



Rijeka 2020

SEMINAR



Učionica

RIJEKA 2020
EUROPSKA
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KULTURE



Classroom

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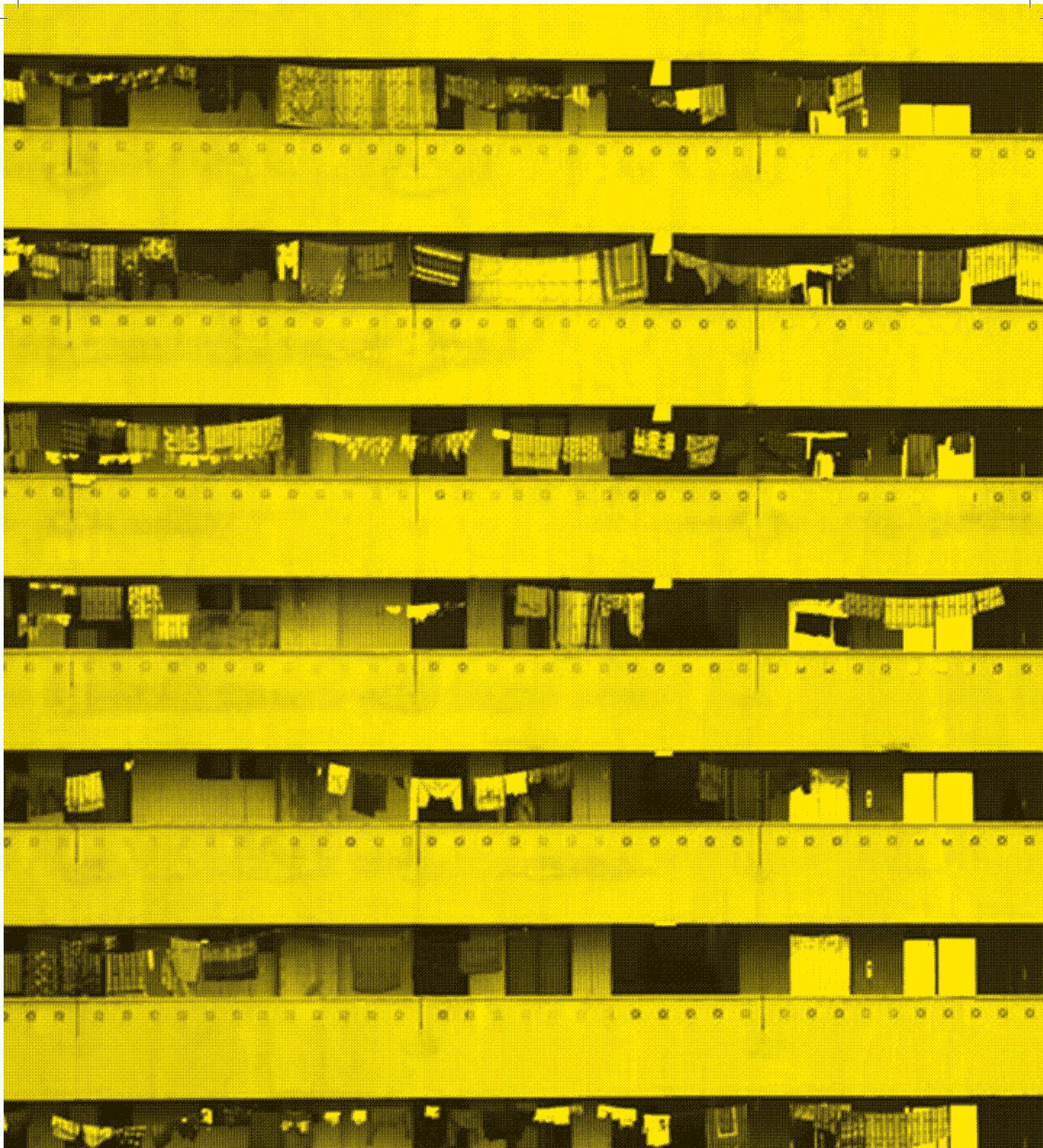
**Uključivanje
zajednice
/ angažirane
umjetničke prakse**

**Community
Engagement
/ Socially Engaged
Art Practice**

OKC Palach

March

13th - 15th 2018



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UKLJUČIVANJE ZAJEDNICE



/ ANGAŽIRANE UMJETNIČKE PRAKSE

/ SOCIALLY ENGAGED ART PRACTICE

COMMUNITY ENGAGEMENT

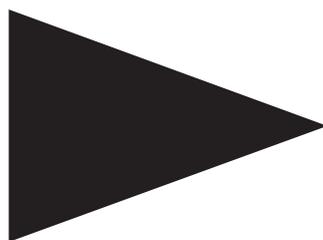
**RIJEKA
2020**

Classroom, Seminar

Rijeka, OKC Palach

13.-15. 3. 2018.

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Dragi/e kolege/ice i prijatelji/ice,

zadovoljstvo nam je pozdraviti vas na seminaru “Uključivanje zajednice/Angažirane umjetničke prakse” koji organizira društvo Rijeka 2020 kao dio EPK programa “Učionica”. Ovaj trodnevni seminar namijenjen je zajednicama, susjedstvima, djelatnicima gradskih, županijskih i turističkih institucija i organizacija, zaposlenicima društva Rijeka 2020, kao i timovima programskog pravca “27 susjedstava” te sudionicima projekta “Tandem”.

Cilj seminara je približiti sudionicima suvremene umjetničke prakse koje se temelje na radu u zajednici i/ili sa zajednicama te koje propituju društvene situacije i odnose unutar kojih se provode. Upravo ovaj model suvremenih umjetničkih praksi model je koji se primjenjuje u procesu realizacije programskog pravca “27 susjedstava”.

U programu seminara sudjeluju Kristina Leko, François Matarasso, Philipp Dietachmair, Sjoerd Bootsma, Slaven Tolj, Christian Potiron, Branka Cvjetičanin, Jacqueline Heerema, Andrej Mirčev, Sonja Leboš, Saša Šimpraga, Boris Šitum.

Seminar se bavi teorijom i praksom umjetničkog djelovanja u zajednici. Cilj je pridonijeti što boljem razumijevanju ovakvog djelovanja, čiji su pokretači uglavnom post-konceptualni te društveno i politički angažirani umjetnici i umjetnice. Također, kroz model “Art Talks” predstaviti će se primjeri dobre prakse.

Smatramo da će vam ovaj seminar, kroz predavanja i “Art talks”, pomoći da steknete dodatna znanja. Uz to, pružit će vam priliku za intenzivno umrežavanje, učenje i stjecanje novih prijateljstava.

Zahvaljujemo Gradu Rijeci, Primorsko-goranskoj županiji i Ministarstvu kulture i Europskoj kulturnoj fondaciji za podršku programu Rijeka 2020, koji čini i program izgradnje kapaciteta, “Učionica”.

Program “Učionica” koncipiran je kao smisljena cjelina istraživačkih, obrazovnih i potpornih aktivnosti osmišljenih u svrhu izgradnje i osnaživanja kapaciteta profesionalnih dionika kulturnog sektora te dionika šire lokalne zajednice. Program uključuje aktivno oblikovanje, razvoj, intervencije, motivacijski proces te transformaciju potencijala zajednice u produktivan, djelotvoran i dugotrajan ljudski i kulturni kapital.

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Dear colleagues and friends,

It is our pleasure to welcome you to the seminar Community engagement/Socially engaged art practice organised by Rijeka 2020 LLC as part of the Classroom ECOC programme. This three-day seminar is intended for communities, neighbourhoods, employees of city, county and tourism institutions and organizations, Rijeka 2020 employees as well as 27 neighbourhoods program and participants of the Tandem project.

The aim of the seminar is to bring to participants contemporary art practices based on work in the community and / or with the communities, and on the questioning of social situations and relationships within which they are being implemented, because this model of contemporary art practices is a model that is applied in the process of realization of the program 27 neighbourhoods.

The programme includes native and foreign experts/guests: Kristina Leko, Francois, Matarasso, Philipp Dietachmair, Sjoerd Bootsma, Slaven Tolj, Christian Potiron, Branka Cvjetičanin, Jacqueline Heerema, Andrej Mirčev, Sonja Leboš, Saša Šimpraga, Boris Šitum.

The seminar deals with the theory and practice of artistic activity in the community to achieve a basic understanding of participatory engaged art forms in the broader context of the community, which are largely adopted by post-conceptual, socially and politically engaged artists and by introducing examples of good practice through Art Talks.

We believe this seminar will help you acquire additional knowledge through lectures and Art Talks. Additionally, this will be a perfect opportunity for intensive networking, learning and making new friends.

We hereby thank the City of Rijeka, Primorje-Gorski Kotar County and the Ministry of Culture and European Cultural Foundation for their support for the Rijeka 2020 programme, a part of which is the Classroom capacity building programme.

The Classroom is intended to be a well-rounded programme that includes research, educational and supporting activities for the purpose of capacity building for professional stakeholders in the culture sector and for stakeholders in the wider local community. The programme involves actively working on the community potential by forming it, developing it, intervening on it, providing motivation and ultimately transforming it into a productive, efficient and long-term social and cultural capital.

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Voda – Rad – Migracije zajedno s temom Luka tvore priču i sustav vrijednosti našega grada. Istovremeno su i odraz i potvrda temeljnih vrijednosti Europske unije: raznolikost, otvoreni dijalog i transparentna suradnja.

Neovisno o političkoj volji ili demokratskoj tradiciji ove vrijednosti se nikad ne treba uzimati zdravo za gotovo, već im svaka generacija treba udahnuti novi život. Upravo prava i postojana opasnost kolektivnog zaborava čini te vrijednosti toliko bitnima i krhkima. Stoga se treba ozbiljno pristupiti njihovoj obrani, strateški i kulturom.

Naš kulturni program pruža uvjete u kojima riječki umjetnici i građani mogu braniti i razvijati te vrijednosti. To su izazovi na kojima počivaju budućnost Rijeke i Europe. Uvjereni smo da koncept i implementacija *Rijeke 2020* može potaknuti druge europske gradove da na slične probleme u razvoju odgovore prikladnim rješenjem KULTURE.

