LANDRY C. 2003; FLORIDA, R. 2002, 2005, 2006; COSTA P. et al. 2009; MUSTERD S. et al. 2007), economic aspects of the creative city (SOLOW, R. 1998; GLAESER, E. 2012), critical urban research (JELINEK CS. et al. 2013),

and Florida critique (PRATT A. 2008, 2011; COLOMB C. 2011; PECK J. 2013; HARVEY, D.C. et al. 2012; WILSON, D., KEIL, R. 2013, etc.).

In the analysis of the sites of the empirical research, we used the data and publications of the statistical offices of the given country, as well as the materials of the urban and national development strategies (e.g. United Nations Creative Economy Report 2008; Lisbon Creative Economy 2013; INE Instituto Nacional de Estatísticas Portugal; Instituto Brasileiro de Geografia e Estatísticas; SINCRE Sistema Nacional de Cadastro e Registro de Estrangeiros; Novo Atlas da Língua Portuguesa 2016; Smart City Baseline Report Lisbon 2016; British Council - The Brazilian Creative Economy 2018), and the publications and websites of the lusophone organizations, whose representatives were also interviewed.

3.2. Primary research

We chose qualitative research as the methodology of the primary research, which means fieldwork and documentation, as well as obtaining information through expert interviews. The research was conducted in three countries, four cities: Lisbon, São Paulo, and the former Portuguese colony of India, the capital of the province of Goa, Panjim, and its second most populous city and commercial center, Margao.

The selection of research areas was based on the possibility of covering all the continents of the former Portuguese Empire as far as possible, i.e. not necessarily a Portuguese-speaking area or part of the Community of Portuguese-speaking Countries (CPLP).

This choice became necessary mainly because of Goa, a Member State of India, since the withdrawal of the Portuguese (1961), Portuguese is no longer an official language and the territory is not part of the CPLP. At the same time, Goa has played throughout history from the perspective of the empire (path dependence) a strategically important role. In addition, it was a factor that the area had to have a strategy, active actors and a dynamic background on the topic of the creative city, the creative economy. Furthermore, the existence of a personal and institutional relationship was a consideration in the selection of sites for empirical research.

There were also plans to research an African lusophone city (due to its economic growth and strategic development, as well as its available networks in Hungary, the choice was made for Angola's capital, Luanda), but personal fieldwork was not possible due to circumstances (costly

and lack of professional contacts). Although a preliminary desk research and a skype interview were conducted, the research was stalled due to the difficulties of local knowledge and personal contacts, and no suitable sample could be found. Thus, in the absence of adequate comparable results, research in this area was not included in the case studies in the dissertation.

A total of 37 semi-structured expert interviews were conducted – 12 in Lisbon in summer 2016, 11 in São Paulo in autumn 2016 and 14 in Goa in January 2018 – with local key players with their own experience in the local creative economy and according to Florida's definition (FLORIDA, R. 2002) members of the local creative class.

The business or organization they represent is related to the dimensions of urban creativity (COSTA P. et al. 2009) – creative neighborhoods, neighborhoods; alternative or emerging neighborhoods, areas, squares; cultural and knowledge centers; large-scale urban investment; social and cultural projects; creative social and professional classes –, they are important and decisive actors in the local cultural life, the project they represent is a reference in the field of creative economy in their city.

At each location, there is at least one expert representing a lusophone organization that also fits one dimension of urban creativity among the respondents. We established contact with the organizations of the respondents during a preliminary internet research, and while on the field through snowball method for personal recommendation. Aspect was also trying to find organizations with similar profiles in each location.

At the time the interviews were conducted, both linguistic (mainly due to the Brazilian Portuguese dialect in São Paulo) and cultural differences caused difficulties. The language difficulty arose mainly during the interviews in São Paulo: most of the experts interviewed preferred their mother tongue during the interviews, with which my knowledge of European Portuguese is less compatible. Other words and phrases are used, the pronunciation is different, and the two-month presence proved to be too short to learn and get used to it. There were interviewees who spoke nicely, articulated, if I didn't understand something, I asked back, or looked it up during the written recording. However, there were times when we had started the interview in Brazilian Portuguese, but the expert spoke such a strong (Fortaleza) dialect that, at my request, we switched to English, in which the person was less expressive than in their mother

tongue. In the case of coding, it was partly difficult to translate certain terms of the English and Portuguese interviews into Hungarian, with the appropriate terminus technicus.

