



PeaceBell for Vienna

A participative study to identify a suitable location for an artwork in public urban space

Verena Grubmüller-Régent

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About this report

The study at hand was conducted in the frame of the “Empirical Research Methods” class in the Master program “International Management and Leadership” at Lauder Business School (LBS) based on a cooperation with Social City Wien. The research design was developed by the author of this report (the lecturer of the research class) upon the artist Michael Patrick Kelly’s desire in Austrian media that the local population shall decide for a suitable location for his artwork PeaceBell. The class was attended by 15 students from Albania, Austria, Croatia, Germany, Israel, Kirgizstan, The Netherlands, Romania, Serbia, South Africa, Turkey and Ukraine. The students visibly enjoyed working on this interdisciplinary project, and interesting discussions with regards to their individual understanding of and experience with war and peace came up. Given that their studies usually are very much focused on business contents, working on the PeaceBell project was a passionate, captivating and illuminating excursus for them.

“I am so thankful I was able to contribute to such an interesting and inspiring project. The #PeaceBell is a great asset to the city of Vienna to educate people on peace and history”

Jordy van Mil, Master student at LBS

Abstract

Placing an artwork in public space holds implications on how the artwork is perceived, but also has effects on the meaning of that selected location. In order to be considerate of social and historical connotations of public urban spaces in Vienna and to involve perceptions of the local population, this participative study was divided into two sequential steps: First, a set of 18 experts from disciplines such as history, art history, urban planning and peace studies were interviewed in an exploratory way, and a short list of 16 suitable locations was elicited. Second, an online survey was designed based on the interview results, which reached a total of 448 respondents and resulted in a very clear preference for the location Schafberg in the 17th district of Vienna.

Next to its immediate purpose of finding a suitable location, this study also revealed further aspects that are worth considering for placing the PeaceBell in public space, be it in Vienna or elsewhere. Among them, also some critical aspects were found through the interviews, most of which must be seen in the light of Austria's particular historical context. When testing them among the survey sample, they were only partly confirmed to be critical. This particularly refers to the visible weapon and the Christian connotation, both of which can principally be problematic for an artwork that is placed in public urban space, however not if the location is well chosen and the installation of the artwork allows for an interaction with its audience. Moreover, the peace-educative nature of the PeaceBell was investigated and evaluated overly positive; suggestions for potential collaboration in the area of political and peace education were made throughout the interviews. Finally, this study yielded one unexpected finding: Close to 70% of the Viennese survey participants had not known the artist Michael Patrick Kelly before taking part in the survey. This gives insights into the market conditions for the PeaceBell in Vienna, which hold opportunities to focus on the artwork as such, regardless of the artist's profile as pop musician.

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1. Background and introduction

Moving the PeaceBell from a museum, a church or a pop/rock concert into public urban space will have an impact on the artwork. On the one hand, it will be available for a broader audience; the artwork will be “democratized” (Hornig, 2011). On the other hand, the selected public location will have an effect on how the PeaceBell will be interpreted. Not the least, the very meaning of that location itself will be redefined through the simple presence of the artwork.

Vienna is a city with numerous traces of different wars throughout history, particularly the atrocities during the world wars. There is already a landscape of different memorials in the city, overviews of which have been gathered in the frame of the research project “Politics of Remembrance (POREM)¹” by the University of Vienna. When searching for a location for the artwork “PeaceBell”, a first question arising is whether to make it part of an ensemble of memorials (which, again, would influence how the PeaceBell will be perceived), or to place it as a stand-alone memorial.

In general, public spaces use to be laden with meaning, which can be considered socially constructed, i.e. created by the people moving and interacting in these spaces. Therefore, involving the local population for finding a suitable location, as the artist has suggested, is a highly valuable approach, which was accounted for with the study at hand.

1.1 Methodology

The study was conducted between March and July 2020 in the frame of a research class at Lauder Business School (LBS). The research design was developed by the lecturer of the class (the author of this paper), the data collection process and parts of data analysis were exercised by students. The lecturer and the students are referred to as “the researchers” in this paper.

The study was based on a multi-layered participative approach (“exploratory sequential mixed methods design”, Creswell & Creswell, 2018) for selecting a suitable location: In a first step, 18 experts from disciplines such as history, art history, urban planning, urban sociology, political science and peace and conflict studies with a focus on the city of Vienna were interviewed and asked to express their perceptions on the artwork and to suggest suitable locations. For selecting the experts, the researchers followed a “purposive sampling strategy” with the aim of a maximum differentiated sample to assure that a variety of different disciplines were represented.

The experts share the common characteristics that they are based in Vienna, have a focus in their work or research on the city of Vienna, and are either affiliated to renowned Austrian/Viennese institutions or work as freelancers. The experts were approached with a pre-defined interview guide² comprising 6-8 open questions. All the interviews were taken between April and May 2020, most of them in English³, some of them in German language, due to the COVID19-pandemic either on the phone or electronically (Skype, Zoom or similar). The interviews were audio-recorded, transcribed and analysed with a 2-cycled coding technique (Saldana, 2016).

¹ www.porem.wien

² The interview guide can be made available upon request

³ English is the teaching language at LBS

As result of these interviews, a total of 16 suggested locations were extracted and placed into an online survey comprising 27 closed questions⁴. The survey was addressed to the wider Viennese population by distributing the link via several pertinent social media channels and mailing lists (esp. LBS, Social City Wien, but also other channels in the area of political and peace education, Viennese history, public art and art history, as well as groups for different leisure time activities and interests focused on Vienna). Also the interviewed experts were asked to spread the link within their own networks and advocate for “their” suggested locations.

Due to the COVID-19 pandemic, the survey was exclusively held online, between June 15 and July 6, 2020. In order to prevent from the risk to exclude the elder generations (which tends to happen with online studies), a couple of organizations that work with senior citizens (e.g. Seniorenkolleg⁵) were involved to spread the link among their target groups. Also, to explicitly reach out to refugees and immigrants, pertinent organizations were asked spread the link among their target groups (e.g. PROSA – Projekt Schule für Alle⁶). In total, a sample of 448 survey participants could be reached; they were provided with additional information on each of the 16 locations and asked to express their preferences. Moreover, questions on their perception of the PeaceBell as well as socio-demographic questions were included. As expected, the sample is not representative of the Viennese population, but it can be considered representative of people with (1) a relationship to Vienna and (2) an interest in the PeaceBell. The gathered data was analysed with univariate and bivariate statistical methods.

2. Empirical study

In the following, the samples as well as the results of the interviews and the survey will be presented. Section 2.1 will focus on the exploratory expert interviews and will give an overview of the different attitudes and positions that were expressed towards the PeaceBell from the perspective of different disciplines. Importantly, the 16 suggested locations for the PeaceBell will be presented in this section, as well as the experts’ argumentations and explanations for or against the locations.

Section 2.2 will focus on the results of the online survey, in which both the 16 elicited locations were tested among the local population, but also critical aspects as they were revealed in 2.1. Moreover, by describing the sample participants more in depth, 2.2 will also serve to elaborate on the market for the PeaceBell that can be found in Vienna. Having said that, the survey data has not been fully exploited in the sense of an actual market study, since this was not the purpose of this study.

2.1 Exploratory interview study

Table 1 shows the expert sample for the interviews. The experts were selected into the sample based on a background research and, partly, upon recommendations among each other. One expert approached the researchers proactively to become part of the study. As can be seen in the table, all experts are either academics or practitioners, and each of them has a research or work focus on the city of Vienna in their respective discipline or work domain.