Luka

Rijeka je najveća hrvatska luka. Bila je, također, i najveća luka druge Jugoslavije te je uz Trst gotovo pedeset godina bila jedna od dviju glavnih, konkurentskih luka Austro-Ugarskoga carstva. Usponi i padovi grada pratili su uspon i pad luke. Sudbina luke bila je sudbina grada. Unatoč značajnim ekonomskim problemima luka je zadržala čvrst položaj u gradskoj ekonomiji. Većina se luke sad otvara drugačijoj vrsti urbanoga razvoja. Luka je zajednički, magnetski privlačan koncept s kojim se svi Riječani još uvijek identificiraju unatoč činjenici da suvremene luke, uključujući Rijeku, više nemaju onaj kulturni utjecaj kakav su luke imale kroz povijest: mornari su nekoć bili poslanci kulturne razmjene i donosili svjetska iskustva, nove vinilne ploče, nove mode i trendove. Povijesna riječka luka imala je ulogu sličnu internetu, služila je kao globalno stjecište informacija koje je značajno utjecalo na kreiranje duha grada.

Voda

“Stavi prst u more i povezan si s čitavim svijetom.”

Uz luku, povijest Rijeke satkala se u kontekstu brodogradilišta, rafinerije, ljevaonica, tvornice torpeda, trgovačke i ribarske industrije te vojne i pomorske akademije. Život i rad pored mora i s morem značajan su dio postojanja našega grada. A ipak, more nije jedina gradska voda. Rijeka je grad koji je procvao napajajući se pitkom vodom; u njenome zaleđu godišnje padne do 3,500 mm kiše. Okruženi smo desecima izvora pitke vode. Grad je dobio ime po Rječini koja je nekoć predstavljala granicu između dviju zemalja i dvaju jasno odijeljenih dijelova grada. Od sedamnaestoga stoljeća gradski grb uključuje natpis “Indeficienter” (neiscrpan) ispod prikaza vrča iz kojega nezadrživo teče voda.

Jedan od gradskih izvora pitke vode nalazi se u samome srcu grada te čitavu Rijeku i njenu okolicu snabdijeva pitkom vodom. Voda je i strateški resurs i javno dobro koje pruža pregršt mogućnosti za svoju razumnu i odgovornu uporabu.

Rijeka je grad koji je voda označila i imenovala – grad koji doslovno i metaforički teče.

The clusters: Water – Work – Migrations, together with the term Port, form our City’s narrative and value system. At the same time, they mirror and reinforce the European Union’s foundations of respect for diversity, open dialogue and transparent cooperation.

Regardless of political will or democratic tradition, these values should never be taken for granted, but must be revitalised by each generation. It is precisely the true and constant danger of collectively losing sight of these values that makes them so valuable and so fragile. They must be defended seriously, strategically and culturally.

Our Cultural Programme provides the conditions for artists and citizens of Rijeka to defend and develop these values. They are challenges on which the future of Rijeka and Europe depends. We are convinced that Rijeka 2020’s concept and implementation can inspire other European cities to face similar developmental problems with an appropriate cultural response.

Port

Rijeka is the largest Croatian port. It was also the largest port in former Yugoslavia and one of the two competitive, main ports of the Austro-Hungarian Empire, alongside Trieste, for nearly 50 years. The city’s ups and downs follow the ups and downs of its port. The port’s fate was the city’s fate. Despite significant economic shifts, the port maintained a strong position in the economy of the city. Much of this is now being opened for a different kind of urban development. The port is a common, magnetic concept with which all citizens of Rijeka still identify, despite the fact that modern ports, including the port of Rijeka, do not wield the same cultural influence that historical port cities displayed, where seamen became emissaries of cultural exchange, bringing global experiences, new vinyl LPs, new fashion and trends. The historical port of Rijeka played a role similar to the Internet, a global information hub which significantly shaped the spirit of the city.

Water

“Put your finger in the sea and you’ll be connected to the entire world.”

Together with the port, the history of Rijeka developed in a context made up of shipyards, a refinery, a torpedo factory, shipping and fishing industries, and military and naval academies. Life and labour by the sea and with the sea are a distinctive part of our city’s existence. However, the sea is not the city’s only water. Rijeka is a city that thrived on fresh water; its immediate hinterland has an average annual rainfall of 3,500 mm. Our surroundings include dozens of fresh water springs. The city is named after the Rječina river that once represented the border between two countries, and two distinct parts of the city. Since the 17th century, the city’s coat of arms includes the inscription “Indeficenter” (inexhaustible), under the image of a jug from which water flows unfailingly.

One of the city’s fresh water sources springs at the very heart of the city, supplying the whole of Rijeka and its region with fresh water. Water is both a strategic resource and a public good that provides, one which provides countless possibilities for sensible and environmentally responsible use.

Rijeka is a city marked by water and named by water – a fluid city, both literally and metaphorically.

Kao osnovno ljudsko pravo, rad je u potpunosti dobio novi oblik tijekom protekla dva desetljeća. Tijekom devedesetih, zbog rata i katastrofalne privatizacije Rijeka je izgubila gotovo dvadeset i pet tisuća radnih mjesta u industriji te time i status i identitet industrijskoga grada. Ekonomska strategija okretanja uslužnome sektoru, započeta tijekom procesa deindustrializacije koji je zahvatio mnoge druge gradove, nije donijela očekivane rezultate. Rijeka tek treba otkriti svoj puni potencijal u sferama intelektualnog i kreativnog rada.

U ovim vremenima teške ekonomske i društvene krize praćene visokom stopom nezaposlenosti postavljaju se pitanja: kakva je sudbina rada i radnih mjesta u eri novih tehnologija? Hoće li tradicionalni oblici zaposlenja, stabilna radna mjesta s punim radnim vremenom i pripadajućim pravima preživjeti 2020.? Kakav će biti položaj zaposlenika u znanosti, zdravstvu, obrazovanju i drugim sferama od javnog interesa? Kakva će sudbina zadesiti one koji će se morati prilagoditi životu zasnovanom na povremenom i privremenom radu? Kakav će biti položaj kulturnih institucija? Nezavisnih umjetnika? Možemo li govoriti o povezanosti i međuzavisnosti “umjetničkih djela” i “umijeća rada”?

Migracije

Rijeka je grad političkog diskontinuiteta s tragovima brojnih migracija. Različite su se kulture tu ispreplitale, sukobljavale ili sljubljivale. Srećom, iz toga se razvila tradicija tolerancije kao jedna od temeljnih vrijednosti grada. Tijekom čitavoga devetnaestog i dvadesetog stoljeća Rijeka je bila industrijski jaki grad koji je privlačio nove stanovnike, stoga ne čudi što biti Riječanin danas znači živjeti u gradu s 22 nacionalne manjine, dnevnim novinama na dvama jezicima (svojedobno i četirima), redovitim radijskim emisijama na talijanskome jeziku, mogućnosti nastave na manjinskim jezicima u nekim riječkim školama ili romskim naseljem čiji su stanovnici integrirani u rad i društveno bilo grada.

Kao i nekad, Rijeka je danas priznata kao liberalni i otvoreni grad koji se oduvijek suprotstavljao diskriminaciji.

Tijekom stvaranja konačne verzije kulturnog programa tema migracija sama se nametnula kao bitan sadržaj raznolikosti. Jasno nam je da se Rijeka, Hrvatska i čitava Europa moraju pripremiti za buduće scenarije, koji uključuju goleme promjene stanovništva, povećanu pokretljivost, fizičko i intelektualno nomadstvo te transnacionalnu razmjenu. No, Rijeka već zna tu priču. Toliko je ljudi emigriralo iz naše okolice i kroz našu luku; neki su se vratili, a neki njegovali njenu kulturu u drugim zemljama i na drugim kontinentima. Želimo da Ri:2020 pruži kreativne poveznice s iskustvima emigracije i imigracije. Želimo živjeti kulturno nomadstvo i interkulturene stilove života.

As an essential human right, work has been completely transformed over the past two decades. In the 1990s, due to the war and a catastrophic privatisation process, Rijeka lost almost 25,000 industrial jobs, as well as the status and identity of an industrial city. In the de-industrialisation processes, which affected many cities, the economic strategy of turning towards the service sector did not bring expected results. Rijeka has yet to discover its full potential in the sphere of intellectual and creative work.

In these times of deep economic and social crisis, accompanied by high unemployment, existential issues arise: what is the fate of work and workplaces in the era of new technologies and industries? Will traditional forms of employment, stable workplaces with full hours and rights, survive after 2020? What will the position of employees be in science, healthcare, education and other spheres of public interest? What fate might befall those that must adapt to a life based on occasional and temporary work? What will the position of employees be in cultural institutions? Of independent artists? Can we talk about a connection and interdependence between the “work of art” and the “art of work”?

Migrations

Rijeka is a city of political discontinuity, marked by numerous migrations both to and from the city. Different cultures have intertwined/ clashed/re-joined. Fortunately, the result is a tradition of tolerance as a fundamental value. During the entire 19th and 20th century, Rijeka as a strong industrial city attracted new residents, so it is no wonder that to be a citizen of Rijeka today means to live in a city with 22 national minorities, where daily papers are published in two languages (four until recently), regular radio broadcasting in Italian and a Roma neighbourhood whose inhabitants are integrated into the working and social life of the city.

As in the past, Rijeka is recognised today as a liberal and open city which has always opposed discrimination.

While forming the final Cultural Programme, the theme of migration imposed itself as important content / the cause of diversity. We understand that Rijeka, Croatia and all of Europe must prepare for future scenarios involving immense changes of population, increased mobility, physical and intellectual nomadism and transnational exchange. Rijeka, however, already knows this story. So many emigrated, through our port and from our countryside, some have returned, some have nurtured their native culture in other countries and on other continents. We want Ri:2020 to provide creative links between the experiences of emigration and immigration. We want to understand the tendency towards cultural nomadism and intercultural lifestyles.

Rijeka je grad koji posjetitelji često zaobiđu na putu prema jadranskom ljetovanju iz snova, zato jer ju ne poznaju. Zaobiđu ju, jer je život postao previše težak za posjet složenom postindustrijskom gradu za kojeg su se zbog njegova strateška položaja tijekom čitave povijesti mnogi borili. S oko samo 130 000 stanovnika Rijeka je za europske pojmove maleni grad, a opet jepo veličini treći grad u Hrvatskoj. Budući da je još uvijek najveća luka u zemlji, gradska se ekonomija oslanja na brodogradnju i morski prijevoz tereta. Smještena u kvarnerskom zaljevu jadranskoga mora, Rijeka je sjedište Primorsko-goranske županije te njeno ekonomsko, upravno i kulturno središte.

