

EXERCISE A: READING COMPREHENSION (15 marks)

Read the following passage carefully and answer the questions below:

Look at What We Made': communicating subcultural value on London's Southbank

The Southbank Centre sits on a part of the River Thames that was developed for the Festival of Britain in 1951. The Undercroft which lies beneath the Southbank Centre was 'left over' space and has, over the years, been used to park cars, store bins and shelter the homeless. It was, in the words of skaters, 'space that nobody wanted' that was quickly discovered to be 'absolutely perfect' for street skating and, as a result, has been used by successive generations of skaters since 1973. As the commercial value of the land increased, the decision was taken in 2013 to remove the skaters from the site in order to open retail units with the potential to fund an ambitious redevelopment programme (Long Live Southbank (LLSB) 2014).

The Southbank Centre was mindful of the skater community and planned to build a new purpose-built skate park a few hundred metres down the river under Hungerford Bridge. However, their offer was rejected by many of the skaters, who nimbly put together an online and offline campaign, LLSB, which articulated to both policymakers and the wider public the value of the cultural practices which took place in the Undercroft. The tagline of LLSB's 'Dear Jude' (2013) YouTube film 'Look at What We Made' succinctly captures the complex interweaving of tangible and intangible heritage to which the skaters laid claim: they, not the Festival Wing's Brutalist architects, brought this 'found space' into existence through their usage,

We have explored elsewhere how the concept of 'found space', central to the LLSB's claims and campaign, necessitates a reconceptualizing of authenticity such that it recognizes the felt experience and emotions generated by individual and collective users of space. Acknowledging and authenticating the experiences and emotional attachments of the skaters is a controversial and contested area of heritage

practice intangible heritage within an English system that does not recognize intangible heritage in the way that many of the international charters and declarations do (UNESCO 2003).

In this article, we want to ...explore how the attachments, experiences and expertise of this distinct 'subcultural' were communicated and translated within the LLSB's 'political' campaign. At the heart of this inquiry is the perceived contradiction between the communicative practices of subcultures and social protest movements : the former typically understood to be internally oriented and marked by 'strong boundary maintenance'(Hodkinson 2003) and the latter. to be successful. to be externally oriented to a diverse range of publics (Fraser 1991).

In explaining the skaters/ campaigners' negotiation of this contradiction, we look to the inclusive and everyday concepts of 'inhabitant knowledge' 'vernacular creativity, and 'affective intelligence'. In eschewing the exclusionary and contestatory language of (post)subcultural and spatial theories, this article proposes new frameworks for thinking about the political nature of young people's bodily knowledge and experiences, and the implications of this for the communication of (sub)cultural value. In short, the three sections are shaped around three fundamental questions: how did and do the skaters feel about the space, how did they communicate these attachments and experiences, and to what extent were they heard?

Now answer the questions below using your own words. Do not simply copy from the text. You may use derivation (i.e. change a noun into a verb or an adjective into a noun) but not lift full phrases. Your answers should not exceed 60 words. Write your answers in the box.

- 1) According to the authors, why did conflict arise between the Southbank Centre, urban planning authorities and local skaters?

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2) What point is made by connecting Southbank skaters' cultural practices and intangible heritage in paragraph 2?

3) Explain why the authors refer to 'strong boundary maintenance', paragraph 4.

4) What are the key differences between skaters and social protest movements?

5) Do authors seem to support the skater community's campaign? Justify your answer by summarizing the most relevant data mentioned.

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