⁴ The survey can be viewed at: <https://lbsresearch.limequery.com/227499?lang=de>

⁵ <https://www.seniorenkolleg.at/>

⁶ <http://www.vielmehr.at/>

ExpertIn	Affiliation	Hintergrund/Fokus						
		Geschichte	Kunst-geschichte	Stadt-planung	Soziologie	Friedens-arbeit	Friedens-forschung	Politologie
Amesberger, Helga	Institut für Konfliktforschung						x	x
Anonymous	Universität für Angewandte Kunst, KÖR Jury		x	x				
Diaconu, Emil	Social City Wien					x		
Duizend-Jensen, Shoshana	Wiener Stadt- und Landesarchiv	x						
Franta, Lukas	Technische Universität Wien, Institut für Soziologie			x	x			
Girtler, Roland (Prof.)	Universität Wien, Institut für Soziologie				x			
Hamann, Georg	Freelancer	x						
Ingruber, Daniela	Donau-Universität Krems; Austrian Democracy Lab						x	x
Jalka, Susanne	Universität für Angewandte Kunst		x	x				
Kerschbaum, Helga	UN Committee for NGOs on Peace					x		
Krizenecky, Suzanne	Freelancer		x	x				
La Speranza, Marcello	Freelancer	x					x	
Manoschek, Walter (Prof.)	Universität Wien, Institut für Staatswissenschaften			x	x			x
Mertens, Christian	Wienbibliothek	x						
Möller, Lara	Demokratiezentrum Wien						x	x
Pospisil, Jan	Friedensburg Schlaining, Standort Wien						x	
Rohn, Walter	ÖAW Institut für Stadt- und Regionalforschung			x	x			
Wenninger, Florian	Geschichte-Institut der Arbeiterkammer Wien	x						

Table 1 Overview of the interview sample, their work affiliations and their research or working areas

2.1.1 The experts' positions towards the PeaceBell

The researchers found a wide range of attitudes and positions towards the PeaceBell among the interviewed experts. Around half of them were thoroughly positive and supportive about the project. The other half found the artwork provocative and irritating, the majority of them in a positive way that triggers reflections and discussions ("this is what art should generally be"); a small part of the experts, in contrast, was not convinced about the artwork and the idea behind it. They formulated very precise criticism, which shall be elaborated on more precisely in the following. It must be noted for the reader that the negative criticism is overstated in this section, because the author found it necessary to point towards these critical aspects for the project parties to be aware of.

Appreciation of the artwork and the project idea

Many of the interviewed experts were very impressed by the idea of inversing the producing process from the weapon to the bell, and they felt that the peace-narrative comes out well. For example, political scientist Möller stated in her interview: "Als ich davon gehört habe, fand ich die Idee gut, dass man quasi durch ein Kunstprojekt etwas Negatives, wie eingeschmolzene Glocken um im Weltkrieg Waffen zu produzieren, für etwas Neues und positiv Konnotiertes, aufarbeitet". In addition, historian Hamann thought that many people might not have been aware of the fact that bells were melted to produce weapons in wartimes. He considers this awareness-raising process among (younger) people an essential peace-educative element that the artist has managed to transmit. Even more clearly, historian Mertens stated:

As historian and as a politically interested person, I am deeply infected by the idea to inverse the process of melting bells and other goods of daily life for producing weapons. I am sure that the project has a strong peace-educative character that will be fulfilled by the potentially provocative character of the PeaceBell. It's very important to make such a project possible in Vienna.

Critical voices

Some of the experts also expressed their critical views on the project. Political scientist Amesberger felt that the artwork was too unidirectional and superficial, and “not sophisticated enough (...)”. It doesn’t address the social atrocities coming along with the absence of peace”. Political scientist Ingruber stated in her interview that the concept of peace that the PeaceBell was based upon made her “quite sad (...), because it gives me an impression as if war or violence was only a physical thing, (...) but peace is not only the absence of weapons”. In this line, some of the experts pointed out that conflicts were done in different ways nowadays, e.g. cyber wars, but also “war with words” on the internet, as historian Duizend-Jensen stressed. In the same reasoning, historian Hamann saw the risk that that the PeaceBell could be easily used by those who claimed to be against war, but who were ready to take part in any “shitstorm” on social media without reflecting much about its impact – “(...) natürlich ist das dann kein Weltkrieg, der damit ausbricht, aber es ist ein erstes kleines Element, aus dem große Konflikte entstehen können”.

The style of the lettering

A very concrete point of criticism that was expressed by several experts was the gothic letters on and around the bell⁷. “The gothic letters remind of National Socialism, and only National Socialism”, as Amesberger pointed out. Political scientist Manoschek’s statement went into the same direction: “Was mich irritiert hat, war die Schrift. Die Schrift ist an Runenschrift angelehnt, was mit dem Nationalsozialismus assoziiert wird. Meines Erachtens kann man diese Schrift nicht für ein universelles Friedensdenkmal verwenden“. Historian Wenninger went in the same line, arguing that the style of the lettering might lead to confusion. He sees it necessary to make clear that this artwork is not meant to support the “Austrian victimhood narrative” concerning its role in World War II⁸.

The visible gun as clapper

The visible gun in its role as clapper was considered provocative, yet shocking by almost all experts, though most of them appreciated this provocation positively and acknowledged that this was the “eye-catcher” (Wenninger, Mertens) that might gain peoples’ attention. Also art historian Jalka pointed this out positively:

The gun is there to symbolise the transformation process from weapons to something beautiful that nobody will take a right to see the negative because of the gun. It is a discussion and it is good, it can initiate further thoughts and discussions.

In the same line, political scientist Rohn added:

In my view it is not very aesthetic (...), but the gun is reaching outside of the bell and it is a little bit shocking, but this is the way it is meant to be. But I think it will fulfill its purpose to make people think.

And Chairwoman of the UN-Committee of NGOs on Peace, Kerschbaum, stated: “I think this shocking presentation helps that you start thinking and that you get interested”. Moreover, cultural sociologist Girtler considered that it was the visible gun that actually made the PeaceBell a symbol of peace: “Das Gewehr als Symbol des Untergangs, der Vernichtung des Menschen wird aber hier zu einem Symbol

⁷ They were shown photographs of the PeaceBell from Ludwig Museum Koblenz during the interview

⁸ For a long time, Austria considered itself the “first victim of Nazi Germany”, a perspective that is generally not supported anymore nowadays.

des Friedens". Also political scientist Möller saw a decisive role in the gun: "(...) es [das Gewehr] unsichtbar zu machen, wäre auch, es aus der Diskussion rauszunehmen. Sichtbarkeit von diesem Gewehr an dem Kunststück bedeutet für mich auch Transparenz, Diskussion, konstruktiver Konflikt".

Other experts expressed their irritation with the visible weapon, as well as their concerns with regards to its effect in public space. Urban planner Franta expressed: "The machine gun as the clapper. It represents war for me, and not necessarily peace". Some experts had particular connotations with the gun, e.g. Amesberger stated that "It was irritating for me because of the weapon, but that is not a bad thing, because I think art has to confuse people (...). For me, the bell looks like a pot, and the weapons are melted in it. (...) When looking at it, for me the weapon comes out of the bell". Political scientist Ingruber, who explained that she had a negative attitude towards peace bells in general, said: "I have to admit that the combination of a gun kind of entering the bell, reminds me of all the sexual violence in this world".

Concerning the effect of the visible weapon in public space, art historian Krizenecky warned: "I think that it is something people could react badly about because I think that a machine gun that you can see is something violent". Urban planner Franta was more explicit, saying:

It can be something completely normal to have a gun in a museum. (...) As an urban planner, I would say the machine gun in public space can evoke a lot of emotions in people, especially people with war experience and refugees.

In line with this, an art historian from the University of Applied Arts, who wants to remain anonymous, also pointed out the difference between the museum and public space: "You can look at this object from a certain distance [in the museum], or you can even raise or maybe even trigger some misunderstandings, but it is a very cool place, as the museum is adding up a certain abstraction". Most of these very critical experts stated, however, that a description about the history of the PeaceBell would be helpful to dispel these objections: "And I have to say, maybe this visible gun, maybe it's not a problem from the moment when you understand why it's there" (Krizenecky).

[The link to Christianity](#)

The experts were explicitly asked to comment on whether they see a link to Christianity in the PeaceBell, and if so, whether they consider it problematic given that the PeaceBell shall be placed in public space. Some experts, like political scientist Pospisil, do see the link to Christianity, though do not consider this very problematic: "It's a bit like the same thing as we have crosses on every mountain. And it has a religious connotation". Also sociologist Girtler says, "Wenn es um den Frieden geht, ist es doch egal aus welcher Ecke es kommt".

Interestingly, among the historians, no one stated to consider the bell a Christian, but much rather a universal symbol: "Bells are not only used in Christian churches. They are used in a Buddhist context and sometimes in a non-religious context like meetings, in parliaments etc., too", historian Mertens said. Historian Wenninger added: "I think an intelligent thing about it is that it's a commonly shared symbol". Moreover, historian Hamman stressed: „Wir dürfen nicht vergessen, dass die Glocke weitaus älter ist als das Christentum. Nämlich auch die Glocke als spirituell, religiös, kultischer Gegenstand. Das kommt aus dem alten China, tausende Jahre vor Christus wurden die Glocken in ähnlichem Sinn verwendet wie dann später im Christentum“.