No, možda je i sramežljiva, zbog razočaranja što ju se ne vidi, što ju se podcjenjuje. Grad je naučio ne mariti za to. Rijeka 2020 – Europska prijestolnica kulture i most prema Europi nudi mogućnost oživljavanja i ponosa i skromnosti. Rijeka je okvir prostora bremenitog poviješću nekoć podijeljenoga grada, grada oblikovanog prisilnim i dobrovoljnim migracijama. Rijeka je živući primjer društvenog, kulturnog i ekonomskog diskontinuiteta i opstanka vrijednog pokušaja – unatoč svemu. Europa je, kao kontinent i kao projekt počela sumnjati u vlastite temeljne vrijednosti otvorenosti, raznolikosti i tolerancije. Stara ambicija bivanja svjetionikom slobode pretvorila se u zid podignut u strahu. Kultura je jedini prikladan odgovor.

Trebamo dati primjer aktivnošću i angažmanom građana, stvaranjem Prijestolnice kulture koja će se suočiti s današnjim opasnostima i udahnuti život nadi u budućnost. 2020. Europa će dobiti svoju prvu Prijestolnicu kulture u Hrvatskoj, zemlji koja je još uvijek sinonim za nesigurnost, težak život i ne tako davni rat, sinonim za sve čega se Europa boji. Upravo zbog toga je Europi potrebna Rijeka, grad poznat kao oaza normalnosti usred abnormalnog okruženja.

Upravo ta tvrdoglavost daje Rijeci njenu europsku i kulturnu odrednicu iako je sam grad jedva poznat. Novi identitet u transnacionalnom kontekstu Rijeku vidi kao pomalo umoran grad kojem je nužno i žurno potreban preporod. I tu je Rijeci potrebna Europa. Moramo posegnuti onkraj naših uvriježenih sjećanja i priča o uspješnoj luci i industrijskome gradu koji cvjeta, jer taj grad više ne postoji. Polako je nestao krajem prošloga stoljeća, a s njim i radna mjesta; ostale su samo prazne tvorničke hale, dimnjaci i elektrane. Riječka je industrijska baština golema i epohalna; stvorila je grad. No, nostalgija nije dobar ključ za život u sadašnjosti niti stvaranja budućnosti. Riječka nostalgija hrani njenu apatiju.

I stoga nam trebaju jasne i čvrste prekretnice: energija dvadeset tisuća studenata našeg relativnog mladog i ambicioznog sveučilišta, inovacije u kreativnom sektoru i titula Europske prijestolnice kulture, za razvoj i komunikaciju. Potreban nam je izazov koji će nas izbaciti iz zone komfora koji nam pružaju svakodnevni život i lokalpatriotizam. Potrebne su nam druge perspektive, susret s nepoznatim, znatiželja i solidarnost. Potreban nam je zajednički projekt koji će nas združiti u želji da izumimo budućnost umjesto da ju čekamo.

Riječka kulturna scena uvijek je bila postojana, dinamična, stabilna i progresivna. No, također nikad nije bila jasan dio gradskog imidža. Izvan njenih granica nema puno ljudi koji će Rijeku povezati s kulturom i umjetnošću. Umjesto toga će im spomen Rijeke u um prizvati slike bodova, plavih košulja, kapetana, dizalica, hrđe, nafte i stambenih nebodera za obitelji radnika. Rijeka = Rad, dok je Kultura = Užitek, opuštanje, ljepota, kontemplacija. Rijeka se nikad nije ozbiljno upustila u istraživanje turizma, unatoč svojim predispozicijama i lokaciji. Riječka umjetnost i kultura ostaju gotovo neotkrivene, naročito na međunarodnoj razini. Naša nevjerojatna industrijska baština, domaće glazbene tradicije i maškare koje su zaštićene UNESCO-m tajne su koje čuvaju sami građani. Ako se može reći da kulturu ugrožavaju komercijalizacija i utjecaj masovnog turizma, Rijeka je onda primjer suprotnog.

Nismo nimalo komercijalizirali svoju kulturu i baštinu, stoga smo suočeni sa stvarnom opasnošću lokalnog tržišta koje je premalo da bi se održalo. Riječko kulturno i kreativno polje mora nadici svoje osnovne lokalne funkcije i postati ozbiljni pokretač gradske inovacije, privući turiste i pružiti mjerljivo poboljšanje kvalitete života. Suvremeni su gradovi jedan drugom konkurencija u borbi za ulaganja, nove građane, studente, posjetitelje. U tom je kontekstu Rijeka tek za-grebala površinu svoga kulturnoga potencijala.

Description of the City

Rijeka is a city that visitors often bypass on their way to dreamy Adriatic summers because they don't know it. They bypass it because life has become too heavy to include a visit to a complex post-industrial town, fiercely contested throughout history due to its strategic position. With only around 130.000 inhabitants, it is a small city on a European level, yet third largest in Croatia. Being the largest port in the country, its economy mainly relies on shipbuilding and maritime transport. Located in the Kvarner Bay of the Adriatic Sea, it is the main city of the Primorje-Gorski Kotar County and its economical, administrative and cultural centre.

There remains maybe a shyness, rooted in the disappointment of not being seen, of being underestimated. The city learned to not care. The Rijeka 2020 – European Capital of Culture bridge to Europe offers an opportunity to re-ignite both pride and humility. At the same time, Rijeka frames a space burdened with historical events, as a divided city, shaped by forced and voluntary migrations. Rijeka is a living case study of social, cultural and economic discontinuity, attempting to maintain a worthy existence, despite everything. Europe, as a continent and as a project, is beginning to doubt its own core values of openness, diversity and tolerance. The old world's ambition as a lighthouse of freedom has turned into a wall built of fear. The only appropriate response is a cultural one.

We need exemplary action and citizen engagement, building a Capital of Culture that faces present danger and revives future hope. In 2020, Europe will designate the first Capital of Culture from Croatia, a country still synonymous with insecurity, hardship and war, for everything that frightens Europe. That is precisely why Europe needs Rijeka, a city known for remaining an oasis of normality in an abnormal context.

This stubbornness is what gives Rijeka its European and cultural determinant, although it is barely known. New identities in a transnational context Rijeka is a somewhat tired city that needs to re-imagine itself. In this way, Rijeka needs Europe. We have to reach beyond our own habitual memories and narratives, as a thriving port, a prospering industrial city, because that city simply does not exist any longer. It slid away at the end of the last century, together with lost jobs, leaving abandoned halls, chimneys and power plants. Rijeka's industrial heritage is vast and epochal, it created the city. However, nostalgia is not an ideal way to live in the present nor to create the future. Rijeka's nostalgia feeds apathy.

Thus, our need for strong tipping points: the energy of 20,000 students of our relatively new and ambitious University, the innovation of the creative sector and the title of the European Capital of Culture, to cultivate and communicate. We need a challenge that throws us out of our comfort zone of daily life and local pride. We need different eyes, encounters with the Other, an identity of curiosity and solidarity. We need a common project to gather us in our desire to invent the future rather than wait for it.

Rijeka's cultural scene has always been constant, dynamic, stable and progressive. However, it has never been a decisive part of the city's image. Outside the city's borders there are not many people who associate Rijeka with culture and the arts. Rather, Rijeka brings to mind ships, blue shirts, captains, cranes, rust, oil and residential high-rises for workers' families. Rijeka = Work, while Culture = Pleasure, relaxation, beauty, contemplation. Rijeka has never seriously explored tourism as a development potential, regardless of its predispositions and location. Rijeka arts and culture remain almost completely undiscovered, especially at the international level. Our incredible industrial heritage, indigenous music traditions and a carnival movement protected by UNESCO are secrets kept by the citizens themselves. If it can be said that true culture is endangered by commercialisation and the influence of mass tourism, Rijeka is the contrary.

We have not commercialised our culture and heritage at all, so we face the real danger of a local market far too small to sustain. Rijeka's cultural and creative sector must outgrow its local basic function and become a serious driver of the city's innovative ambitions, attractiveness for tourists and a measurable improvement of the quality of life. Modern world cities are competitors, they fight for investments, new citizens, students, visitors. In that context, Rijeka's cultural potential has barely been tested.

Uključivanje zajednice / angažirane umjetničke prakse

Seminar “Uključivanje zajednice/Angažirane umjetničke prakse” bavi se teorijom i praksom umjetničkog djelovanja u zajednici kako bi se postiglo osnovno razumijevanje participativnih angažiranih oblika umjetnosti u širem kontekstu zajednice, a koje su uglavnom usvojene od strane post-konceptualnih, društveno i politički angažiranih umjetnika i umjetnica, te predstavljanjem primjera dobre prakse kroz model *Art Talks*.

Participativna umjetnost je opširno i raznovrsno polje u umjetnosti, zbog čega joj je posvećen poseban ciklus edukacija razvijen u suradnji s programskim pravcem “27 susjedstava” te programskim pravcem “Učionica”. Seminar je svojevrsan uvod u cjelokupan edukacijski ciklus sačinjen od radionica, seminara, konferencija i predavanja kojima ćemo obuhvatiti sve ključne teme relevantne za razumijevanje, promoviranje i primjenjivanje participacije u kulturnom programu RI2020, ali i šire.

Cilj seminara je približiti sudionicima (zajednicama, susjedstvima, djelatnicima gradskih, županijskih i turističkih institucija i organizacija, zaposlenicima društva Rijeka 2020 kao i timovima programskog pravca 27 susjedstava te sudionicima projekta Tandem) suvremene umjetničke prakse koje se temelje na radu u zajednici i/ili sa zajednicama te koje propituju društvene situacije i odnose unutar kojih se provode. Upravo se ovaj model suvremenih umjetničkih praksi primjenjuje u procesu realizacije programskog pravca “27 susjedstava”.

Umjetničke prakse koje se referiraju na zajednicu i njezino uključivanje samo su dio onoga što bi se šire moglo nazvati participativnom umjetnošću. Ove prakse uglavnom se služe istraživačkim i inovativnim pristupima, a u određenim segmentima bivaju čak i radikalne te postavljaju izazove kako za publiku tako i za njihove učesnike. Umjetnost kao pokretač na taj način postaje inicijatorom, zagovaračem i nositeljem promjena.

Umjetnost je oduvijek bila neodvojiva od zajednice i društvenog poretka, a angažirana umjetnost za svoj je cilj postavila direktno interveniranje u društveni kontekst. Njezina je namjera da propituje uspostavljene odnose i situacije, da kritički promišlja i upozorava na “greške” i/ili nepoznаницe unutar postojećeg sustava moći te da ukazuje na potrebu za promišljanjem, rastom i razvojem. Koristeći različite umjetničke medije, angažirane umjetničke prakse u svojoj su biti interdisciplinarne, a kroz interakciju s publikom nerijetko ilustriraju negativne mehanizme djelovanja u sustavu i, kad je to moguće, ukazuju na alternativne modele.

