

## **Katarsis WP2 Workshop Report Lisbon, 29/01/08**

### **"Integration Exercise on Bottom-up creativity to overcome social exclusion"**



**Present:** Dina Vaiou (Chair), Dimitra Siatitsa, Haris Konstantatos, Diana MacCallum, Isabel André, Serena Vicari, Enrica Morlicchio, Marisol Garcia, Santi Eizaguirre, Marc Pradel, Marianna d'Ovidio, Chiara Tornaghi, Laurent Fraisse, Katheriine Gibson, Jean Hillier, Sébastien Lailheugue, Juan-Luis Klein, Patricia Régo, John Pløger, Richard Kimberlee, Judy Orme, Frank Moulaert, Hartmut Häussermann, Luis André Carmo, Janos Ladanyi, Jim Willis, Jan Walsh, Pierre Muylle, Bard Lodewijks, Ana Esteves, Denis Harrison, Dimitris Leoudis, Bernhard Leubolt, Andreas Novy, Gerald Faschingeder, Ine Pisters, Stuart Cameron, Helle Storm, Matteo Scaramella, Rodrigo Cima, Bas Tierolf, Joachim Becker, Tomas Sirovátka, Jiří Winkler, Maria Mantouvalou, Abdelillah Hamdouch, Thomas Mirbach, Karin Schmalriede, Helga Leitner, Alexandre Abreu, Francesco Roberto, Elisa Cricri, Marco Gil Cervantes, Pasquale de Muro

#### **1. Presentation of WP2 draft report by the NTUA team- Comments contributions by Users and speaking partners**

The first morning session of the workshop (9:30-11:30) started with a welcome comment by Dina Vaiou, coordinator of the NTUA team, the Lead Partner of the WP2 Integration exercise. She presented the goals and schedule of the workshop. After that there was a 25 minutes presentation of the WP2 draft report prepared by the NTUA team. The structure and main ideas, but also thoughts about how to continue were exposed to the Katarsis Partners and Users.

After the presentation Speaking Partners and Users of WP2 Integration Exercise made comments and contributions on the draft report:

Enrica Morlicchio (University of Naples, User) commented that the meaning of culture and the way it is used in the report should become clearer. She added that "community" is also a tricky term that should not be used without caution. She proposed that the report should integrate a methodology focused on social-economic indicators and impacts of the initiatives. Finally she made some propositions for the theoretical framework of the report.

Bas Tierldof (Verwey-Jonker Institute, SP) agreed on the perspective proposed by the report to see bottom-up creativity as a social process. He distinguished an "old logic" for art that focused on aesthetics and enjoyment and a "new logic" based on

participation and spontaneous creativity. He stressed the need to develop strategies in order to implement this new logic into policies.

Matteo Scarmela (Abaton, SP) noted that there is a very big number of case studies included in the report, which makes it difficult to overcome a descriptive level and suggested that maybe a smaller number should be studied in depth. He also asked for a more specific definition of culture. He questioned the idea that culture can become a pillar for local social development referring to Bilbao, and also questioned the innovative potential of community based, bottom-up initiatives. He suggested that the report should focus on common lines for policies rather than on the similarities amongst the case studies.

Finally Gerald Faschingeder (Paulo Freire Centre, User) was worried that the report started with a wide perception of culture and ended up with the more constrained notion of art. He agreed with the ideal of democratisation of art in two directions, first as an approach of popular culture and second as an attempt to open up elitist art institutes. He made reference to historical landmarks of such attempts as the Brechtian perception of theatre. He finally proposed a four parts schema in order to perceive art as a process/product amongst four spheres: culture, religion, politics and economy.

During the discussion that followed other Katarsis consortium members made comments and interesting remarks.

## 2. Presentations by Users



During the second morning session (11:00 -13:00) session all WP2 Users presented the goals and work of the initiatives they represented.

Dimitris Leoudis from Arsis, a social organisation in Greece working with young people in disadvantaged position, presented the goals of the organisation and focused on one specific activity against racism and xenophobia that involved the production of a theatre play by young people.

[Link to ARSIS presentation](#)

Jim Willis, member of Pedestrian, an organisation that is developing and promoting tools and strategies for emerging art forms and youth creativity such as Turntablism, presented a short history of the organisation, how it was created and which are the main ideas they want to promote.

