

WP2-Integration Exercise

“Bottom-up creativity to overcome social exclusion”

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...reinvention of culture and arts as platforms for social and creative strategies to overcome conditions of exclusion...

- Are arts / culture/ creativity in some cases necessary pre-conditions or at least determinative catalysts for bottom-up creativity and socially innovative strategies, and in what ways?
- What are the contextual, path-dependent factors/dimensions in each case? What are the place and/or community specific material practices and knowledge mobilized in each case?

Terms with complex and intertwined meanings in academic and policy discourses

Culture	<ul style="list-style-type: none">▪ Collective sensitivity, collective social imaginary▪ Perception, practice or habit▪ "Cultures of change", "Communicative culture", Urban culture...
Art	<ul style="list-style-type: none">▪ Distinguished in high art and (bottom-up) social art▪ Spontaneous artistic expression (rap music, graffiti, urban arts, popular events)
Bottom-up Creativity	<ul style="list-style-type: none">▪ Not only related to arts and culture▪ Creativity in the sense of inventiveness, imagination,▪ Socially innovative practices, material practices of survival etc.,▪ Creativity as a social process

... having in mind that “culture” is one of the most complicated words...

We acknowledge culture as a relational and open concept:

- Culture not as a static thing possessed, but rather as a **process** in which people are involved
- **Multiplicity of cultures**: mixtures and “cross-overs” of different value and communication systems
- The “culturalisation” of society and legitimation of new cultural forms constantly **alters the definitions** of what constitutes culture

...we focus on “practical” aspects related to the terms of culture and arts ...

not pretending to give an exhaustive overview of these meanings

- related to recent discourses on the role/ use of culture and arts, especially those incorporated into policies against social exclusion and city development
- drawn from our empirical material: SCS mobilising arts and culture as an asset or talent.

Culture, citizenship and policies

After WW2

- Citizenship founded on the right to access to culture
- Cultural policy/ «cultural democracy»
- Civic identity and empowerment
- Social and cultural rights

Neoliberal context

- Cultural policies use market economy practices
- Branding and marketing cities
- Culture as a catalyst for competitiveness & development
- Creative industries / culture as an economic asset

Third way

- Emphasis on community and neighbourhood

The Katarsis way

What is the contribution of Katarsis to this very loaded discussion?

Recognition of how local, **bottom-up** initiatives create the conditions that help individuals, groups or communities to overcome situations of exclusion and can have an empowering potential for those that participate in it, but can also act as examples that might be transferable.



Special focus on examples of socio- culturally embedded social art projects...

as a part of a **multi-dimensional, socially innovative approach** to city and neighbourhood/urban development

dimensions of arts and culture in a socially rooted perspective:

- Communication as the getting-together of people otherwise isolated
 - As expression of critique, dissatisfaction and existential crisis
 - Medium for participation-planning tool
 - Relationship between individual and collective expression
 - Neighbourhood revitalisation and artistic expression of identity
 - Economy and employment
 - Sub-cultural protest form socially excluded groups
 - Medium for the development of well-being
- ➔ These themes come up in Users discussions taking different forms according to context...

Part II: empirical overview from Katarsis Users in relation to EFs



A methodological device...

Arts and culture in relation to social innovation can be approached from two different perspectives:

- **As a platform/ a tool/ a means mobilized in socially creative strategies in the different existential fields**
- **As an innovative field in its own right**

In this sense, socially creative strategies to overcome social exclusion can take place through arts and culture or arts and culture can become themselves a socially creative strategy.

Perspectives of culture and art

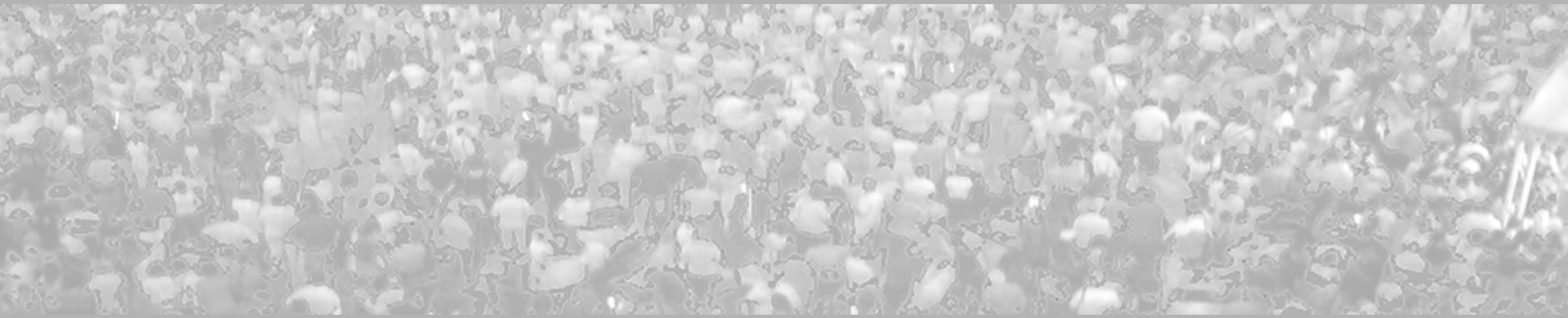
	Outcome	Role of art & culture
Social innovation through arts & culture	<p>Outcomes focused on the results in different existential fields:</p> <ul style="list-style-type: none"> ▪ Labour market and social economy ▪ Education and training ▪ Housing and neighbourhood ▪ Health and environment 	<ul style="list-style-type: none"> ▪ Understood as a platform/ a tool that enables social innovation in other fields ▪ Instrumental use of culture and art in communicative-educational processes ▪ A medium for participation ▪ A Job creating asset ▪ ...
Arts & culture as social innovation	<p>Innovation in its own right:</p> <ul style="list-style-type: none"> ▪ Innovative practices & processes ▪ Identity building/ confirming ▪ Symbolic expressions ▪ Production of knowledge ▪ New/reconfigured social relations & empowerment 	<ul style="list-style-type: none"> ▪ Understood as an underlying transversal field (active or inactive) in all dimensions of social life ▪ A (social) practice ▪ A situated use of resources ▪ A medium for building and exchanging meanings about identity and social relations