Also several other experts pointed to the universality of bells, e.g. cultural sociologist Girtler: "In allen Kulturen habe ich Glocken!" He also explained that the symbol of the bell was connected to life, "In Friedrich Schillers Glocke wird dies eh deutlich, dass die Glocke mit dem Leben des Menschen verbunden ist", and pointed out that even in the younger past, bells were very important in peoples' daily lives: „Ich bin geweckt worden durch zwei Sachen, das Läuten der Glocke in der Früh und das Hämmern aus der Schmiede, denn die war auf der anderen Seite. Ende der 50er, 60er Jahre hörte dann das Hämmern aus der Schmiede auf, aber das Läuten der Glocke ist geblieben“. Also historian La Speranza explicitly welcomed the symbol of the bell:

Die Form der Glocke finde ich sehr interessant. Eine Glocke sieht jeder. Eine Glocke ist eine klassische Form, welche es schon seit Jahrhunderten gibt. Da wird vom Künstlernichts Neues produziert und es wird, das finde ich schön, an einem Objekt festgehalten, das jeder kennt. Jeder weiß, wenn eine Glocke läutet, wird etwas eingeläutet. Es wird auf die Geschichte Rücksicht genommen. Es ist ein Objekt, bei dem man sich etwas vorstellen kann. Das ist ein überliefertes, sichtbares Objekt, nichts neu Konstruiertes. Das passt.

Other experts stated that in the past, bells were used to alert people, but also for disciplinary measures; therefore, in political scientist Amesberger's understanding, a bell is not necessarily a symbol for peace. The anonymous art historian from the University of Applied Arts pointed to the link to Christianity, which she considered problematic for a universal peace symbol:

Since bells are used in Christian churches, I think for me this is a very strong bias in this object (...). I think it has a very strong Catholic meaning, especially in Vienna, because in Vienna we are used to the famous bell in St. Stephens' Cathedral, and so there is a sort of a bell already existing.

Particularly, her concerns went to the fact that many wars have been fought in the name of religion, and secondly, a potential colonial or missionary character that she considered inherent to the bell. Thus, she expressed her doubts that the bell was an inclusive and integrative peace symbol.

Does the PeaceBell address everyone?

As a consequence of the Christian nature that many might see in the PeaceBell, some experts expressed concerns whether or not everybody would feel addressed by the artwork. As urban planner Franta stated, "people with war experience, refugees, immigrants or the Jewish community might not like the way how peace and war is memorized by these elements". Art historian Krizenecky's argumentation went into the same direction: "Austria has a very long, let's say catholic tradition, I don't think that it's a big problem. The question is more how many people will feel concerned or to how many people will this work talk to". The anonymous art historian from the University of Applied Arts, who was most critical with the shape of the bell, said: "This bell is not very opening up to a diverse urban context, which should not address or convey religious meanings, which are religious meanings only focusing on one religion".

In contrast, historian Duizend-Jensen, active in the Viennese Jewish community, relativized these concerns:

Ich denke schon [dass die jüdische Gemeinschaft sich eingeschlossen fühlen würde], obwohl ich darüber auch sehr nachgedacht habe und vielleicht provokant sagen würde, dass die jüdische Gemeinde das nicht besonders tangieren wird. (...)Und natürlich ist jede Sache, die für Frieden aufruft und gegen den Krieg ist, für die jüdische Gemeinschaft sehr begrüßenswert. Und es wird sicherlich ein Vertreter der jüdischen Gemeinschaft dabei sein, wenn man sie einlade.

Peace-educative elements and links to present conflicts

Several of the interviewed experts saw a considerable peace-educative character in the PeaceBell. Historian Hamann pointed out that upon his own estimation, many people were not aware that bells were melted to produce weapons. Already by raising awareness about this historical fact, especially among the younger generations, was an essential peace-educative achievement by the artist.

Several of the experts saw children and younger people as explicit target groups of the PeaceBell and mentioned that cooperations with schools could be a good idea, like e.g. historian Duizend-Jensen: "Es [das Projekt] könnte zum Beispiel im Rahmen eines Workshops für Schulklassen sehr gut eingebunden sein". Also the anonymous art historian from the University of Applied Arts, who otherwise expressed a very critical position towards the PeaceBell, confirmed: "I could imagine it maybe in the context of a school, so that the students could somehow discuss or reflect what does this bell mean to them, and what would be for them a very telling and explicit signal or icon or symbol of peace".

Another expert in favour of such approach is Chairwoman of the UN-Committee of NGOs for Peace, Kerschbaum:

I think the target of the Peace Bell project should first be peace education for all children. This is target number one, and not only starting with school, but already have in mind kindergarten, because they are already confronted with different cultures with different sets of minds.

Further mentioned target groups of the PeaceBell were politicians (Amesberger), elderly people (La Speranza), refugees (Duizend-Jensen), and – because of their socialisation to overly control their emotions – men (Wenninger).

Political scientist Möller, active in the area of political education, saw strong potential for peace education in shape of the PeaceBell project. In her view, in democracies, conflicts are supposed to be something natural; they are important for individual and collective development; all the more, people must learn to tolerate and respect different world views and different opinions. In her view, the PeaceBell „(...) erlaubt, dass man Krieg dann wiederum selbst als was sehr Politisches kritisch diskutiert, und auch der Begriff Zusammenhalt wird beim PeaceBell Projekt als roter Faden genannt. Das heißt dann auch nachzufragen: Was bedeutet Frieden auf ganz niedrigschwelliger Ebene?“. For doing so, she mentioned the possibility to collaborate with different schools with the purpose „(...) aus dem Vergangenen, auch aus einem Weltkrieg, für das Hier und Jetzt zu lernen“. Importantly, she also pointed to the connexion to present conflicts:

Was mir auch sofort eingefallen ist, ist Anleitung zu Selbstreflexion. Diese Glocke soll auch zur Frage anregen - was trägt man denn selbst zu einem friedlichen Miteinander in der Gesellschaft bei? Oder wo begegnen uns auch in unserem Alltag weiterhin Ausgrenzung, Abwertung oder Diskriminierung? Deswegen wäre mir bei dem Thema vor allen Dingen wichtig, Bezug zu gesellschaftlicher Toleranz gegenüber Vielfalt und Diversität zu diskutieren.

2.1.2 The PeaceBell in public urban space

All but one interviewed experts were strongly supporting the idea to place the PeaceBell in public space in Vienna. Urban planner Franta formulated the challenges of finding an appropriate location:

The meaning of the PeaceBell will change according to the place that you set it up. There are places with a specific significance. They have a history which changes the meaning of the memorial, or it might get interpreted in a very different way. That's because space and places are kind of social products. They are not just there, but everything that we see and are surrounded with is a product of social relations. (...) You have to find a unique place where this memorial can be set up and can make sense. Also, it should be a place where the memorial can be provocative.

Franta expressed his appreciation of the fact that the local population was involved in finding an appropriate location, however he also pointed to the artist's role when it comes to deciding how he would like the PeaceBell to be interpreted. "For example, you can put it somewhere as a contradiction to the history of that place, or you can put it somewhere else, which can be about the object and the memorial itself and it could have more ability to stand for itself".

Also political scientist Möller's argumentation went into the same direction:

Physische Orte sind sehr oft mit unterschiedlichen Erfahrungswerten oder auch Herrschaftsstrukturen und Prozessen verbunden. Und natürlich ist es auch schwierig, sich auf einen Ort festzulegen, der möglichst viele Menschen anspricht und einschließen kann, und gleichzeitig nicht Gefahr läuft, andere auszuschließen.

Inclusiveness and relation to present times

Möller strongly argued for a location that is very well accessible and therefore highly inclusive. As several others, she is against placing the PeaceBell in a museum for the reason that it might be deterring and exclusive. "Es sollten z.B. prinzipiell keine schwer zugänglichen Orte sein, keine Orte, die vielleicht irgendwie bedrohlich wirken aufgrund ihres Erscheinungsbildes. Eventuell eben auch keine Orte, die ohnehin schon sehr viel Sichtbarkeit in Bezug auf die Thematik haben". Considering the COVID-19 pandemic, Möller stated that public space has received a totally new meaning. "Nähe und Distanz werden neu verhandelt". Therefore she recommended accompanying the PeaceBell installation in public space with a digital access to enable the virtual visitation from home.

Diaconu, CEO of the project partner organisation Social City Wien, expressed his wish to place the PeaceBell in a very central, popular, crowded, yet sensitive location that underlines its universal character: "It should not be symbolic of one particular movement or event. It's important that the PeaceBell is for everybody. (...) It should communicate diversity and express freedom of cultures". Therefore, he would also not place it inside a catholic church for not overstating the connection with one religion. This is in line with historian Merten's argumentation, who would also not recommend placing it into or close to a religious building.