The semi-structured interviews were conducted in English and Portuguese, respectively, and the conversations were recorded and analyzed in writing. For the analysis, we used the content analysis software atlas.ti to create the codes.

From the interviews, we developed codes – counting the code that occurs in the answers to the questions once, regardless of how many times it is said in the answer – which we grouped. Interviews lasted an average of one and a half hours, and we progressed through general data and questions directed after the introduction. The questions are grouped around creativity, identity, and colonial heritage, examining their relationship.

4. Results

The aim of the dissertation was to produce a scientific work that examines the practical realization of the creative economy, creative city and urban creativity aspects in an interdisciplinary way, in contrast to the classical geopolitical approach, from the direction of critical geopolitics, soft power and popular geopolitics, in a specified linguistic-historical-cultural space, the former Portuguese Empire. We also examined the components of the lusophone community and the identity that is built from them. The topic of both lusophone identity and urban creativity is less researched in the Hungarian literature.

The novel results of the dissertation include the analysis of the historical past, the influences of the lusophone cultural community on urban creativity on the basis of fieldwork, documentation and expert interviews in the studied areas, and the nature of urban creativity. Combining the concept of lusophone identity and creative city together creates a new quality. The dissertation highlighted that the path dependency of the city has historically determining factors – such as multicultural environment, buildings, forms of art, gastronomy, etc. – influence the creative image of the city and make it attractive to the creative class in the Florida sense.

During the empirical research and coding, we determined the factors (groups of codes) which characterize lusophone identity and urban creativity of the studied areas.

As shown in the first table, a total of 224 codes were obtained in Lisbon, 268 in São Paulo, and 211 in Panjim and Margao, which were grouped into ten categories as follows: identity; urban

planning and architecture; historical, social, cultural factors; livable city; institutions; public art; governmental aspects; lusophone world; cultural and artistic events; tourism aspects.

Table 1: Aggregate number of codes by category based on interviews in Lisbon, São Paulo, Panjim and Margao

City	Lissabon	São Paulo	Panjim és Margao
Number of codes	224	268	211
Number of codes per category			
Identity	139	169	155
Urban planning and architecture	49	75	77
Historical, social and cultural factors	40	48	94
Livable city	7	41	25
Institutions	66	37	33
Public art	42	33	13
Governmental aspects	28	27	29
Lusophone world	15	23	8
Cultural and artistic events	10	18	55
Tourism aspects	9	7	40

Source: own editing based on own data (2019)

Evaluation of the initial hypotheses based on the research results:

H1: In the case of creatives living in the studied cities, there is a common lusophone identity, of which an important element is the historical heritage of the colonial past.

We can talk about the lusophone identity basically in terms of the common language and the cultural-historical traditions.

In Lisbon, the determinant of lusophone identity is the Portuguese language, as well as cultural proximity to the former colonies, a mixture of cultures. It appears in art forms such as music or dance (kuduro, fado). An important aspect of the lusophone identity is the issue of migration between former colonies and dual citizenship.

The traditionally multi-ethnic city has been coexisting and integrating Portuguese native speakers for centuries, resulting in a kind of cultural sensitivity based on a common history and culture. Knowledge of a common language and culture also facilitates economic relations between countries and is also significant in areas such as higher education.

In São Paulo, the determinant of lusophone identity is the Portuguese language, literature, gastronomy, the concomitants of colonization, and, as a result of colonization, the African cultural influence (e.g., religion) through the slave trade. The perceptions of the former colonizers are twofold: in the collective memory, the cruelty of the colonizers lives on, while many Brazilians emigrate to Portugal. Due to the cultural and economic influence of other countries, relations with Portuguese-speaking countries are loose, and despite the common language, we cannot talk about cultural proximity. The Portuguese spoken in Brazil is a good example of the country's historically colorful ethnicity.