“Through / as”

- This is an operational distinction for the purposes of our “integration” work
- The two perspectives of seeing artistic and cultural initiatives are always co-present
- In order to understand the dynamics in each SCS it is helpful to explore for example, it's:
 - role of arts and culture
 - primary objectives
 - initiators and actors --> the role of artists
 - main outcomes
 - context & path dependency

Art as Social Innovation

This perspective stresses the **artistic dimension** of each initiative and acknowledges culture and art as autonomous fields **in their own right**.



Art as a space of empowerment and emancipation

- Working on a common/ shared imaginary / production of "heterotopic" spaces in the city/ views on possibilities of other social experiences
- Artistic/ utopian projects might have a radical perspective on society and social relations.
- Diffusion of art in all fields and levels of everyday life



Art as Heterotopia

"... We think it is interesting to see art (be it in a socio-artistic or museum context) as a heterotopia. Heterotopias are existing public spaces (unlike non existing utopia's), functioning in and relating to a surrounding society. Heterotopias are (like utopia's) 'other' places, functioning according to a different logic than the prevailing logic in the surrounding society. This concept claims the specificity of art and at the same time accentuates its relation to and concern with society. " Ine Pisters 2007



Art in public space

Can have effects of identity building, different aesthetic experiences etc (when it does not serve the sole intention to beautificate or promote a city image)

Different types of projects in different contexts: performances, happenings, collective action or creation, visual interventions, discussions

Examples from Users:

City Mined (city as a laboratory of experiences)

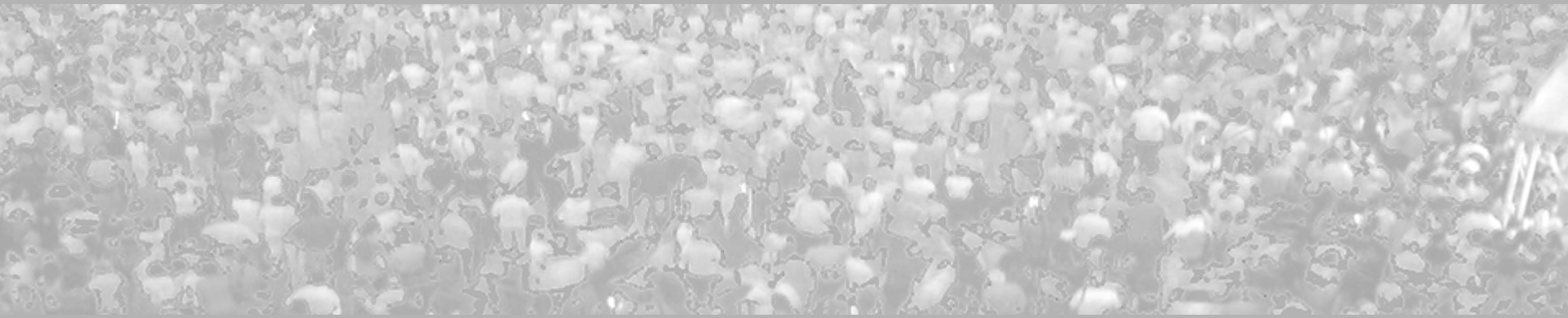
SMAK (local art projects in neighbourhoods creating space for experimentation and autonomy for all)



Social innovation through art & culture

Examples of initiatives that have effects and outcomes in the five existential fields through an instrumental and intentional use of arts and culture

this schematic distinction is illustrated by Users fields of activity!