Angažirana umjetnost u svojoj je osnovi suradnički oblik umjetnosti. Ona uključuje pojedinca i grupu ili pak čini vidljivim čitave zajednice u relevantnim kulturnim, političkim i društvenim situacijama, stvarajući pritom platformu dijaloga.

Primjeri koje predstavljamo različitih su karaktera i tematskih odrednica. Neke ideje, bilo da su tumačene kao uspješne ili kao neuspješne, u konačnici ostavljaju trag i propituju život te pomiču granice kolektivne svijesti.

Community Engagement / Socially Engaged Art Practice

The seminar *Community engagement /Socially engaged art practice* deals with the theory and practice of artistic activity in the community to achieve a basic understanding of participatory engaged art forms in the broader context of the community, which are largely adopted by post-conceptual, socially and politically engaged artists and by introducing examples of good practice through *Artist Talks*.

Participative art is an extensive and diverse field of art, for which a special cycle of education is devoted to it, developed in conjunction with the program directions of 27 neighbourhoods and Classroom. The seminar is a kind of introduction to the entire education cycle consisting of workshops, seminars, conferences and lectures that will cover all the key topics relevant to understanding, promoting and implementing participation in the RI2020 cultural program and beyond.

The aim of the seminar is to bring to participants (communities, neighbourhoods, employees of city, county and tourism institutions and organizations, Rijeka 2020 employees as well as 27 neighbourhoods program and participants of the Tandem project) contemporary art practices based on work in the community and / or with the communities, and on the questioning of social situations and relationships within which they are being implemented, because this model of contemporary art practices is a model that is applied in the process of realization of the program 27 neighbourhoods.

Artistic practices referring to the community and its inclusion are just a part of what could be called a participatory art. Artistic practices commonly shared by the community mainly share exploratory and innovative approaches, and in certain segments are even radical and pose challenges both to the public and to their participants. Art as an initiator thus becomes an initiator, advocate and bearer of change. Art has always been inseparable from the community and the social order, and the engagement of art for its own goal has placed direct intervention in the social context with the intent to question established relationships and situations, critically contemplates and warns of “mistakes” and / or unknowns within the existing power system and points to the need for reflection, growth and development. Using different artistic media engaging art practices are in their essence interdisciplinary and interacting with the public very often illustrate the negative mechanism of action in the system and, where possible, point to possible alternative models.

Engaged art is, in essence, a cooperative form of art in a way that includes individual, group or makes visible the entire community in the relevant cultural, political and social situations, creating a platform of dialogue.

The examples we present are different in character and thematic determinants. Some ideas, whether interpreted as successful and / or unsuccessful, ultimately leave a trace and question life and move the boundaries of collective consciousness.

Utorak, 13. 3. 2018.

9:00 – 9:15
OKUPLJANJE

9:15 – 9:45
Pozdrav i predstavljanje programa 275 i Učionica
Tanja Kalčić i
Branka Cvjetičanin,
Rijeka2020

9:45 – 10:45
Participativna umjetnost i umjetnost zajednice; što jest – a što nije – participativna umjetnost te zašto je bitna i izazov
François Matarasso

10:45 – 11:00
Pauza

11:00 – 12:00
Umjetničko djelo kao društveni kotač i oruđe (samo)emancipacije
Kristina Leko
(Institute for Art in Context, UDK Berlin)

12:00 – 12:45
Građanska akcija – izazov umjetnosti kao načina uključivanja zajednice
Philipp Dietachmair
(European Cultural Foundation)

12:45 – 13:30
Ručak

13:30 – 15:00
Participativni programi u EPK gradovima
Sjoerd Bootsma
(Leeuwarden 2018),
Christian Potiron
(Košice 2013, Pilsen 2015,
Novi Sad 2021),
Slaven Tolj (Rijeka 2020),
MODERATOR:
Kristina Leko
(Institute for Art in Context, UDK Berlin)

15:00 – 15:30
Pauza

15:30 – 17:15
Završni razgovor dana
Kristina Leko (Institute for Art in Context, UDK Berlin),
Sjoerd Bootsma
(Leeuwarden 2018),
Christian Potiron
(Košice 2013, Pilsen 2015,
Novi Sad 2021),
Slaven Tolj (Rijeka 2020),
Philipp Dietachmair
(Europska kulturna fondacija),
Branka Cvjetičanin
(Rijeka2020),
MODERATOR:
François Matarasso

Tuesday, March 13th 2018

9:00 – 9:15

GATHERING

9:15 – 9:45

**Welcome and presentation
of the programmes
27N and Classroom**

Tanja Kalčić and
Branka Cvjetičanin,
Rijeka2020

9:45 – 10:45

**Participatory art and
community art, What is –
and isn't – participatory
art, and why it is a vital,
challenging practice**
François Matarasso

10:45 – 11:00

Break

11:00 – 12:00

**An artwork as social
hub and (self)
empowerment tool**

Kristina Leko
(Institute for Art in
Context, UDK Berlin)

12:00 – 12:45

**Civil Action – the
challenging art of
community engagement**
Philipp Dietachmair
(European Cultural
Foundation)

12:45 – 13:30

Lunch

13:30 – 15:00

**Participatory
programmes in ECoCs**

Sjoerd Bootsma
(Leeuwarden 2018),
Christian Potiron
(Košice 2013, Pilsen2015,
Novi Sad2021),
Slaven Tolj (Rijeka2020),
MODERATOR:
Kristina Leko
(Institute for Art in
Context, UDK Berlin)

15:00 – 15:30

Break

15:30 – 17:15

Closing session of the day

Kristina Leko (Institute for
Art in Context, UDK Berlin),
Sjoerd Bootsma
(Leeuwarden 2018),
Christian Potiron
(Košice 2013, Pilsen2015,
Novi Sad2021),
Slaven Tolj (Rijeka2020),
Philipp Dietachmair
(European Cultural
Foundation),
Branka Cvjetičanin
(Rijeka2020),
MODERATOR:
François Matarasso

Srijeda, 14. 3. 2018.

9:00 – 9:30
OKUPLJANJE

9:30 – 10:30
**Participativna umjetnost
i društvene promjene**
– **Što, kako i zašto**
participacija u
stvaranju umjetnosti
donosi promjene
François Matarasso

10:30 – 10:45
Pauza

10:45 – 11:45
ART TALKS
Učenje otpora
Branka Cvjetičanin,
MODERATOR:
Kristina Leko
(Institute for Art in
Context, UDK Berlin)

11:45 – 12:45
ART TALKS
Nikad to nije samo
jedna priča
Jacqueline Heerema,
MODERATOR:
François Matarasso

12:45 – 13:45
Ručak

13:45 – 15:15
ART TALKS
Modeli uključivanja javnosti
Saša Šimpraga,
Stvarniji od stvarnosti,
Boris Šitum,
MODERATOR: Christian Potiron

15:15 – 15:30
Pauza

15:30 – 17:15
Završni razgovor dana
Branka Cvjetičanin,
Christian Potiron (Košice 2013,
Pilsen 2015, Novi Sad 2021),
Saša Šimpraga,
Boris Šitum,
François Matarasso,
Jacqueline Heerema,
MODERATOR:
Kristina Leko
(Institute for Art in
Context, UDK Berlin)

Wednesday, March 14th 2018

9:00 – 9:30
GATHERING

9:30 – 10:30
**Participatory art
and social change**
– *What, how and
why participation
in art-making
brings change*
François Matarasso

10:30 – 10:45
Break

10:45 – 11:45
ART TALKS
Learning resistance
Branka Cvjetičanin,
MODERATOR:
Kristina Leko
(Institute for Art in
Context, UDK Berlin)

11:45 – 12:45
ART TALKS
**There is never only
one story to tell**
Jacqueline Heerema,
MODERATOR:
François Matarasso

12:45 – 13:45
Lunch

13:45 – 15:15
ART TALKS
**Models of public
involvement**
Saša Šimpraga,
Realer than real,
Boris Šitum,
MODERATOR: Christian Potiron

15:15 – 15:30
Break

15:30 – 17:15
Closing session of the day
Branka Cvjetičanin,
Christian Potiron (Košice 2013,
Pilsen2015, Novi Sad2021),
Saša Šimpraga,
Boris Šitum,
François Matarasso,
Jacqueline Heerema,
MODERATOR:
Kristina Leko
(Institute for Art in
Context, UDK Berlin)

Četvrtak, 15. 3. 2018.

9:00 – 9:30
OKUPLJANJE

9:30 – 10:30
**(Neo)liberalni
izazovi angažirane
umjetničke izvedbe**
Andrej Mirčev

10:30 – 10:45
Pauza

10:45 – 11:45
**Prostor identiteta,
prostor interakcije,
prostor promjene**
Sonja Leboš

11:15 – 12:30
ART TALKS
**Umjetnost u javnom
prostoru kao agent
promjene**
Darko Fritz,
MODERATOR: Sonja Leboš

12:30 – 13:30
Ručak

13:30 – 14:30
ART TALKS
Rezime 2018.
Kristina Leko (Institute for
Art in Context, UDK Berlin),
MODERATOR: Andrej Mirčev

14:30 – 14:45
Pauza

14:45 – 16:45
Završni razgovor seminara
Sonja Leboš,
Darko Fritz,
Kristina Leko (Institute for
Art in Context, UDK Berlin),
Christian Potiron (Košice 2013,
Pilsen 2015, Novi Sad 2021),
Branka Cvjetičanin,
MODERATOR: Andrej Mirčev

Thursday, March 15th 2018

9:00 – 9:30
GATHERING

9:30 – 10:30
**(Neo)liberal challenges
of engaged artistic
performances**
Andrej Mirčev

10:30 – 10:45
Break

10:45 – 11:45
**Space of identity,
space of interaction,
space of change**
Sonja Leboš

11:15 – 12:30
ART TALKS
**Art in a public
space as an agent
of change**
Darko Fritz,
MODERATOR: Sonja Leboš

12:30 – 13:30
Lunch

13:30 – 14:30
ART TALKS
Summing up in 2018
Kristina Leko (Institute for
Art in Context, UDK Berlin),
MODERATOR: Andrej Mirčev

14:30 – 14:45
Break

14:45 – 16:45
Closing session of the seminar
Sonja Leboš,
Darko Fritz,
Kristina Leko (Institute for
Art in Context, UDK Berlin),
Christian Potiron (Košice 2013,
Pilsen2015, Novi Sad2021),
Branka Cvjetičanin,
MODERATOR: Andrej Mirčev

Participativna umjetnost i umjetnost zajednice; što jest – a što nije – participativna umjetnost te zašto je bitna i izazov

François Matarasso

Participativnoj je umjetnosti tijekom proteklih godina porastao značaj. S radikalnih margina umjetnosti u 1970-ima pomaknula se k njezinom središtu i postala prihvaćena diljem umjetničkog i kulturalnog sektora. Ali što je ona točno? Zašto je drugačija od drugih vrsta umjetnosti? Ovo predavanje ponudit će jednostavnu definiciju – participativna umjetnost je umjetnost koju stvaraju profesionalni i neprofesionalni umjetnici – a uz to će razmotriti izazove koje već sama takva ideja predstavlja našim pretpostavkama o umjetnosti. Predavanje će izložiti osnovne razloge bavljenja ovim područjem te objasniti zbog čega su nejasnoće i napetosti koje se unutar njega javljaju upravo ono što mu daje takvu energiju i kreativnost.