In Goa, the relationship with the Lusophone areas is the strongest in the elements of identity. Such common points are the Portuguese language and culture, obtaining a Portuguese passport, Christianity, the application of the Portuguese Civil Code, openness, a diverse community, a way of life. Due Portuguese is not an official language, Goa is not a member of the CPLP. Portuguese is spoken by only a few, but language teaching and language skills are playing an increasingly important role, as, for example, early notes were written in Portuguese. Preserving traditions plays an important role. Relations among Lusophone territories are maintained at institutional

level through the Fundação Oriente or the Camões Institute. An advantage was gained from the Portuguese presence here, which included among others the respect for those of other religions. The lusophone identity appears in the Portuguese language, in food, music, architecture (Portuguese-style houses, azulejo, churches), or in various events (Lusofonia Games, etc.).

The hypothesis proves to be partly true, as in the case of São Paulo we can talk about a looser relationship with Portuguese-speaking areas, where the influence of other cultures is also significant.

H2: Urban creativity goes beyond the cultural and creative industries, its processes have a wide-ranging social and cultural-shaping, economic and tourism impact.

The perception of creativity as an individualistic and social process contributes to the promotion of the development of a certain urban environment and certain areas. Creativity interweaves the economy, society and thus urban life, and has a strong value-creating effect in the 21st century economies (COSTA, P. et al. 2009).

According to the expert interviews with empirical research, the practices of urban creativity emerge in institutions, public art, urban planning and architecture, identity, governmental aspects, elements of a livable city, historical, social, cultural factors, cultural and artistic events, through the examples of the lusophone world. There is a close overlap between the categories.

The results of the research in the dimension of urban creativity complement the work of Costa, P. et al. (2009) (creative neighborhoods, neighborhoods; alternative or emerging neighborhoods, areas, spaces; cultural and knowledge centers; large-scale urban investment; social and cultural projects; creative social and professional classes).

In the case of Lisbon, creativity has an impact on the development of the city's tourism and economy, in which the role of revitalized buildings and brownfields should be emphasized. The creative preservation and rethinking of the Portuguese tile, *azulejo*, which is considered a national symbol, also has economic and touristic value. Another example of the impact of public art on tourism is street art (themed city walks, outdoor galleries).

In São Paulo, the projection of the impact of urban creativity on the economy and tourism can be found in historic buildings, real estate market speculation and investment, the gentrification process, the creative industries and creative economy, infrastructure development, and quality of life improvement. An example of the impact of creativity on international relations is foreign public institutions operating in the city (British Council, etc.).

Creativity has an impact on the development of Goa's tourism and economy, its international relations. The most influential creative institutions in terms of tourism, economy and international relations are the Fundação Oriente, the Sunaparanta Center and the Houses of Goa Exhibition Center. The most influential creative cultural and artistic events are the Serendipity Festival, the International Film Festival India, the Fontainhas Art Festival, the Lusofonia Games, the Literature Festival.

Thus, the hypothesis proved to be true.

H3: Historical-cultural processes, the path dependency of the city (MUSTERD, S. et al. 2007) and social tolerance (FLORIDA, R. 2002) influence the creative image of the city.

For those engaged in creative activities, the most important aspects and factors to consider when settling in a given city are the quality of the urban environment, the city's cultural environment, the city's image and attractiveness, the city's rich historical traditions, the diversity of urban living and working environments, the inspiring cultural environment of the city, the quality of urban life, the standard of services, the tolerance of the people living in the city, the openness and receptivity of the local society (FLORIDA R. 2002). These factors are also influenced by the path dependency of the city (MUSTERD, S. et al. 2007).

Based on empirical research, each area can be considered creative.