Other experts recommend not to place the PeaceBell in a location that is already laden with other sights, symbols or a strong historical connotation, e.g. historian La Speranza: "Es sollte nicht ein Ort sein, der bereits anders historisch besetzt ist. Dass man da gleich etwas absichtlich darüberstülpt". Also political scientist Möller's argumentation went into this direction, since she strongly pointed towards the importance of the PeaceBell's relevance to present daily life:

Und besonders spannend wäre natürlich auch, wenn man sagt, man möchte sich an bestehenden Erinnerungszeichen orientieren, dass man Orte in Wien auswählt, die bislang noch nicht so sehr mit der Thematik in Zusammenhang gebracht worden sind, aber im Alltag für sehr viele Leute wichtig sind und auch für sehr viele Menschen zugänglich sind oder für die Leute attraktiv erscheinen. Man könnte dann zum Beispiel auf Bezirke schauen, die bislang eher weniger Erinnerungsorte haben. (...) Dass man vielleicht auch versucht, mit dieser PeaceBell dann Anlass zur Schaffung von Sichtbarkeit für bisher Unsichtbares zeigt, zum Beispiel eben auch Orte der Ausgrenzung von benachteiligten Personen in unserer Gesellschaft aufzeigt.

Austria's particular historical context

Not the least, several experts pointed to the necessity to thoroughly consider Austria's historical context, particularly when it comes to its role in World War II. Möller emphasized the necessity not to relativize Austria's own historical past: "Diese Vergangenheit in ihrer Furchtbarkeit soll auch für sich stehen und nicht im Vergleich zu anderen Krisen oder Konflikten."

Even more so, historian Wenninger warned that the PeaceBell could be interpreted as part of the Austrian victimhood narrative: "Austria for a long time considered itself to be the first victim of the Nazi expansion policy. This was, for several reasons, a wrong assumption of course". Wenninger acknowledged that the civil population certainly suffered from the war, but "(...) a bigger part of the population somehow supported the regime and its aggressive foreign policy". In this light, a location that must absolutely be avoided, according to Wenninger, was Stephansplatz, since this might lead to continuing this Austrian victimhood narrative. St. Stephan's cathedral's bell "Die Pummerin", itself made from Osman cannon bullets, was remelted during World War II. At the very end of the war, the church was burned down during fighting and plundering.

Recommended locations

In this section, an overview of the precise locations that were recommended by the experts shall be given (in alphabetical order):

Albertinaplatz

This location in the 1st district of Vienna, near the Opera house, was recommended by the experts Mertens and Rohn. Both mentioned that in March 1945, more than 300 people died there because of bombings. There is another existing monument against war and fascism at Albertinaplatz by Alfred Hrdlicka. Historian Mertens thinks that the ensemble could be completed by the PeaceBell. Political scientist Rohn points out that this location is significant to World War II.

Arsenal

This location was recommended by historian Wenninger. It is in the southeast of the city, in the 3rd district, close to the main station (Hauptbahnhof). Wenninger would place the PeaceBell there in order to point out the "horrible sides of war":

After the revolution in 1848 failed, some uprisings tried to establish a democratic system instead of the absolute monarchy. As a reaction to that, the Emperor built several military bases within the city to be prepared for another uprising and to have enough soldiers at hand to clean the street. The most important one of these military bases was the Arsenal. And the Arsenal contains today the Military Museum, a rather problematic museum because it doesn't tell much about the horrible sides of war.

Aspern

This location was among political scientist Rohn's several suggestions. It is located in the 22nd district of Vienna, across the Danube: "There was this so-called Battle of Aspern in 1809, where there were several battles, troupes of the Austrian-Hungarian monarchy, also troupes of Napoleon". In 1858, a monument was placed in front of the St. Martin's church in Aspern, the "Lion of Aspern".

Augarten

This suggestion was originally made by a student and presented to historian Mertens during the interview. It is a park in the 2nd district (also often called "Jewish district") of Vienna, there are two "Flaktürme", huge towers that served as bunkers during World War II. Other than that, there are no further sculptures or monuments. Mertens was very positive about this idea and pointed out that there was also a Jewish institution in the Augarten, a children's hospital until 1944; he would recommend a very well visible place within the park, not hidden behind tall trees.

Bertha von Suttner's former house

This location in Zedlitzgasse 7 in the 1st district was recommended by art historian Jalka. There are two schools close by. Bertha von Suttner lived in this house the last 15 years of her life. It is close to Karl Lueger Platz. Jalka explains that Karl Lueger, former mayor of Vienna, was living at the same time as Bertha von Suttner. He was anti-semitic, though a very successful mayor in Vienna:

He got a wonderful monument with explanation and beautiful park around his monument, just across the street where Berta von Suttner lived. And she gets nothing. (...) There is nothing in the city to remember that wonderful woman, who was one of the first and most successful peace makers. She initiated the Nobel Prize, etc. So it is really an important figure in history, but Vienna city doesn't care.

Jalka sees this spot ideal for the PeaceBell, both for commemorating peace maker Bertha von Suttner and for its proximity to schools.

Heldenplatz

There were several different opinions on placing the PeaceBell on Heldenplatz in the 1st district. Some experts expressed themselves in favour of Heldenplatz: "It has war background and was very active during World War II, and ghettos were placed in this area" (urban planner Franta). Also political scientist Rohn is supportive of Heldenplatz for this reason. Art historian Krizenecky suggests to place the PeaceBell in front of the "Haus der Geschichte" on Heldenplatz, because it

(...) has a connotation with several wars: Heldenplatz has its name from two heroes of wars Prince Eugene of Savoy and Archduke Charles, so you have the wars against the Ottomans, the wars against Napoleon, and there are monuments for the world wars that are also very much discussed in the population".

In contrast, political scientist Möller and historian Wenninger express themselves against Heldenplatz as location. "It's strongly connected to March 1938, so to the invasion of German troops, and the Anschluss of Austria to the German Reich. Hitler spoke there, and it was full of people applauding him" (Wenninger). Möller's opposition rather comes from the fact that she does not recommend a historically laden place, whatever the background is, at all: "Man sollte hier eher auf einer niedrighschwelligen Ebene ansetzt, damit dann auch möglichst viele Leute dorthin gehen".

Iron man ("Wehrmann in Eisen"), Rathaus

The iron man is a wooden plastic that is placed next to the Viennese City Hall in the 1st district, in memory of the people who had to contribute in different ways to finance weapons during World War

I. The iron man is located underneath the arcades of the “Felderhaus” right next to the City Hall. The location was recommended by historian Wenninger:

People were asked to give their golden rings, and in exchange they got iron rings. There was a writing in the ring that said “Gold gab ich für Eisen”. And another thing was that (...) they sold iron nails, and people were asked to take these nails and to hammer them into a wooden plastic of a knight. This knight with thousands of nails still exists close to the Rathaus.

Wenninger would consider the bell a good contradiction to this memorial, particularly given the fact that it is a testimonial of war propaganda in the very center of the city. “To communicate this with the war propaganda directly as anti-war propaganda, as peace propaganda, would be an interesting symbol”.

Judenplatz

There are contradictory points of view when it comes to Judenplatz in the 1st district as potential location for the PeaceBell. Judenplatz used to be the center of the Viennese Jewish community in medieval times. In the year 2000, a monument for the Austrian Jewish victims of the Shoa was placed at Judenplatz. Political scientist Rohn considers it an appropriate place for putting the PeaceBell, particularly in combination with this monument. In contrast, political scientist Manoschek does not recommend placing the PeaceBell at Judenplatz, or generally at places that are associated with other religious confessions than Christian.

Kahlenberg or Leopoldsberg

Historian Hamann suggests to put the PeaceBell at a high lying spot, e.g. Kahlenberg or Leopoldsberg with a view all over Vienna. Both are mountains of a bit more than 400m in the 19th district of Vienna and in the northeastern outskirts of the Wienerwald. Hamann explains the historical connection in the following way:

Wenn wir an den Kahlen- oder Leopoldsberg denken, denken alle Wiener und Wienerinnen (...) an die große Schlacht im September 1683, also als die polnischen, sächsischen und Reichstruppen, die die Hänge vom Kahlen- und Leopoldsberg nach Wien gestürmt sind, um sie von den Türken zu befreien. Eine der berühmtesten Schlachten, ein grausiges Gemetzel vor den Toren Wiens, und ausgerechnet dort wo sich die Truppen gesammelt hatten um ein Zeichen des Friedens zu setzen, fände ich einen guten Platz für die PeaceBell.

As another link he mentions that the “Pummerin”, the bell in St. Stephan’s cathedral, was made from Osman canon bullets used in these battles.