Umjetničko djelo kao društveni kotač i oruđe (samo)emancipacije

Kristina Leko

Na primjeru jednog participacijskog umjetničkog projekta u zajednici pokušat ćemo razvidjeti tko se sve može pojaviti u ulozi aktera/ki, suradnika/ica, sudionika/ica, protagonista/ica (itd.) te koji su mogući zajednički i posebni interesi? Zašto i kako bi se pojedini član zajednice, ili pak učitelj, socijalni radnik, kulturni menadžer, umjetnik ili umjetnica, gradski službenik... trebao i mogao angažirati u kulturno-umjetničkoj produkciji u zajednici? Kako izmjeriti kvalitetu participacije? Ili suradnje? Zbog čega dolazi do patroniziranja i instrumentalizacije umjetnosti i/ili zajednice i kako to izbjeći? Koja je pri tome uloga javnosti tj. javnog prostora i kako uopće stvoriti javni prostor? Izlaganje će biti popraćeno dijelom prominentnim a dijelom anonimnim umjetničkim projektima te će dati sažet pregled problematike i pojmova vezanih uz sklopove umjetnosti u javnom interesu i umjetnosti za društvene promjene (art for social change).

Građanska akcija – umjetnost društvenog angažmana kao izazov

Philipp Dietachmair

Građanska akcija rađa se iz osjećaja, kaže španjolski sociolog Manuel Castells. Nezadovoljstvo i frustracija osobnim, ali i strast i traženje mogućnosti za promjenom, pružaju ljudima snažan razlog za angažman u vlastitoj zajednici. Umjetnost je svojom sposobnošću zamišljanja alternativne stvarnosti često ključna u izražavanju kontroverze i nade. Radnici u kulturi zato često mogu pomoći pri katalogiziranju ljudskih osjećaja spram inicijativa zajednice koje će uroditi plodom. Ovo će nas predavanje upoznati s takozvanom “društvenom sekvencom”, modelom koji nam pomaže razumjeti takve procese, a koji je zasnovan na ECF-ovoj studiji kulturalnih inicijativa diljem Europe. Prikazat će pet koraka “sekvence” koristeći primjere kulturalne građanske akcije iz raznih europskih zemalja uključujući i Hrvatsku.

Participatory art and community art, What is – and isn't – participatory art, and why it is a vital, challenging practice

François Matarasso

Participatory art has grown in importance in recent years, moving from the radical edges of community art in the 1970s to be taken up by people across the arts and cultural sector. But what is it? Why is it different from other forms of art? This lecture will propose a simple definition – that participatory art is the creation of art by professional and non-professional artists – and consider how challenging even that idea might be to some of our assumptions about art. It will outline the principal reasons why people work in this field and argue that, although it is full of ambiguities and tensions, it is these that make the work energised and creative.

An artwork as social hub and (self) empowerment tool

Kristina Leko

We will look into a model situation of a participatory community art project and try to find out who are the possible players, agents, participants, protagonists etc. Which different and common interests and goals they might have? Why and how should and could a community member, teacher, social worker, cultural manager, artist, city employee etc. engage in a cultural/artistic community production? What are the risks involved? Can we measure the quality of participation? Collaboration? Where is the patronising and instrumentalization of art and/or community heading to? How to avoid it? What is the role of public space in all this? How to create it? The lecture will be accompanied with several prominent and anonymous artworks and projects, as it will try to give a quick overview of basic problems and concepts related to art in public interest/art for social change approach.

Civil Action – the challenging art of community engagement

Philipp Dietachmair

Civil action is born from emotion, says Spanish sociologist Manuel Castells. Discontent or frustration with one's situation but also passion and seeking opportunity for change provide people with powerful reasons for engaging with their communities. The arts, with their ability to imagine an alternative reality, often play a key role in expressing controversy and hope. Cultural work can therefore help in catalyzing people's emotions towards fruitful community initiatives. This session will introduce the so-called 'civil sequence', a model that helps to understand such processes and is based on an ECF study of cultural initiatives from all over Europe. It will illustrate the five steps of the 'sequence' with examples of cultural civil work from different European countries, including Croatia.

Diskusija o participativnim programima u EPK gradovima

PANELISTI: Sjoerd Bootsma (Leeuwarden 2018), Christian Potiron (Košice 2013, Pilsen 2015, Novi Sad 2021), Slaven Tolj (Rijeka 2020), **moderator:** Kristina Leko (Institute for Art in Context, UDK Berlin)

Umjetničke prakse koje se referiraju na zajednicu i njeno uključivanje samo su dio onoga što bi se šire moglo nazvati participativnom umjetnošću. U primjeni modela uključivanja pretežno dijele istraživačke i inovativne pristupe, dok u određenim segmentima bivaju čak i radikalne te postavljaju izazove, kako za publiku tako i za njihove učesnike. Diskusijom će se obraditi praktični primjeri primjene modela participativnih programa te prakse uključivanja zajednice u kulturne programe dosadašnjih Europskih prijestolnica kulture.

Participativna umjetnost i društvene promjene – Što, kako i zašto participacija u stvaranju umjetnosti donosi promjene

François Matarasso

Zašto mislimo (ili se nadamo) da participativna umjetnost polučuje učinak? Kakve pretpostavke čine podlogu takvog očekivanja? Koji su dokazi njegove istinitosti? Kakve obaveze donosi? Stvaraoci politike, donatori, planeri i umjetnici, svi naizgled imaju potpuno drugačija očekivanja od participativne umjetnosti. Često se javlja uvjerenje da bi ona trebala dovesti do društvenih promjena i dolazi do pretpostavke da je takva promjena ne samo moguća već i provediva. No istina je puno složenija jer nitko nema ni približno takvu kontrolu nad umjetnošću kakvu to uvjerenje da naslutiti, niti bi je trebali imati. Ovo će predavanje pružiti pogled na povijest i zamke razgovora o društvenom utjecaju te predložiti neke načine za njegovo postizanje.

Učenje otpora

ART TALKS

Branka Cvjetičanin

Branka Cvjetičanin predstaviti će dio umjetničkih radova (Human Tower, Motherboard i Made in Lika) nastalih u kontekstu zajednice koji obuhvaćaju teme tranzicije, kulturnog nasljeđa, samo-organiziranja, poratnih urbanih zona, međunarodne politike, digitalne kulture i socijalne angažiranosti. Radovi poput stvaranja virtualne zajednice u sklopu UCXXI – Underground city XXI govore o utjecaju digitalne kulture na stvaranje uvjeta promjene kulturnih politika u lokalnom kontekstu. Kao posljedica tog procesa nastaje međunarodna platforma Rudnici kulture koja povezuje sve bivše rudnike na području SEE (South Eastern Europe) iz koje se razvija i program Regrutnih centara za umjetnike kao direktan rad u zajednicama koje su zbog posljedice tranzicije ostale u limbu neprihvatljivih životnih uvjeta.

Nikad to nije samo jedna priča

ART TALKS

Jacqueline Heerema

Kultura je u svojoj srži propitkivanje našeg iskustva i percepcije svijeta koji nas okružuje. Kako postavljamo sami sebe u kontekst obitelji i baštine, korijena i želja, te kako oblikujemo buduće ciljeve? Svakog si dana postavljamo ova pitanja. Kad odgajamo svoju djecu, koja uvjerenja i rituali nam rukovode njihovim obrazovanjem? Koje priče pričamo o našem porijeklu i navodnom identitetu, te kako tim pričama manipuliramo? Kako povezujemo sva ta pitanja u kontaktu s ljudima koji su nam bitni? Koje izmaštane svjetove pružamo mladima i generacijama koje slijede?

Discussion on participatory programmes in ECOC cities

PANELLISTS: Sjoerd Bootsma (Leeuwarden 2018), Christian Potiron (Košice 2013, Pilsen 2015, Novi Sad 2021), Slaven Tolj (Rijeka 2020), **moderator:** Kristina Leko (Institute for Art in Context, UDK Berlin)

Artistic practices related to the community and its involvement are just part of what might be called participatory art. When applying participatory models they usually share exploratory and innovative approaches, while in certain segments they can even be radical and present a challenge for both the audience and the participants. The discussion will deal with examples of practical application of participatory program models and of the practice of involving the community with previous ECOC cultural programs.

Participatory art and social change – What, how and why participation in art-making brings change

François Matarasso

Why do we think (or hope) that participatory art has an impact? What assumptions underlie that expectation? What evidence is there that it's true? What responsibilities does it bring? Policymakers, donors, planners and artists all seem to bring different expectations to participatory art. There is often a belief that it should produce social change and an assumption that that change can be managed – delivered even. The truth is much more complex, because no one has nearly as much control over art as that implies. And nor should they. This Talks will look at the history and pitfalls of the discourse around social impact and suggest some ways it can be managed.

Learning resistance

ART TALKS

Branka Cvjetičanin

Branka Cvjetičanin will present a series of artworks within the context of the community entailing the themes of transition, cultural heritage, postwar urban areas, international politics, digital culture and social activism. Her works such as creating a virtual community as part of UCXXI – Underground City XXI speak of the influence of digital culture in creating the conditions for the change of cultural policies within a local context. This process formed the basis for the creation of the Mines of Culture international network of all abandoned mines in the SEE region as well as the basis for the creation of Recruitment centers for the artists. This allows work directly in the communities that have, due to transition, become stuck in a limbo of unacceptable living conditions. By presenting the works Human Tower, Motherboard, and Made in Lika, she'll talk about working in postwar region communities within the context of analyzing the influence of international politics on the processes of (dis)integration.

There is never only one story to tell

ART TALKS

Jacqueline Heerema

Culture is in essence questioning the why and how we negotiate between experiencing and perception of the world that surrounds us. How do we position ourselves in the context of family and heritage, roots and wishful thoughts, even shape our future aims? Everyday we pose these questions, when we raise our children, what believes and rituals do we install in educating the young? What stories do we tell, and how do we manipulate these stories, about our origins and presumed identity? How do we connect to these issues in contact with the people that matter to us? What make-belief worlds do we instill in the young, the future generations that will follow us?