Labour market and social economy

- SCS as employment and economic generators
- Artists bypassing the dominant production and distribution channels
- New local developmental projects
- Promoting local economic development through crafts or workshops
- Community work projects

Examples from Users:

Promo Cuyo (supporting youth involvement in creative industries)

Pedestrians (music professional skills development and networking)

Olinda (giving job opportunities to people with mental health problems)



Education and training

- Educational dimension of art and culture - Developing creative skills
- Widely acknowledged and institutionally incorporated in formal educational systems
- Radical creative pedagogies
- Social art in "difficult" conditions of culturally diverse and exclusionary contexts
- "Interculturalisation" of schools
- Informal civic education

Examples from Users:

Pedestrians (training on musical skills)

Arsis (inclusion through social art work)

Ateneu (professional school of circus)

Freire centre (pedagogy of the oppressed)



Housing and Neighbourhood

- Local & everyday seems the appropriate level for bottom-up SCS
- Local cultural centres
- Social art projects
- Addressing neighbourhood stigma & low self-esteem
- Neighbourhood regeneration
- Amelioration of social cohesion in neighbourhoods
- Neighbourhoods arts & local cultural groups

Examples from Users:

Lawaetz-Stiftung (consulting in neighbourhood development using artistic and cultural methods)

Kypseli market, Ateneu Neu Barris, Olinda (new social spaces for the neighbourhood)

Montemor-o-Novo (establishment of a 'creative milieu' bringing together the local and the external)

Health and environment

- Long established use of arts and cultural activities
- Creative cultural views complementing the dominant technocratic approaches
- Therapeutical art methods (psychiatric)
- Cultural transformations as a sine qua non of environmental sustainability
- Creative and playful elements in environmental social movements

Examples from Users:

Arsis, Olinda, Casa Joao Cidade (therapeutical art methods),
Critical mass (mobilising cultural and artistic devices to promote cycling)



Governance

- Making local democratic procedures more attractive by organising open and accessible cultural and artistic events
- Inclusiveness and Democratisation of culture and arts
- Common sense of belonging
- Cultures of social movements

Examples from Users:

Kypseli market, Ateneu Neu Barris, Olinda

(developing alternative cultural activities as part of a wider pursuit of challenging governance structures)



Points to be discussed...

Labour Market	<ul style="list-style-type: none">▪ Precarious labour (in third sector & self-employment)▪ The limits of personal cultural entrepreneurship
Neighbourhood	Gentrification with culture & art as a "stalking horse"
Education & Training Health & Environment	Privatisation & fragmentation of social services : <ul style="list-style-type: none">▪ New inequalities of access▪ Risk of stabilising existing exclusionary dynamics
Governance	Questions of scale: <ul style="list-style-type: none">▪ How to transcend the local character of bottom-up SCS? How to broaden their scope?▪ Bottom-up <> Top-down
Innovation	<ul style="list-style-type: none">▪ Dialectics/ tensions between Innovation/Creativity and Institutionalisation/ bureaucratisation▪ Life cycle of Bottom-up strategies: context, agency, duration▪ Transferability

Governance and Innovation

<p>Bottom-up strategies <>Top - down openings</p>	<ul style="list-style-type: none">▪ Bottom-linked strategies <--> The role of experts-institutions-funding▪ “Creative strategies” by institutions (museums, theatres, libraries, schools...) or local authorities supporting/ providing a creative framework to the development of bottom up practices▪ Funding EU policies, local authorities (sustainability but also dependence)
<p>The process of Institutionalisation</p>	<ul style="list-style-type: none">▪ By incorporating bottom-up dynamics into policies something is always «left-out»▪ Too radical scs are not included▪ Dynamic openness/experimentation or concrete goals?▪ A continuous project / an ideological struggle
<p>Transferability</p>	<ul style="list-style-type: none">▪ From local knowledge to “good practices”▪ The role of the state (Bottom-up initiatives happen within specific political and social structures. Path-dependency?)

The focus group discussion:

- Session 1 : Cultural and artistic dimension in each initiative
- Session 2 : Sustainability, institutionalisation, professionalisation
- Session 3: Context and transferability

The choice of an **interactive methodological tool**



Some themes that run through the debate:

1. Artistic/ cultural dimension and special role of artist
2. Internal organisational form, contextual path - dependency and «external» relations of initiatives : professionalisation & institutionalisation



Artistic/ cultural dimension and special role of artist

:

- Arts and culture in practitioners discourses
- The **artists** as a specialised actor in social art local development projects
- Top-down openings
- A special focus on **youth, emerging urban art forms and new technologies**

Artistic/ cultural dimension and special role of artist : relation with the local community/ group of people/ collectivity/ neighbourhood

- **Engaging** with the community and mobilising social capital >> mobilising people' s expressions >> Avoiding the negative side-effects in local projects
- Identity and Multicultural issues
- Use and exchange value: **Use value** of local projects & potential for rebellion and resistance
- **Empowerment**: transfer of knowledge and consolidation of local structures

Internal organisational form and «external» relations of initiatives

- Process of institutionalisation >> need for more insitutionalised/ formal platforms
- Sustainability/ funding >> taking advantage of funding opportunities>> a necessary risk >> need to safeguard political autonomy >> own funding resources
- Multiscalar approach>> many layers of governance: involving different political scales & establishing strategic coalitions
- Exchange, partnership and networking

Contextual path -dependency

- The importance of context: local political tradition & institutional framework >> tracing and understanding path-dependency is the most difficult part
- The role of the State is crucial
- More developed welfare systems & long lasting cultural and social policies >> more support from the state