Marienbrücke

Cultural sociologist Girtler expressed himself very much in favour of placing the PeaceBell at one of the bridges over the Danube channel: “Die Brücke ist ja etwas Verbindendes! Ein Symbol der Verbindung der Kulturen“. In particular, he mentions Marienbrücke, because „(...) da haben Sie auch eine Marienstatue. Die katholische Kirche war da sehr schlau, die haben gewusst die Marienstatue bringe ich am besten an einer Brücke an“. Marienbrücke connects the 1st with the 2nd district of Vienna and is close to Schwedensplatz and Morzinplatz, which both played a decisive role in World War II.

Morzinplatz

This location in the 1st district, near Franz-Josefs-Kai and the Donaukanal, was suggested by several experts as ideal spot for the PeaceBell. Historian Mertens mentions that, to stress the idea of inversion,

the PeaceBell shall be put in a “place of terror” like Morzinplatz. “In the Nazi period, the headquarters of the Gestapo were situated there in a building not existing anymore today. It is a place where thousands of people were tortured and murdered”. Political scientists Rohn and Möller are in line with this thought. Möller adds that particularly for commemorating the 75th anniversary of the liberation of the Nazis.

Schafberg

This location was recommended by the Chairwoman of the UN Committee of NGOs on Peace, Dr. Kerschbaum. When she heard about the PeaceBell interview study, she approached LBS proactively in order to advocate for this location. The Schafberg is an almost 400m high mountain between the 17th and the 18th district with a view over Vienna and to the Wienerwald. There is the Schafberg church, which counts as “listed building”, meaning that it is a protected monument.

Kerschbaum mentions several reasons for placing the PeaceBell close to Schafberg church. On the one hand, she explains that the church currently still has a “Totenglocke”, so a tin bell which was put there to replace the original bell that had been removed for producing weapons. Only recently, there were discussions on this situation with a certain media coverage. Moreover, there is a historical connection to the Nazi regime: “The road to the Schafberg was made by forced slave laborers to connect the house of Reichstadthalter Arthur Seyss-Inquart with the roads leading to the city”. On top of that, she points out that the place reflects calmness, safety and closeness to nature. The latter, she says, is our “war of time”. She adds: “We have big problems and we have enemies of our earth and our climate and of our resources, how they are used, or misused. And this can also be represented there”. Finally, she points out that due to its exposure on the hill, the echo of the bell (even of the current tin bell) can be heard a lot further than in the valley because of wind and nature.

UNO City

The Vienna International Center, also referred to as UNO City, is situated in the 22nd district, just north of the Danube river. It is a complex of buildings that host the United Nations and other international organizations. The UNO City was recommended by political scientist Ingruber, for her this location would allow the PeaceBell to be considered fully universal.

Votivpark

This location in the 9th district was suggested by historian Duizend-Jensen. The park is named after the church that adjoins the park. Duizend-Jensen particularly points out that the church played a crucial role during the refugee crisis in 2015; a group of refugees took refuge in the church, and there were huge discussions on whether they could stay there. Generally, she also stresses the fact that the location is very central with many young people and students around.

Wiener Protestwanderweg

The Wiener Protestwanderweg⁹ is a project initiated by the Zentrum Polis¹⁰ with several stations throughout the entire city of Vienna. The stations are dedicated to (formerly) disadvantaged groups who have managed to claim certain rights for themselves. Political scientist Möller, who recommends to make the PeaceBell one of these stations, explains:

Da werden zum Beispiel auch Menschenketten, Petitionen, Demonstrationen, Lichterketten und andere auch für den Frieden relevante Themen behandelt. Da wäre eine Möglichkeit, dass man auch

⁹ <https://www.protestwanderweg.at/>

¹⁰ <https://www.politik-lernen.at/>

Freizeiteinrichtung für unterschiedliche Zielgruppen einbezieht, z.B. Jugendzentren oder Seniorenheime, und direkt an diesen Orten selbst im Rahmen der PeaceBell auch Diskussionsveranstaltungen anregt, und die Menschen selber fragt, was sie zum Beispiel aktuell mit Frieden und Konflikt verbinden.

This recommendation must be seen in line with Möller's general position, to link the PeaceBell to present controversies and enable low-threshold access and participation. She expressed herself also very much in favour of a touring exposition ("Wanderausstellung").

Interaction with the PeaceBell in public space

Most of the interviewed experts shared the view that they would appreciate an interactive element in the installation of the PeaceBell in public space, so that there can be an interaction between the people and the piece of art. There was a set of different ideas of what this could look like. Art historian Jalka suggested to allow people to ring the bell themselves, and to install something like a wish tree close by, so that people could write their wishes for peace. Art historian Krizenecky also considered it important to give visitors a chance to express their reactions on the PeaceBell. Historian Wenninger went into the same direction:

I think an interesting way to emphasize the message here is to ask people questions and to give them a possibility to leave their answers right there. In a box, or in a digital guest book. These answers can be made publicly visible by being screened somewhere for example, that motivates people.

Similarly, Chairwoman of the UN-Committee on NGOs for Peace Kerschbaum suggested a running scripture projected towards the wall or street next to the PeaceBell: "This could be a text of famous poets or writers concerning peace, or about peacebuilding personalities or peacebuilding projects like The UN or the European Union".

In any case, nearly all experts, regardless of their actual position towards the PeaceBell, recommended that there shall be a description to accompany the artwork. Particularly the process of inversion shall be highlighted, as well as the role of the visible gun. As e.g. historian Duizend-Jensen pointed out, this must be done in simple language, and also in several different languages. Political scientist Möller formulated a similar thought in the following way:

Gewichtig finde ich zum Beispiel, dass bei der PeaceBell auch Hintergrundinformationen sind über das Projekt, über die Thematik, über das Anliegen und die Herangehensweise, vielleicht auch über die Rolle von Michael Patrick Kelly als Friedensaktivisten, sodass auch Lernen und schließlich dann Reflexionsprozesse angeregt werden können bei den Leuten, die diese PeaceBell dann auch sehen.

Finally, when it comes to interaction, an aspect that must be considered is potential vandalism. Urban planner Franta pointed out: "I think you should consider about how the memorial will be set up. Is it going to be an open setting or will it be a fence around it? I think that will change a lot what can happen around the PeaceBell." Historian Hamann became more explicit on this aspect:

Rein praktisch gesehen ist das natürlich etwas was sicherlich im öffentlichen Raum einlädt, Kinder und Jugendliche, vor allem männliche Jugendliche, die sich bemüßigt fühlen daran herumzuspielen, und es auch eher als Spielzeug zu sehen. Ich meine, wer hat bei uns schon oft die Gelegenheit ein echtes Gewehr oder eine Maschinenpistole, was immer das ist, anzufassen. Das ist ein Problem, vor dem man stehen wird. Ich denke das wichtigste und für diese Sache unabdingbar wird es sein, ein gewisses Rahmenprogramm oder einen Rahmen zu schaffen in dem deutlich gemacht wird worum es hier geht.

2.2 Survey among the local population

Based on the results of the expert interviews, an online survey comprising 27 closed questions was designed. The targeted population for this survey was defined as “people (1) with a certain relationship to Vienna, and (2) with a potential interest in the PeaceBell project”. To reach out to this target population, numerous communication channels were used as outlined in the introduction. A total of 448 participants completed the online survey between June 15 and July 6, 2020, which went largely beyond the expectations for 150-300 participants. Out of this sample, 309 participants completed the survey entirely. The following analyses are based on those 309 survey participants who have completed the survey entirely, unless stated otherwise.

2.2.1 Sample description

In order to be sure that the sample reflects the targeted population, both the relationship to Vienna as well as the potential interest in the PeaceBell were inquired with pertinent questions in the survey; thus, in the analysis, responses could be looked at in a detailed and isolated way. Moreover, since the survey questions implied certain knowledge of the city of Vienna, a self-selection took place in the sense that people with insufficient knowledge of the city tended not to complete the survey. All the more, the consideration of only those 309 sample members who have completed the entire survey is justified.