Modeli uključivanja javnosti

ART TALKS

Saša Šimpraga

Dva autorska projekta, Virtualni muzej Dotrščina i Seminar za hodače, u značajnim segmentima uključuju javnost kao sudionike u izvedbama umjetničkih radova, odnosno u oblikovanju i provedbi programa. Primjeri u malome mjerilu ukazuju na mogućnosti daljnjeg razvoja participativnih modela na pitanjima aktivističkog angažmana kroz medij umjetnosti i intersektorske suradnje.

(Neo)liberalni izazovi angažirane umjetničke izvedbe

22

Andrej Mirčev

Predavanje nastoji problematizirati i reflektirati emancipacijski karakter angažiranih umjetničkih izvedbi, propitujući u kojoj mjeri i kada ideja angažmana biva interpelirana neoliberalnom ideologijom te kada umjesto promjene služi održavanju društvenog statusa quo. Imajući u vidu trenutni kontekst zaoštrenog ideološkog, klasnog i nacionalnog antagonizma, svjedoci smo nastajanja brojnih umjetničkih praksi, inicijativa, platformi i projekta kojima je zajedničko upravo inzistiranje na društvenom angažmanu. U tranzicijskim uvjetima afirmacije tržišnih modela, sama ta odrednica angažiranih umjetničkih praksi pred dvostrukim je izazovom: kako, s jedne strane, doprijeti do što šireg sloja publike? I na koji se način oduprijeti aproprijaciji od strane struktura moći i instrumentalizaciji političkih elita?

Stvarniji od stvarnosti

ART TALKS

Boris Šitum

Kroz svoje kratko izlaganje namjeravam prezentirati dio naših akcija i događanja u proteklih 10-ak godina. Od samog osnivanja udruge odlučili smo se na djelovanje iz tzv. "off" pozicije. Sve projekte organiziramo na području gradskog kotara Trstenik. Sam naziv udruge (KVART) zapravo je ime bez imena, ono je univerzalna odrednica pripadnosti određenoj gradskoj četvrti. Od naše prve izložbe 2006. g. pa do današnjih dana naši susjedi i prijatelji ravnopravni su sudionici i nerijetko inspiracija i povod za pojedine akcije. Kroz nekoliko video zapisa naših izložbi, te kroz fotografije prostornih intervencija, pokazat ću vam fragmente istinite ljubavne priče od koje zastaje dah.

Models of public involvement

ART TALKS

Saša Šimpraga

Two authorial projects, Virtualni muzej Dotrščina (Dotrščina Virtual Museum) and Seminar za hodače (A Seminar for Walkers) involved a significant participation of the public in the creation of the artwork, i.e. in the shaping and the execution of the programs. These examples point to a possibility of further development of participatory models regarding activism through art and intersectoral cooperation.

(Neo)liberal challenges of engaged artistic performances 23

Andrej Mirčev

The lecture aims at problematizing and reflecting on the emancipatory nature of so called engaged artistic performances, questioning how and when the idea of engagement becomes interpellated by neoliberal ideology, with the aim to protect the status quo of society instead of contributing to its alteration. In the context of the contemporary sharpened class, ideological and national antagonism, we are witnessing an increase in artistic initiatives, platforms and projects, whose common denominator is the idea of social engagement. Having in mind the condition of the ruling market model economy, the notion of engagement is facing a twofold risk: how, on the one hand, to reach out to a broader audience? And, on the other, what are the strategies to resist being appropriated by power structures and the to be instrumentalized by political elites?

Realer than real

ART TALKS

Boris Šitum

This short lecture will present part of our activities and events during the last ten years. From the NGO's start we decided to act from the so called "off position". All our projects take place in the Trstenik region. The NGO's name (KVART) is actually a name with no name, a universal designator of belonging to a certain city block. From our first exhibition in 2006 to today our neighbors and friends have had equal input into the organization's work and have more than once inspired our activities. Several video recordings of our exhibitions and photographs of spatial interventions will show you fragments of a breathtaking and true love story.

Prostor identiteta, prostor interakcije, prostor promjene

Sonja Leboš

Prostor identiteta, prostor interakcije, prostor promjene prva je interdisciplinarna studija za grebačke četvrti Maksimir. Iz studije su se razvile umjetničko-aktivističke intervencije s ciljem ukazivanja na potencijale Maksimira, te platforma za razvoj umjetnosti u javnom prostoru ARS PUBLICAE.

Umjetnost u javnom prostoru kao agent promjene

ART TALKS

Darko Fritz

Fritz u svom umjetničkom radu koristi razne medije kritički prateći razvoj tehnologije koja mijenja društvo. Od 1987. nadalje ostvaruje i niz projekata u javnom prostoru, u netipičnim medijima kao što su preuređeni ulični izlozi obrtnika (LDOLDC), prijenos video slike uživo i preko interneta (*Keep the Frequency Clear*, *End of the Message*, *space=space*), regulacija tramvajskog prometa (TIME=MONEY=TIME=) i billboardi u blizini državnih granica (*Migrant Navigator*). Radovi iz serije hortikulturnih instalacija *Internet Error Messages* postavljeni su u raznim prostornim i socijalnim kontekstima, u rasponu od pustinja, parkova do središta urbanih prostora. Neki od radova napravljeni su od jestivih biljaka te otvoreni građanima za korištenje.

Rezime 2018.

ART TALKS

Kristina Leko

U prvom dijelu izlaganja Kristina Leko će kroz nekoliko projekata izraženog edukativnog tj. političko-emanipacijskog karaktera dati pregled svoje umjetničko-participacijske prakse od 1999. do danas. Radi se o projektima: *Donji grad Gdanjsk*, Gdanjsk 1999. – 2000.; *Missing Monuments i Bez spomenika povijesti rada i useljavanja*, Graz 2007. – 2013.; *Granica (Grenze/Grens)*, Dinxperlo/Suderwick, 2014 – 2015. Pritom će postaviti pitanje o mogućnostima i granicama integracije umjetničke proizvodnje u konkretne zajednice. U drugom dijelu izlaganje će poprimiti oblik otvorenog razgovora, a temeljit će se na analizi faktora neuspjeha projekta *KAKO ŽIVI NAROD – IZVJEŠTAJ O PASIVNOSTI – POUČNA IZLOŽBA U 8 CJELINA*, 2013. – 2016. – u radu. Projekt velikih političko-emanipatorskih ambicija na tragu poučnih komada B. Brechta te nasljeđa P. Freira i A. Boala, a na temu ekonomije, do sada je autorici privredio minus od 7000 €. S kojim si pravom netko, tko očito nije u stanju budžetirati ni umjetničku proizvodnju, uzima za pravo govoriti o društvenoj promjeni? (...)

Identity space, space of interaction, space of change

Sonja Leboš

Space of Identity, Space of Interaction, Space of Alteration is the first interdisciplinary study of Zagreb's city district Maksimir. From that study a set of activist interventions emerged, as well as the platform for art in public space – ARS PUBLICAe.

Art in a public space as an agent of change

ART TALKS

Darko Fritz

Fritz's art makes use of various mediums and provides a critical perspective on the development of technology that changes society. From 1987 on he has created several public space projects, using atypical mediums such as redecorated artisan display windows (LDOLDC), live video and Internet streaming (Keep the Frequency Clear, End of the Message, space=space), tram traffic regulation (time=money=time) and billboards near state borders (Migrant Navigator). Works from his series of horticultural installations and Internet Error Messages have been placed in various spatial and social contexts, ranging from deserts and parks to urban area centers, and some of the works had been made from edible plants and open to public use.

Summing up in 2018

ART TALKS

Kristina Leko

In the first part of her talk, Leko will give an overview of her participatory art practice from 1999 to today. She will present several projects which have strong educational/emancipatory aspects to them: Down Town Gdansk, Danzig 1999–2000.; Missing Monuments and No Monuments for Labor and Immigration, Graz 2007–2013; Border (Grenze/Grens), Dinxperlo/Suderwick, 2014–2015. Along the line she will question the possibilities of integration of similar art practices in the communities in question. In the second part of the talk, Leko will expose the failures of her project "HOW PEOPLE LIVE – REPORTS ON DISENGAGEMENT – DIDACTIC EXHIBITION IN 8 PARTS", 2013–2016 – in progress. This project has an extremely ambitious political/emancipatory agenda, and pays tribute to the tradition of B. Brechts "Lehrstücke" as well as to the P. Freire's and A. Boal's legacies. Despite the fact that the economy was its central theme, the project accumulated an artist's debt of € 7000. How and why would someone not even capable to manage to budget an art project, pretend to have the right to talk about social change? (...)

Govornici / Guest speakers

François Matarasso

François Matarasso se od 1981. bavi umjetnošću u zajednici kao umjetnik, producent, istraživač, pisac i obučavatelj. Objavio je utjecajan rad na temu društvenih ishoda participacije u umjetnosti te povijesti, teorije i prakse umjetnosti zajednice. Radi kao freelancer za umjetničke organizacije, zaklade i javne ustanove te ima iskustva s kulturnim radom u zajednici u oko 40 zemalja. Njegova će najnovija knjiga, *A Restless Art*, biti objavljena 2018. u izdanju zaklade Calouste Gulbenkian. Za više informacija posjetite <http://arestlessart.com>

François Matarasso has worked in community arts since 1981 as an artist, producer, researcher, writer and trainer. He has published influential work on the social outcomes of participation in the arts, and on the history, theory and practice of community art. He works freelance with arts organisations, foundations and public bodies, and has experience of community-based cultural work in about 40 countries. His latest book, *A Restless Art*, will be published by the Calouste Gulbenkian Foundation in 2018. For more information see <http://arestlessart.com>



Kristina Leko

Kristina Leko, Berlin, rođena 1966. u Zagrebu. Leko se specijalizirala se za socijalno angažiranu, kritičku i participacijsku umjetnost, te radi u mediju videa, dokumentarnog filma, fotografije, teksta i instalacije, sa socijalnom interakcijom u središtu svojih interesa i aktivnosti, koje su često smještene i odvijaju se u javnom prostoru. Pokrenula je i realizirala nekolicinu opsežnijih projekata umjetnosti u zajednici u različitim zemljama. Od 2013. predaje na Institut für Kunst im Kontext, Universität der Künste Berlin, gdje je docentica za umjetnost u javnom prostoru i participacijsku umjetnost. Dobitnica je nekoliko prestižnih nagrada i stipendija u zemlji i inozemstvu, a djela se nalaze u javnim muzejskim zbirka-
ma u zemlji i inozemstvu. www.kristinaleko.net