Lisbon is an open and tolerant city, characterized by a lively street life and multicultural environment (Mouraria, Bairro Alto, Intendente districts), as well as community enterprises in these neighborhoods. The path dependency of the city is explained by the relationship between the historical-colonial past and the creative image of the city (revitalized buildings, street art

projects, etc.). The Portuguese are basically cosmopolitan, as indicated by migration as an option, especially between Portuguese-speaking areas. Lisbon is traditionally a multi-ethnic city, where a mix of cultures also appears in public spaces. The colonial past appears in the themes of street art works, cultural and artistic events. Creativity appears in the rehabilitation of historic buildings and monuments, in the marketing of the city (inclusive, creative, tolerant, open city). The establishment of the creative class is also influenced by the historical past. It appears in African-rooted music, dance, nightclubs, literature, rap as genre, fado music or azulejo themes, gastronomy, institutions.

In the case of São Paulo, the city's path dependency, the historical-colonial past and the character of the megacities are decisive in shaping the creative urban image of the city. First the diversity and ethnic mix is decisive, in which art and a wide range of cultural programs play a major role. The creativity of the city is influenced by the mix of different cultures, thanks to which the inhabitants of the city are characterized by diversity and openness. These features also appear in architecture (e.g. Liberdade district) or in the names of public spaces, districts (e.g. Indigenous Native American languages). Creativity is present in the energy of the city, in the counterculture, in the possibility of free creation, in the presence of creatives, it appears in public space reservations and public interventions. The rapidly developing megacity feature of the city (indicators of crime, anonymity, fast pace, opportunities, corruption, etc.) and street art works play a prominent role in shaping the image of the city. At the same time, there is a strong attachment to African roots and the revival of the cultural customs of different nations.

The Goan identity is determined by historical factors, a mixture of Western (Portuguese Christian) and Eastern (Indian Hindu) cultures, which influence the factors that shape identity and the presence of creativity. In terms of the arts, the role of colonizers appears in musical traditions and music education. In terms of language, it is primarily Goa's own language, Konkani, that forms the basis of identity, as well as newcomer words taken from Portuguese. In terms of human characteristics, respondents said the Goaians were characterized by following a Western pattern (laxity, freedom, tranquility, etc.). Emphasis is placed on social diversity and resulting tolerance. In terms of gastronomy, diversity and the Portuguese influence are also present in the food. Portuguese reforms in both public administration and education are part of

identity, as a differentiation from other parts of India. Ports also play a key role in interoperability between colonies.

Thus, the hypothesis proved to be true.

H4: Urban creativity has an impact on the daily lives of city dwellers, shaping the image of the city and attracting visitors. The processes of institutionalized (top-down) urban creativity legitimize and dynamize the creative urban image, which is an attractive factor for members of the creative class.

Based on the feedback from the respondents, Lisbon is a creative city. Any urban context that can form a community of people without restriction is considered to be creative. Creative urban image is mostly achieved through street art works, but it is present in art forms such as music or dance. Creative city marketing appears at cultural and artistic events such as the Architecture Triennial or Web Summit, as well as at cultural and artistic institutions such as museums, the ARCO School of Art, start ups. As a result of the 2008 crisis, the active involvement of the municipality is characterized by creative processes, such as the creation of a participatory budget (e.g. BipZip) or start-up developments (Fábrica Braço de Prata, Startup Lisbon). Projects and processes supported by the municipality contribute to the creation of a creative urban image. Legalization and municipal support for street art (Galeria de Arte Urbana, GAU) play an important role in this. The most successful of these projects are those aimed at community building of a marginalized group (Quinta do Mocho, Lata65). Rehabilitated buildings are typically examples of urban creativity due to their function and architectural considerations (LX Factory, Underdogs Gallery, Time Out Market, FabLab, MUDE), partly with municipal support. Certain creative neighborhoods have developed as a result of development policy (gentrification), such as the Parque das Nações due to the 1998 EXPO. Examples of urban creativity are characterized by a spillover effect (e.g. in the LX Factory Alcântara district).