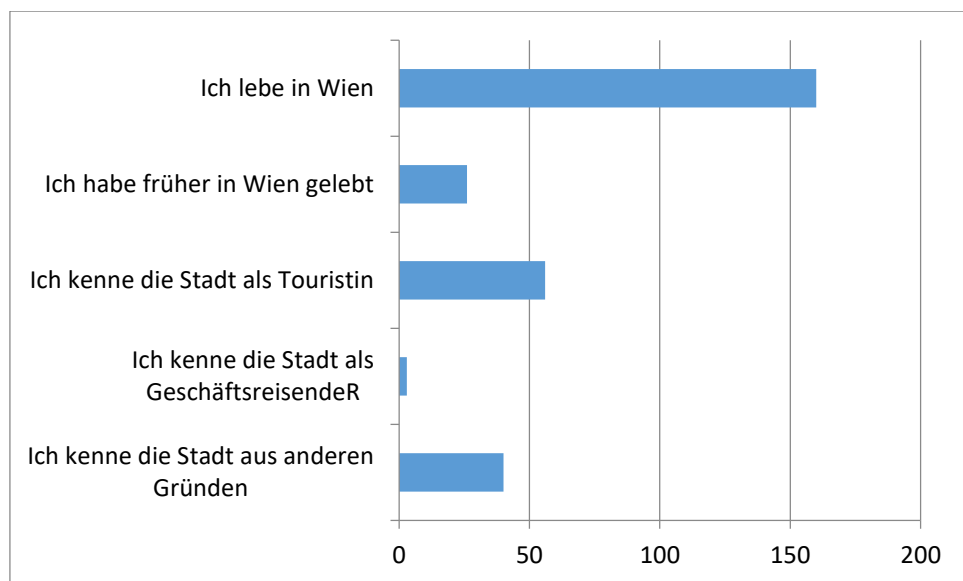


Figure 1 Respondents' relations to the city of Vienna

As shown in Figure 1, people were inquired about their relationship to the city of Vienna. 56% currently live in Vienna, 9% lived in Vienna in the past. Close to 20% know the city as tourists, 1% from business travels. Another 14% claim to know the city for other reasons. Regardless of their relationship to Vienna, almost 50% of the participants indicate to know the city “very well” or “well”; in contrast, 8.74% do not know their way in Vienna at all.

Another aspect that was inquired was whether or not participants had known the artist Michael Patrick Kelly before their participation in the survey. Here the findings were very striking: A total of 38.51% of

all survey participants had not known Michael Patrick Kelly in any way before taking part in the survey. Limiting the focus to those currently living in Vienna, this percentage rises to 69% (104 out of 151 who answered that question). Around 9% of all survey participants indicated to have known the PeaceBell before taking part in the survey, but not the artist. The latter number might stem from the publicity that was done for the PeaceBell in the frame of this research project among experts from different fields, which might have had spill-over effects into their respective networks. In total, these findings suggest that the Viennese market might bear the opportunity to focus on the artwork as such, much rather than selling it through the artist's profile as musician.

44% of all survey participants knew the artist from his past musical activity as member of the band "Kelly Family", 6.15% indicated that they knew him as solo-musician. 2.23% knew him from German TV, and a small portion of 1.5% through the PeaceBell project (these are most probably the experts that had taken part in the interviews, and parts of their networks). A total of 50% of all survey participants declared themselves fans of the artist; in contrast, 1.62% explicitly do not consider themselves supportive of the artist/musician.

Other than that, respondents were asked to indicate some socio-demographic features which allow to better describe the sample: The average age of all survey participants is 47 years, the youngest being 15 years old, the oldest 86. About 80% of all participants is female, 15% male, the rest did not answer the question. Around 50% have a university degree, 17.8% a school-leaving exam ("Matura"/Abitur), 14.8% a completed vocational training, 3% compulsory school. 72.5% are of Christian belief, 20% without any religious denomination, some very few individuals indicated Jewish, Muslim or Buddhist belief. Also, the political preferences of the participants were investigated: 35% voted for the Green party in the last legislative elections, 25% for the conservative party, 18% for the social democrats, 8% for the liberals and only 2% for the extreme right. All these numbers undermine that it is particularly a certain segment of the population that is interested in the PeaceBell: slightly older than the Viennese average¹¹, more Christian, more female, more ecologist and conservative, and considerably better educated than the average Viennese population. Moreover, participants are very interested in arts, particularly arts in public space: 68% expressed themselves "highly interested", another 30% "quite interested". Around 30% stated that they explicitly go to see public art in Vienna.

2.2.2 Perceptions of the PeaceBell

Associations

As the interviewed experts have pointed out, it is essential to figure out how the PeaceBell is perceived by the local population if it is supposed to be placed in public urban space. For doing so, survey participants were confronted with a set of 27 attributes that were raised during the interviews, they can be seen in figure 2. Being shown a photograph of the PeaceBell, respondents were asked to indicate which attributes they associated with the artwork (multiple replies were possible).

¹¹ According to [statista.at](https://www.statista.at), the age average of the Viennese population was 41 years in 2018.

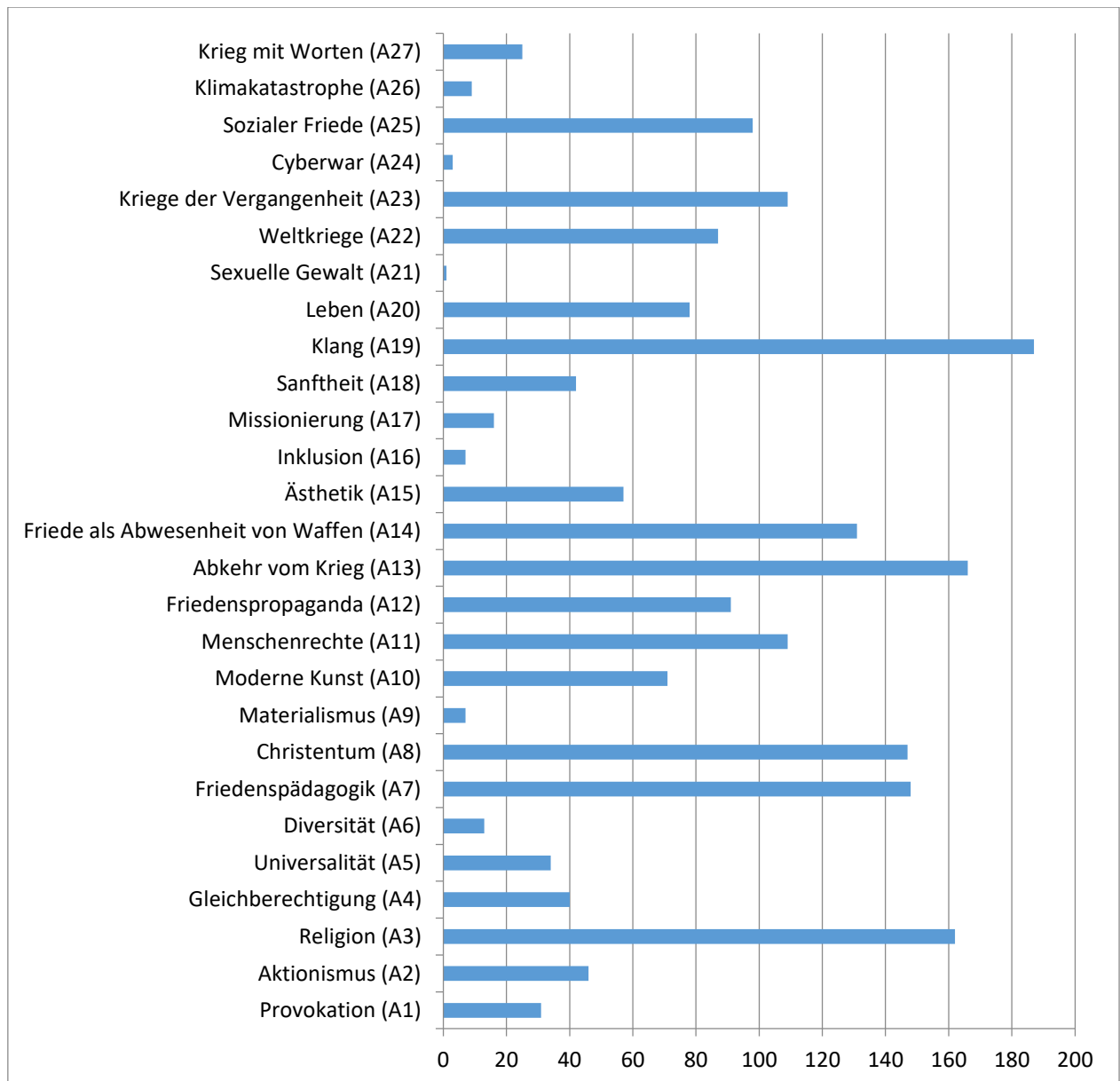


Figure 2 Frequencies of attributes of the PeaceBell that were voted for in the sample

Figure 2 shows the result for all 309 respondents, the top ranking ones being “sound” with 61% of all votes, “turning away from war” with 54% and “religion” with 53%. Moreover, “peace-education” and “Christianity” were also ranked very highly with almost 48%. Limiting the analysis to those respondents currently living in Vienna, the results are very similar, even though slightly less pronounced (“sound”: 56%, “turning away from war”: 53%, “religion”: 51%). Whilst the majority of these results do not show any correlation with the question whether people have known Michael Patrick Kelly before taking part in this survey, the attribute “turning away from war” does: There is a moderate positive correlation of $\Phi=0,388$, meaning that substantially more individuals who knew (and support) the artist had this connotation when thinking of the PeaceBell. An even stronger correlation with prior knowledge and support of the artist ($\Phi=0,73$) appears for the attribute “social peace”, which was approved of considerably stronger by fans of the artist than by individuals who have not known him before.