Kristina Leko, Berlin, born 1966 in Zagreb. Leko works in the medium of installation, video, documentary film, photography, text, drawing, with social interaction and empowerment at the core of her participatory artistic practice, which is often placed in public space. She has initiated and realised several extensive community art projects in different countries. Since 2013 Leko teaches artistic strategies in public space and participatory and community art at the Berlin University of the Arts, Institute for Art in Context. www.kristinaleko.net



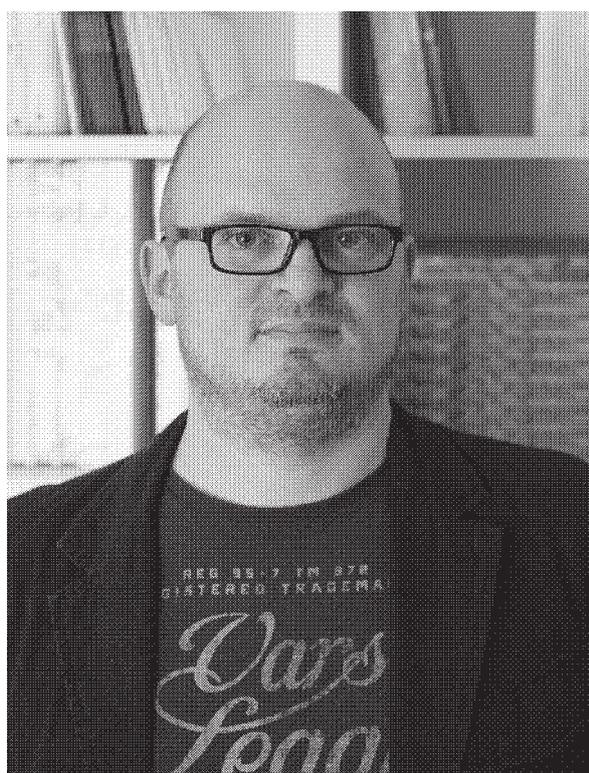
Philipp Dietachmair (Gmunden, Austria) je zaposlenik u kulturi i programski menadžer pri Europskoj zakladi za kulturu (ECF) u Amsterdamu. Studirao je povijest i povijest umjetnosti na sveučilištu u Beču i europski umjetnički menadžment u Utrechtu. Prije selidbe u Nizozemsku, Philipp Dietachmair koordinirao je projekte razvoja višeg obrazovanja u Bosni i Hercegovini i organizirao kulturne događaje u poslijeratnom Sarajevu. Nakon što je postao član ECF-a, razvijao je i upravljao projektima razvoja kapaciteta za nove inicijative u kulturi u regiji EU Susjedstva (Balkan, Rusija, Ukrajina, Moldavija, Bjelorusija, Turska i zemlje arapskog Sredozemlja). Osnovao je program međunarodne kulturne suradnje "Tandem", u suradnji s neprofitnom udrugom MitOst iz Berlina. U bliskoj suradnji s Goetheovim institutom iz Bruxellesa, Philipp Dietachmair trenutno koordinira globalni program upravljanja kulturom za novu Platformu Kulturne Diplomacije Europske unije. Radio je na nizu studija i književnih projekata koji analiziraju ulogu umjetnosti i autonomnih inicijativa u kulturi u razvoju civilnog društva i transnacionalne suradnje, kao što je nedavno objavljen rad *The Art of Civil Action – Political Space and Cultural Dissent*.

Philipp Dietachmair (Gmunden, Austria) is a cultural worker and Programme Manager with the European Cultural Foundation (ECF) in Amsterdam. He has studied History and Art History at the University of Vienna and European Arts Management at the Utrecht School of the Arts. Before moving to the Netherlands, Philipp Dietachmair coordinated higher education development projects in Bosnia and Herzegovina and organised cultural events in post-war Sarajevo. Since joining the ECF, he has developed and managed the foundation's capacity development programmes for new cultural initiatives in the EU Neighbourhood regions (Balkans, Russia, Ukraine, Moldova, Belarus, Turkey and the Arab Mediterranean countries). He has created the Tandem cross-border cultural collaboration programmes together with the NGO MitOst from Berlin. In close collaboration with the Goethe Institut Brussels, Philipp Dietachmair currently also coordinates a global cultural leadership learning programme for the new Cultural Diplomacy Platform of the European Union. He has been involved in a number of field studies and book projects that analyse the role of the arts and autonomous cultural initiatives in civil society development and transnational collaboration, such as the recently published *The Art of Civil Action – Political Space and Cultural Dissent*.



Christian Potiron rođen je 1977. u Parizu gdje stekao diplomu iz socijalnog rada i razvoja grada. Godine 2001. preselio se u Slovačku gdje je sudjelovao u razvoju Stanice, vodećeg nezavisnog centra kulture. Godine 2006. studirao je kulturni menadžment u Beogradu. Proveo je pet godina radeći na projektu Košice 2013, na čelu programa SPOT, a bio je i rukovoditelj stvaranja mreže umjetničkih prostora zajednice diljem tog grada. Bio je zamjenik programskog ravnatelja Pilsen 2015 i bavio se građanskom participacijom. Od 2016. radi kao ravnatelj Zaklade - centra za suvremenu umjetnost u Bratislavi te kao viši međunarodni savjetnik za Novi Sad 2021.

Christian Potiron is born in 1977 in Paris where he graduated in social work and city development. In 2001, he moved to Slovakia where he took part in the creation of Stanica, a leading independent cultural center. In 2006 he studied Cultural management, in Belgrade. For 5 years, he was part of Košice 2013, where he was in charge of the SPOTS program and of the creation of a network of community art spaces in the city. Then he moves to Pilsen 2015 as deputy program director, dealing with citizen's participation. Since 2016, he is the director of the Foundation - Center for Contemporary Art in Bratislava and works also as senior international consultant for Novi Sad 2021.



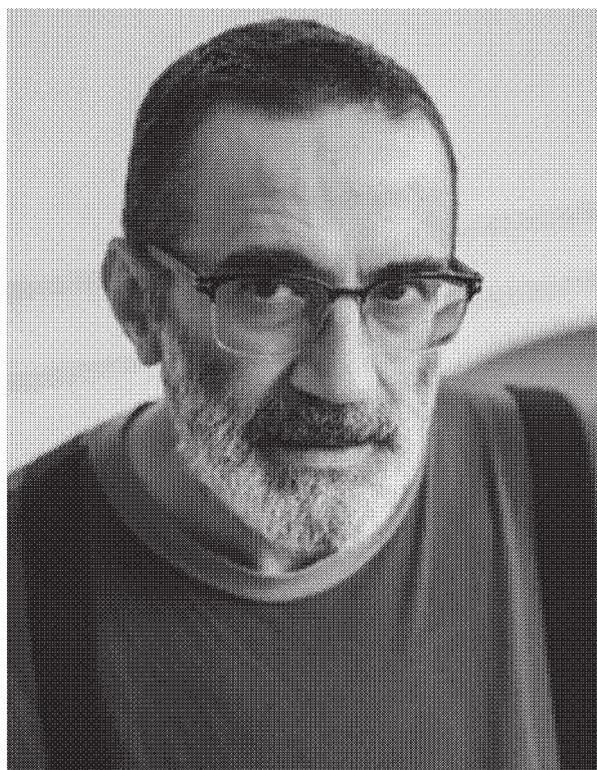
Sjoerd Bootsma, umjetnički organizator, komunikator i concept developer, Sjoerd Bootsma ima oko za spajanje raznih disciplina. Posao i dizajn, priroda i umjetnost, ljudi i organizacije, itd. To ga je činilo savršenim kandidatom za umjetnički tim koji je napisao drugi, pobjednički bidbook za kandidaturu Leeuwardena za EPK 2018. U funkciji umjetničkog ravnatelja festivala "Welcome to the Village", Sjoerd je združio osamdeset nacionalnih i međunadrodnih izvođača. Glazba, poezija, književnost, hrana, dizajn i stvaranje, inovacija i održivost. U ovom se trenutku bavi Lab LWD, platformom za razmjenu ideja i rješenja društvenih, ekonomskih i ekoloških problema, te je dio LWD 2018 (Leeuwarden EPK). Sjoerdov je moto: "Sve što postoji jednom je bilo san. Sve što možete sanjati, može postojati." Drugim riječima: sve je moguće ali trebate biti okruženi pravim ljudima. A Sjoerd može združiti takve ljude.

Sjoerd Bootsma, artistic organizer, communicator and concept developer Sjoerd Bootsma seems to have an eye for combining all kinds of disciplines. Business and design, nature and art, people and organizations, and so on. That made him the perfect candidate for the artistic team that wrote the second and winning bidbook for "Leeuwarden European Capitol of Culture 2018". As the artistic director of the festival "Welcome to the Village", Sjoerd brought together eighty national and international acts. Music, poetry, literature, food, design & co-creation, innovation and sustainability. At this point in time he is occupied with Lab LWD, a platform for exchanging ideas and solutions to social, economic and ecological issues, and a part of LWD 2018, (Leeuwarden, European Capitol of Culture). Sjoerds motto is "All that exists was once a dream. Everything that can be dreamed, can exist". In other words; everything is possible, but you do need to the right people around you. And Sjoerd can bring these people together.



Slaven Tolj rođen je 1964. u Dubrovniku. Multi-medijski je umjetnik i kustos, poznat po svojim unaprijed pripremljenim radovima, instalacijama, fotografijama i performansima koji se bave društvenim i političkim pitanjima na vrlo specifične načine. Njegova posvećenost promicanju suvremene umjetnosti u aspektu umjetnika, autora i organizatora brojnih kulturnih i umjetničkih događaja, i njegovo članstvo u nizu umjetničkih organizacija i odbora za vizualnu umjetnost i nove medije značajno su utjecali na razvoj i afirmaciju suvremene umjetnosti u Hrvatskoj te razvoj i prepoznavanje nezavisne i nove medijske umjetničke scene. Tolj je izveo niz performansa i akcija u Hrvatskoj i inozemstvu te je sudjelovao u brojnim izložbama kao što su "Documenta x" (Kassel, 1997), "Body and the East", Modern Gallery (Ljubljana, 1998), Muzej suvremene umjetnosti (Zagreb, 1998), Apex Art (New York, 2000), "Interrupted Games", Galerie für Zeitgenössische Kunst (Leipzig, 2004). Godine 1998. osnovao je Umjetničku radionicu Lazareti (Dubrovnik) kao jednu od prvih nezavisnih kulturnih organizacija u Hrvatskoj te je bio njen umjetnički ravnatelj do 2012. Tolj je također bio hrvatski selektor i kustos na 51. venecijanskom bijenalu 2005., a od 2012. ravnatelj je Muzeja moderne i suvremene umjetnosti u Rijeci. Tolj je sudjelovao u pripremi riječke kandidature za EPK od samog početka, kao dio Konceptualnog Tima, te je bio postavljen za umjetničkog ravnatelja kandidature u drugoj fazi odabira. Od 2016. i riječkog osvajanja titule EPK 2020, vrši dužnost umjetničkog ravnatelja projekta Rijeka 2020.