São Paulo is a creative city, according to respondents. Urban creativity is all activities, self-expression that take place in public spaces, are closely related to architecture and urbanism. Urban creativity is strongly influenced by the process of urbanization of slums (favela),

spontaneous construction. The emergence of poor neighborhoods is related to the issue of overpopulation, it affects both peripheral and downtown slums in terms of territory, which in many cases they try to make attractive with institutions and festivals engaged in cultural and creative activities. Examples of a revitalization process are the Sala São Paulo Concert Hall in the Cracolândia district or the Virada Cultural Festival in the city center. There are a number of uninhabited, but architecturally important, historic buildings in the city center that have degraded over time. The reurbanization process in the city center is slowed down by the low quality of public safety, the violent culture, which significantly affects the high level of protection of the private sector.

Bottom-up movements are dominant in the life of the city, which puts pressure on the municipality to shape the image of the city. As a result, under pressure from civilians, public spaces were returned to residents with a partial or total ban on car traffic for cycling and walking traffic for a more livable residence, providing an opportunity for meeting and lively street life (Largo da Batata Square, Minhocão Overpass, Avenida Paulista), green environment (e.g. guerrilla gardens). The lively street and nightlife is typical of the city's creative neighborhoods, such as Jardins, Pinheiros, Vila Madalena. Highlights are the revival of the carnival tradition or the Virada Cultural Street Festival. An important recreational area is Parque Ibirapuera. Public art, street art, has a role to play in shaping and beautifying the city image, creating freely and exploring the city. Predominant are the privately owned cultural and creative institutions and movements, which not only shape the life of the city due to their activities, but also architecturally decisive, operating in a rehabilitated location (Vila Itooro, Red Bull Station, SESC Pompeia). Among the institutions maintained by the municipality, in addition to the cultural institutions in the classical sense – theater, library, museum – the role of the FabLab SP Livre community workshops is outstanding. The Cidade Limpa Act, introduced in 2006, aims to cleanse the city of visually polluting outdoor advertisements, thus giving way to graffiti and street art. The Lei Rouanet Act allows cultural operators to receive financial support from economic operators.

The Goan cities analysed, Panjim and Margao are creative venues according to the respondents. Goa has ideal conditions (environment, weather, people, lifestyle) for individual development, a cosmopolitan place with a wide range of opportunities, where tourists are welcome to come and

others settle here, such as artists, writers. In Goan culture film industry and commerce has a traditional presence. Urban creativity is on the one hand architecture and design, on the other hand performing arts. Content that changes the city and creates a cultural habit. On the other hand, urban creativity can be understood as any artistic intervention in the city image. One of its levels is the recycling of disused sites and spaces of cultural and historical significance. Seasonal and festival-type interventions affect Panjim's city image, such as the carnival period or the Serendipity Festival. Unlike coastal areas, the capital of Goa is not specifically a tourist destination, but artistic and cultural events have the potential to attract more visitors. An example is the Indian International Film Festival (IFFI). The district of Panjim Fontainhas should be highlighted in an urbanistic way, the cityscape of which is given by the Indo-Portuguese style houses and narrow streets. Several of these institutions (Fundação Oriente, Charles Correa Foundation), events (Fontainhas Festival of Arts) and projects (Aamchi Panjim) are also located here. The popular Serendipity festival draws attention to the built heritage, the brownfield, uninhabited buildings, which are mostly Indo-Portuguese style buildings. Some of the institutions mentioned as examples are located in a Portuguese-style building (Sunaparanta Cultural and Artistic Center, Goa Chitra Museum, Carpe Diem Cultural and Artistic Center, Fundação Oriente Foundation and Cultural Center). Creativity and the exceptional nature of the area are influenced by the fact that Goa is characterized by a mix of cultures and the resulting innate creativity. In terms of urban creativity, the atmosphere of the city is decisive. Elements of this are the enjoyability of the city, the condition of public spaces, parks and gardens (e.g. Garcia de Horta Garden), the quality of pedestrian traffic. An important aspect is activism and mobility, bottom-up organization. The category of public art includes public sculptures and installations on the one hand, and graffiti and street art on the other. The Goan government's wide-ranging cultural responsibilities include the preservation of traditions and heritage protection, an important element of which is the preservation of Indo-Portuguese-style monumental buildings and the recycling of uninhabited buildings. It also provides measures to stimulate the cultural and creative industries, such as start-up provisions, book publishing, and the organization and support of various cultural, artistic and creative workshops and events, festivals, and support of institutions. Examples for festivals are the Indian International Film Festival (IFFI), the Fontainhas Art Festival, the Bird Festival, the Carnival, the Serendipity Festival. Outstanding institutions include the Kala Academy art education institution, the Sunaparanta arts and cultural