[Link to Pedestrian website](#)

Gerald Faschingeder presented the work of the Paulo Freire Centre in Austria. A centre inspired by the Brazilian pedagogist of liberation Paulo Freire, trying to promote the politicization of Austrian development Politics and consciousness raising in various spheres.

[Link to PFZ website](#)

Elisa Cricri and Francesco Roberto members of Olinda, a social centre in Milan working on the development of various types of social enterprise in an old psychiatric hospital involving mentally ill people, presented their activities and showed how they use cultural activities in order to open their project to the local (and not only) society.

[Link to Olinda presentation](#)

Marco Gil Cervantes from Promo CYMRU, a social enterprise originating from cooperative development associations based in Wales, presented the work this organization is doing with the local communities, especially young people that want to get involved with cultural production (music, video, web etc).

[Link to Promo Cymru presentation](#)

Sébastien Lailheugue from AFIP a non-governmental organisation in Paris, presented the goals of the organisation as a collective project against discrimination. He explained how they try to overcome cultural differences and discrimination in labour market by bringing in contact enterprises and young graduates.

[Link to AFIP presentation](#)

Karin Schmalriede from Lawaetz-Stiftung a consulting enterprise in Hamburg involved in community projects and neighbourhood development presented the organisations history and main goals.

[Link to Lawaetz website](#)

Finally Pierre Muylle from SMAK museum in Ghent and Bart Lodewijks, an artist cooperating with the museum on an artistic project, presented first the role of the museum the past few years in developing social art projects and opening up the art institution to the local society; then they focused on a recent project in Moscow, a neighbourhood in Ghent, where Bart is developing personal art projects aiming to create space for other dynamics and interaction with the local community in unpredicted ways.

[Link to SMAK pictures](#)

[Link to SMAK website](#)

### 3. Focus group



**Participants:** Gerald Faschingeder, Pierre Muylle, Karin Schmalriede, Jan Walsh, Dimitris Leoudis, Jim Willis, Francesco Roberto, Elisa Cricri, Sébastien Lailheugue, Rodrigo Cima, Ana Estevens, Helga Leitner, Bart Lodewijks, Jim Willis, Marco Gil Cervantes

**Support:** Dina Vaiou (Chair), Dimitra Siatitsa and Haris Konstantatos (executive), Santi Eizaguirre (Spanish interpreter), Tommaso Vitale, Chiara Tornaghi and Marianna d'Ovidio (Italian interpreters)

**Observers:** Frank Moolaert, Ine Pisters, Pasquale de Muro, Tomas Sirovátka, Jiří Winkler, Enrica Morlicchio, Marisol Garcia, Serena Vicari, Maria Mantouvalou, Janos Ladanyi, Diana MacCallum

During the evening session (14:30-17:00) took place a focus group discussion. It was planned along three axes:

1. The role of art and culture in each initiative
2. The necessity for funding and the tension between institutionalisation and innovation
3. The role of context, the potential value added for users and the transferability of the experiences.

The discussion, although at times deviated from the initial plan, was very vivid, with a lot of participation from all WP2 Users but also other Kararsis Users and Partners.

Other aspects that were highlighted along the focused discussion were:

- The special role of the artist in social projects, the necessity for artistic and cultural institutions to open up as well.
- Culture mostly as a communicational tool and not only as an economic asset.
- The importance for all social organisation and initiatives to be closely related to local communities and local people's needs.
- Funding is important for the sustainability of such initiatives and it is a risk one must take always managing the balance between the demands of the authority that is providing the financial support and the original goals of the initiative. For this, self-organisation and some degree of autonomy should always be pursued.
- Networking was mentioned as a very important tool for empowerment and exchange of experience of social initiatives.

- The focus group itself proved to be an important experience for the Users who participated, as it offered space for self-reflection and created links amongst similar initiatives in different countries.

In a short interval Carme Fructuosa Barea from Ateneu Popular de Nou Barris, in Barcelona, presented the activities of this self-managed social centre with a special focus on circus workshops for children.

[Link to Ateneu presentation](#)

The discussion was recorded and will serve as raw material for the D2 report of this Integration Exercise on Bottom-up Creativity to overcome social exclusion.