In the following question, people were presented with the same list of attributes and were asked to indicate those that they do not at all associate with the PeaceBell. Here, “sexual violence” (65%),

“provocation” (63%), “Cyber war” (53%) and “materialism” (51%) scored best among all participants, i.e. respondents do not see a link in these attributes to the PeaceBell. The Viennese results are almost identical. When it comes to the attribute of “provocation”, there is a moderate negative correlation of $\Phi=0,34$ with prior knowledge of the artist. This means that among the people who did not know the artist before the survey, substantially fewer have voted for “provocation” as a non-suitable attribute. In other words, they did not immediately reject the term “provocation” as attribute for the PeaceBell.

The visible weapon

In the expert interviews, much was talked about the visible weapon as clapper of the bell as well as the link to Christianity as potentially critical aspects for an artwork that was to be placed in public space. All the more important it is to shed light on whether these features are also seen critically by the local population:

When it comes to the visible weapon, respondents were confronted with two almost contrasting statements: “In my opinion, the visible gun is an eye-catcher”, and “In my opinion, the visible gun is quite shocking”, which they could both answer on a scale between 1 (strongly agree) and 4 (do not agree at all). Considering all respondents, 54.7% strongly agreed that the weapon was an eye-catcher, 34.1% rather agreed. Considering those respondents who currently live in Vienna, this question was answered in a slightly more critical, but overall positive way: 49.6% totally agreed, 37.6% rather agreed. In contrast, 6.8% did not agree at all (total sample: 4.12%). A correlation with prior knowledge of the artist was not found, i.e. people answered regardless of their position to the artist. For the second question, the same pattern was found: if only the Viennese participants were looked at, the question was answered slightly more critically: 32.5% stated that the weapon was “very shocking” (total sample: 25.1%), 27.2% “rather shocking” (total population: 26.4%). In contrast, 7.28% of the Viennese respondents did “not find it shocking at all”, whilst in the total sample, only 6.44% were not shocked at all. In these responses, a moderate positive correlation (Contingency Coefficient $C=0.43$) was found with prior knowledge of the artist, i.e. people answered this question slightly more favourably if they knew and liked the artist.

The link to Christianity

Concerning the link to Christianity, a clear difference was found depending on the respondents’ own religious denominations. There were only very few participants with religious beliefs other than Christian, so analyses in this directions could not have been made. However, there was a sufficient amount of non-believers among the respondents so that comparisons between Christians and non-believers could be made. A first look in this question must go towards the attributes presented above, notably the attribute “Christianity”. 50.3% of all participants currently living in Vienna voted for this association when thinking of the PeaceBell (48% of the total sample). Here, a moderate correlation can be found with respondents’ own religious denomination: Among the Christians, 53% approved of this association, whilst among non-believers it was only 43%. So the Christian connotation of the PeaceBell comes particularly from people of Christian belief.

Furthermore, respondents were again presented with two almost contrasting statements on the link to Christianity: “I think that the PeaceBell is a Christian symbol”, as well as “I think that the PeaceBell is a symbol that addresses everyone”. The first statement was approved of by 70.5% of all sample participants (28.5% “strongly” and 42% “rather”). Respondents currently living in Vienna were slightly more hesitant in their approval with 64.3% (21.5% “strongly” and 42,8% “rather”). Interestingly enough, a strong correlation could again be found with the religious denomination ($\Phi=0,8$): Whilst 25% of all

Viennese Christians strongly approved of the statement, only 13.5% of people without any religious denomination did so. It can be concluded that the Christian symbolic is particularly recognized/acknowledge by people of Christian belief, while others tend to overlook/neglect/ignore it.

The second statement was approved by the large majority of respondents: More than 90% ascribed the PeaceBell a universal/inclusive character and approved the statement “strongly” or “rather”. Among the Christians, this rate was even slightly higher, whilst among people without any religious denomination, it was considerably lower, though still at an elevated level with 75.4%. Looking at the respondents currently living in Vienna, the approval was only slightly lower and showed the same pattern: Christians tended to answer this question more favourably than people without belief. Moreover, responses are dependent from prior knowledge of the artist: Those Viennese who knew and support Michael Patrick Kelly approved of the statement more clearly than those who had not known him before.

2.2.3 Location

The survey participants were asked whether they would support placing the PeaceBell in the public space of Vienna. In total, 70% expressed themselves in favour of placing the PeaceBell in public space. Limiting the focus to the current Viennese population, the approval is even higher with close to 80%.

Respondents were presented with the 16 suggested locations and provided with a brief argumentation for or against each location, as well as a link to “Geschichte-Wiki Wien¹²” for each of the locations. There were four different questions concerning their preferences: Firstly, they were asked to evaluate each location on scale between 1 and 5 (according to school grades); secondly, to pick their favourite out of the 16; thirdly, to pick the one they consider least suitable, and fourthly, to come up with a suggestion by themselves. From all four questions, one location stands out as the most preferred, which is Schafberg.

¹² https://www.geschichtewiki.wien.gv.at/Wien_Geschichte_Wiki

Ranking	Location	Evaluation mean
1	Schafberg	2.39
2	Heldenplatz	2.95
3	Augarten	3.05
4	Arsenal	3.27
5	Zedlitzgasse	3.30
6	Albertinaplatz	3.31
7	Judenplatz	3.41
8	Votivpark	3.46
9	Morzinplatz	3.47
10	Marienbrücke	3.53
11	Kahlenberg	3.58
12	Rathaus	3.59
13	Leopoldberg	3.65
14	Protestwanderweg	3.71
15	UNO	3.81
16	Aspern	3.85

Table 2 Ranking of the suggested locations based on their evaluation mean from a 5point-Likert scale

In Table 2, locations are ranked by their evaluation mean (which can be read similarly to a grade average, i.e. the lowest, the better). Given that a 5-point Likert scale was used and usually some people have a tendency towards the middle category, it is not surprising that the values move around the category 3. The only locations that scored a better value than 3 were Schafberg with 2.39, and Heldenplatz with 2.95.

Also when asked to pick only one of the 16 locations, Schafberg was picked most often, notably by 43% of all respondents, followed by Heldenplatz with 11% and Augarten with 8%. Focusing on the participants currently living in Vienna, Schafberg's leading position is slightly smaller, but still very clear with close to 41% as shown in Figure 3. Heldenplatz and Augarten are ranked second and third, however when taking only those respondents who have read the above mentioned information sheet on the locations, Heldenplatz loses voices and descends to the 3rd rank.

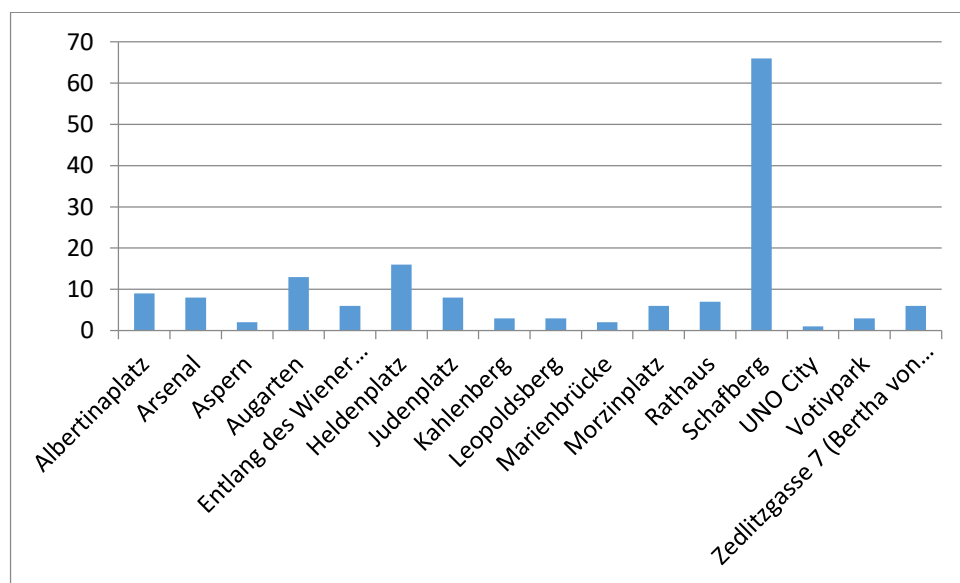


Figure 3 Frequencies of suggested locations as voted for by the sample

In order to figure out whether Schafberg's dominance is due to the high amount of participants from the 17th district, preferences for locations were broken down on district level, which can be seen in Table 3. Respondents were asked to indicate the district they currently live in or they lived in in the past, both of which was used for this analysis. It can be seen that in the case of Schafberg, a bit more than half of the voices came from people living in the 17th district; however, Schafberg's dominance is so substantial that even if we took out all the votes from the 17th district, it would still by far be leading the ranking. Respondents from all but seven out of the 23 Viennese districts gave their voices to Schafberg. (Remark: In this table, there are only 15 locations because UNO-City did not receive any vote).