center, the 91springboard community office, and the Central Library in Panjim. Other responsibilities of the government in the creative city include the promotion of pedestrian traffic and the construction of bicycle paths, the establishment and preservation of parks.

According to the empirical research results, a clear relationship as to whether examples of institutionalized urban creativity increase creative urban image can not be determined.

H5: Lusophone areas are characterized by a common identity with Portuguese influence, based on a common language and historical-cultural background, but found in the phenomena of urban creativity (SIEBER, R. T. 2001).

As we highlighted earlier, the Lusophone community is based on a common language and historical-cultural background. Using these soft instruments of power directly, Portugal maintains direct contact with its former colonies through various organizations (Fundação Oriente, Fundação Calouste Gulbenkian, Instituto Camões). Furthermore, the multilateral organization of the CPLP has an important role to play in this community. The common identity is complemented by the lusophone migration system, an example of which is the possibility of obtaining a Portuguese passport. A common point between the lusophone areas may be the use of public spaces, which are used as meeting places regardless of location.

In the case of Lisbon, the lusophone identity is present in the practices of urban creativity art forms such as music and dance, as well as in gastronomy. African and Brazilian music and dance (kuduro, capoeira) belong to the lively street life in public areas. Lusophone identity is present in national symbols that draw from lusophone roots (fado, coffee, craft traditions). It can be found in street art works, it is present in the examples of built heritage (churches, cross, azulejo, calçada portuguesa) and building renovations (Time Out Market, Carpe Diem art center, Casa Independente restaurant and nightclub, Underdogs gallery, Casa Alentejo cultural center and restaurant in the former bank building of the MUDE Museum of Fashion and Design).

In the case of São Paulo, the heritage of the lusophone world can be detected through architecture, spiritual religions of African origin (candomblé, umbanda), African cultural

influence, the word *gambiarra* related to poverty are also present in everyday improvisational solutions, and colorful gastronomy is also present in the city. Creativity and a common past are present in graffiti / street art works.

In the case of Goa, lusophone identity is present in urban creativity practices in examples of Indo-Portuguese architectural heritage (recycling of uninhabited buildings, Fontainhas district in Panjim, Old Goa churches, Portuguese-style restaurants, azulejo decoration, historic squares and streets), and elements of identity (western pattern following, dress and lifestyle, the genre of fado, Portuguese language and culture, church music, works by Mario de Miranda, Goan pride) and public art (public sculptures).

Thus, the hypothesis proved to be true.

5. Further research directions

Due to the complexity of the topic, the dissertation covers several areas, of which their study can contribute to a better understanding of the lusophone areas and good practices in the fields of immigration management, integration of minorities and immigrants, urban image and urban marketing, state or municipal role in the creative economy.

Other areas of further research include the study, analysis and comparison of the former colonies of the former Portuguese Empire, mainly in the African region. Another direction is to expand the research in the studied areas at the national level, as a result of which we can get a much more nuanced picture.

The analysis may cover the areas of former colonizers (Spanish, French, etc.) and compare these areas.

We consider it important to embed the research in Hungarian conditions. On the one hand, to explore the nature of urban creativity in the Hungarian capital and in county capitals, and to find historical connections and practical examples in this direction. We need to examine how policy makers influence urban creativity and how symbols of memory politics and identity appear in urban creativity. We consider it essential to extend the research to the communities of Hungarians living abroad.

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