	Wohnbezirk (aktuell und früher)																									
Standort	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	Gesamt		
Albertinaplatz						1		1										1						3		
Arsenal		2							1									1			1			5		
Aspern		1																				1		2		
Augarten		1	1			1		1				1				1		2		3		1		12		
Protestwanderweg							1																	1		
Heldenplatz		1	1			1			1			1	1	1			1	1				2	1	12		
Judenplatz															1				1			1		3		
Kahlenberg										1									1					2		
Leopoldsberg			1											1				1						3		
Marienbrücke	1																							1		
Morzinplatz				1													1		1					3		
Rathaus					1											2			1			1		5		
Schafberg			3	1		1	1	1	2	1	1			2		2	41	15	3	2		1	3	80		
Votivpark			1	1						1					1									4		
Zedlitzgasse 7								1				2			1			1						5		
Gesamt	1	5	7	3	1	4	2	4	4	2	2	4	1	4	3	5	43	22	7	5	1	7	4	141		

Table 3 Votes among respondents living in Vienna currently and in the past, broken down on the level of districts

Eventually, for the least suitable locations, UNO-city is leading this negative ranking with almost 25% of all rejections; the 2nd least suitable location was voted to be Albertinaplatz with 11%, closely followed by Judenplatz with 10%. It must be noted that the fourth least suitable location was already Heldenplatz with a bit less than 10%. As it was already found as result of the expert interviews, Heldenplatz is a location that is polarizing also within the wider population.

Finally, when participants were asked to come up with their own location for the PeaceBell, 78 respondents made a suggestion, thereof 37 were again referring to Schafberg. Some of them pointed out the suitability with regards to the tin bell in the church of Schafberg, others because it is in the nature and in a calm and quite place, others mentioned that the echo was beautiful up the Schafberg, even when the tin bell was rang. 10 respondents mentioned Stephansplatz as suitable location, some others referred to further famous sights in Vienna, such as Museumsquartier, Schloss Belvedere or Schönbrunn.

2.2.4 Peace-educative aspects

The question on the peace-educative nature of the PeaceBell was surveyed in two different ways. On the one hand, participants were asked for their own historical knowledge. In spite of the huge number of people with higher education in the sample, only 72.2% of all participants had been aware of the fact that church bells had been melt for producing weapons before getting in touch with the PeaceBell project. That is, around 28% have learnt something new merely by being interested in the project.

Moreover, participants were asked directly whether they thought the PeaceBell project had a peace-educative character. Taking the respondents currently living in Vienna, the approval to this question was very high. Almost 60% found the PeaceBell project “very educative”, 37.4 “rather educative”. In contrast, not even 1% stated that the project was not educative at all. There is no correlation in this response pattern to the prior knowledge of the artist, i.e. regardless of their own position towards the artist, participants respondent very favourably to this question.

Finally, as outlined in section 2.2.2, the attribute “peace-education” was associated with the PeaceBell by almost 50% of the respondents. It can be concluded that the peace-educative nature of the artwork is clearly recognized and appreciated by the local population.

3. Conclusions and recommendations

The present study had the purpose to figure out how the local population of Vienna perceives the artwork "PeaceBell", and where in the public urban space of Vienna it shall be situated. For answering this question, 18 experts from different fields were interviewed, and a sample of 448 participants was surveyed.

The expert interviews revealed that the PeaceBell was received rather positively among pertinent experts, but also pointed to some critical aspects when it comes to placing the artwork in public space. These concern, above all, the visible weapon, the Christian connotation, but also the gothic writing on the bell which could be interpreted as link to National Socialism and therefore would be problematic in the face of the Austrian "victimhood narrative" that shall clearly not be supported by the PeaceBell. Moreover, a total of 16 possible locations were suggested and argued for. Recommendations were also made with regards to practical aspects, such as protecting the artwork from vandalism or accompanying it with an explanation about its history, as well as providing possibilities for interaction with the audience.

In the subsequent survey, the (positive and negative) critical aspects as well as the 16 locations were presented to the respondents. Moreover, socio-demographic questions were asked. It was revealed that close to 70% of the participants currently living in Vienna had not known Michael Patrick Kelly before taking part in this survey. This suggests that **the market for the PeaceBell is somewhat different to that in Germany**, mostly due to the fact that the artist is not that well known in his role as musician. Other than that, the sample participants can be characterised as more female, better educated, more ecologist, more Christian, more conservative, more art-interested and slightly older than the average Viennese population. Two interesting conclusions can be made: On the one hand, **the artist finds a different landscape in Vienna that allows him to position his artwork regardless of his personal profile as musician**. On the other hand, given that the Viennese PeaceBell is supposed to be crowd-funded by the audience, **there is now a hint for a considerable target group for the artwork that can still be reached out to**. For improving and accelerating the crowdfunding, it can be recommended to focus on and involve this target group.

Overall, respondents perceived the PeaceBell project very favourably. Their associations with the PeaceBell were overly positive, e.g. the attribute "sound" has been voted for by over 60% of all participants. Most of the more negative associations (like "provocation", "sexual violence", "proselytization", etc.) were rejected. At the same time, it became clear with the responses that the Christian nature of the artwork cannot be neglected: "Religion" and "Christianity" scored very high, while "diversity" or "inclusion" rather low. Also the criticism expressed in some of the expert interviews of limiting peace to its materialist side ("absence of weapons") was somewhat confirmed in the participants' responses. When it comes to the visible weapon as clapper, the large majority considers it an eye-catcher much rather than shocking. Here, results turn out more favourable among people with prior knowledge of the artist. Considering the link to Christianity, it is definitely confirmed that this is what many people perceive, however it seems overstated by individuals of Christian belief, whilst people without any religious denomination do not see this link so clearly.

The main purpose of this study was to find a suitable location for the PeaceBell in the public urban space of Vienna. Among the 16 suggested locations by the experts, a very clear result could be yielded through the survey: Schafberg in the 17th district of Vienna is by far ranking on top with more than 40% of all votes (almost 60% if we only look at people living in Vienna currently or in the past), with

Heldenplatz and Augarten as 2nd and 3rd with not even 10% each. Thus, **the clear recommendation that can be inferred from this participative study is to place the Viennese PeaceBell at Schafberg.**

Finally, the peace-educative nature of the PeaceBell was investigated. As the findings show, the respondents have clearly expressed that they find it educative to deal with the PeaceBell. Almost 30% of the respondents have learnt something new merely by taking part in the survey. Several experts see a huge peace-educative potential in the artwork, and particularly mentioned children and young adults as target groups. Some suggestions for further collaboration, e.g. with schools, institutions for political education or the UN Global Peace Education Initiative have been made.

The aim of this study was not to comment on the fundraising strategy, however some recommendations with regards to the further fundraising process can be made based on the results. Firstly, it is recommended to **stick to crowdfunding as the major funding instrument**, because it enables a truly participative approach in continuation of the participative decision for a location. As mentioned above, the **high and diversified survey participation among the Viennese population suggest that there is a target group that has not yet been reached out to**, because it goes far beyond the rather small segment of Michael Patrick Kelly's Austrian fans who support him because of his music. **Moreover, it is strongly recommended to link the fundraising strategy to the future location of the PeaceBell**, which is a first step towards serving a new target group. Finally, in the light of suggestions for further collaboration in the area of political and peace education, **the application for national or European grants could be an option**, either for the project at hand, or for potential follow-up projects.

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Personal Communication

Further information on the interviews or interview partners can be made available upon request.