Slaven Tolj was born in Dubrovnik in 1964. He is a multimedia artist and a curator, famous for his ready-mades, installations, photography and performances, which tackle social and political issues in a specific way. Slaven Tolj's dedication to the promotion of contemporary art as an artist as well as an author and organiser of numerous cultural and artistic events, his membership on a number of art councils and boards for visual arts and new media has significantly influenced the development and affirmation of contemporary art in Croatia as well as the development and recognition of an independent and new media art scene. Tolj has carried out many performances and actions in Croatia and abroad and has participated in numerous exhibitions, such as Documenta x (Kassel, 1997), "Body and the East", Modern Gallery (Ljubljana, 1998), Museum of Contemporary Art (Zagreb, 1998), Apex Art (New York, 2000), "Interrupted Games", Galerie für Zeitgenössische Kunst (Leipzig, 2004). In 1998 he founded Art Workshop Lazareti (Dubrovnik) as one of the first independent cultural organisations in Croatia and was its artistic director till 2012. Tolj was also Croatian selector and curator at the 51st Venice Biennale in 2005 and has been the Director of the Museum of Modern and Contemporary Art in Rijeka since 2012. Tolj has participated in the development of Rijeka's bid for ECOC since its very beginning as member of the Concept Team and has been appointed as the artistic director of the bid in the second phase of the selection. As of 2016 and Rijeka's designation as the European Capital of Culture in 2020, he is the artistic director of Rijeka 2020 project.



Branka Cvjetičanin, multimedijalna/intermedijalna umjetnica, educira se u području izvedbenih umjetnosti i specijalizira site-specific kazališnu režiju, instalacije i produkciju in situ (MAPA – Moving Academy for Performing Arts Amsterdam, staž Oerol Festival Terschelling, itd). Stječe PhD na Bauhaus Kollege Dessau 2005/06 na temu UN Urbanism. Uz samostalno umjetničko djelovanje na hrvatskoj i međunarodnoj sceni, ostvaruje i niz umjetničkih suradnji, te povremeno producira radove umjetnika/ca i projekte/programe u sferi kulture. Predsjednica je Polygon – Centra za istraživanja i razvoj projekata u kulturi i međunarodne SEE mreže Rudnici kulture. Članica je ULUPUH-a, HZSU-a, Culturelinka i Oracle europske mreže.

Branka Cvjetičanin, multimedia/intermedia artist educated in performance art and specializing in site-specific theatre directing, installations, and in situ production (MAPA – Moving Academy for Performing Arts Amsterdam, Oerol Festival Terschelling, etc.). In 2005/06 earned a PhD in UN Urbanism from Bauhaus Kollege Dessau. Along with her own independent art projects in Croatia and abroad she also collaborated with a range of artists and occasionally serves as a producer for other artists and cultural projects and programs. She is the president of Polygon – the Centre for cultural research and project development as well as the president of international SEE network Mines of Culture. She's a member of ULUPUH, Culturelink, and the European Oracle network.



Jacqueline Heerema je konceptualna umjetnica s završenim studijem muzeologije, a radi kao nezavisna urbana kustosica. Ima iskustva s velikim projektima nove baštine i razvojem interaktivnih zbirki zajednice čija je svrha stvoriti nove umjetničke uvide koje zatim spaja s neumjetničkim domenama. Preoblikovala je urbanu četvrt u "Museum Oostwijk", dekonstruirala klasični koncept muzeja u "The Chamber of Marvels", te je od 2006. osnivačica, ravnateljica i kustosica umjetničkog kolektiva Satellietgroep. Satellietgroep istražuje more, obalne tranzicije, klimatske promjene i utjecaj čovječanstva na te procese. Heerema skuplja i međusobno povezuje lokalno znanje na globalnoj razini te djeluje kao katalizator između društva, umjetnosti i znanosti.

Jacqueline Heerema is conceptual artist, studied museology, works as independent urban curator, is experienced in engaged large scale new heritage projects and develops interactive community based collections to develop new artistic insights that she connects to non-artistic domains. She transformed an urban neighbourhood into "Museum Oostwijk", deconstructed the classic concept of museums in "The Chamber of Marvels", and is founding director and curator of artists collective Satellietgroep since 2006. Satellietgroep explores the sea, coastal transitions, climate change and the impact of mankind in these processes. Heerema collects, connects and interconnects local knowledge on a global level and acts as a catalyst between society, arts and science.



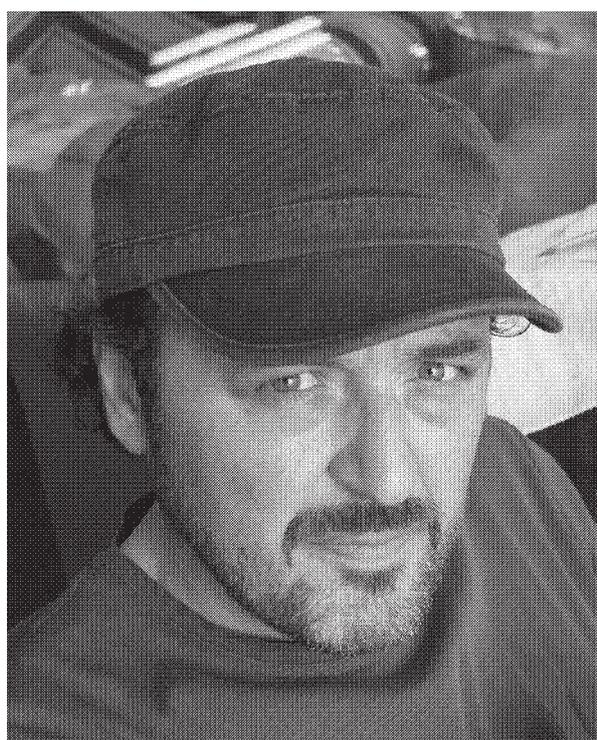
Saša Šimpraga je publicist, aktivist i autor niza umjetničkih intervencija. Osnivač je platforme 1postozagrad, Virtualnog muzeja Dotrščina, festivala 50 Poems for Snow, UVIJEK/ Festivala poezije otpora, Seminara za hodače, a suator je ili voditelj nekoliko projekata. Autor je knjige "Zagreb, javni prostor" i urednik nekoliko knjiga u polju arhitekture i umjetnosti. Glavna polazišta njegovog aktivističkog, umjetničkog i publicističkog angažmane sažima u dvije glavne premise: grad neće postati bolji sam od sebe i grad treba gledati kroz mogućnosti.

Saša Šimpraga is a publicist, activist, and the author of a series of art interventions. He is the founder of the 1postozagrad platform, the Dotrščina Virtual Museum, the 50 Poems for Snow festival, the UVIJEK/Festival poezije otpora (Poetry of resistance festival), Seminar za Hodače (Walkers' Seminar), and has also coauthored or led several projects. He is the author of "Zagreb, javni prostor" book and the editor of several books on architecture and art. There are two main ideas as foundation for his activism, and his work in art and publicism: a city won't improve itself, and the city needs to be seen through the lens of possibilities.



Boris Šitum rođen je 9. listopada 1966. godine u Cisti Provo. Od 1978. živi na splitskom Trsteniku. Nakon završene gimnazije upisuje studij Likovne kulture na Filozofskom fakultetu u Splitu. Diplomirao je 1993. godine. Radi kao likovni pedagog u nekoliko osnovnih škola. Član je HULU-a u Splitu i predsjednik Udruge za suvremenu umjetnost KVART. Njeguje kiparski izričaj, s naglaskom na intervencije u prostoru. Autor je niza javnih skulptura, prostornih instalacija i akcija. U slobodno vrijeme proučava društvene fenomene na relaciji Split – Koblenz – Cista Provo.

Boris Šitum was born on October 9th, 1966 in Cista Provo. Since 1978 he's been living in Trstenik near Split. After high school he studied Art at the Faculty of philosophy in Split. He graduated in 1993. He works as an art pedagogist in several elementary schools. He is a member of HULU in Split and the president of KVART, the society for contemporary art. He works in sculpture, with a special emphasis in spatial interventions. He is the author of several public sculptures, spatial installations, and actions. He spends his free time between Split, Koblenz, and Cista provo studying social phenomena.



Andrej Mirčev diplomirao je na Filozofskom fakultetu u Zagrebu 2005. filozofiju, povijest i teatrologiju. U svom znanstveno-umjetničkom radu, istražuje konstelacije između različitih medija (fotografija, video, performans, instalacija) diskursa. Do sada je ostvario veći broj samostalnih i skupnih izložbi. Kao dramaturg aktivno surađuje sa koreografima, plesačima i redateljima. Od 2006. do 2017. radio je kao docent na Umjetničkoj akademiji u Osijeku, gdje je predavao teatrološke kolegije iz suvremenih izvedbenih umjetnosti odnosno kolegij Teorija prostora i oblikovanja. Vanjski je suradnik na studiju Gluma i mediji, sveučilišta u Rijeci. Doktorirao je 2011. na FU u Berlinu, gdje trenutno znanstveni suradnik pri Centru Interweaving Performance Cultures.

Andrej Mircev is a scholar of performance studies, visual artist and dramaturge. He graduated philosophy, history and theatre studies in Zagreb and received his PhD. at the FU Berlin. In his work, he experiments with constellations between different media (photography, video, performance, installation) and he participated in several group and solo exhibitions. His research has been presented on various conferences and published extensively in different publications. With a special interest in dance dramaturgy, Mircev has collaborated with different choreographers. He is visiting professor at the Department Acting and Media at University Rijeka. In the year 2017/2018 he is researcher at the Center *Interweaving Performance Cultures* in Berlin.



Sonja Leboš, autorica, urednica, kandidatkinja za doktoricu znanosti na Sveučilištu u Zadru (radni naslov: *Grad na filmu, film u gradu*), etnologinja i kult.antropologinja te hispanistica (FF u Zagrebu), ekspert za kulturni turizam (Sveučilište u Bologni) i likovni pedagog (*Freie Hochschule Stuttgart*), studirala arhitekturu i scenografiju u Zagrebu i Pragu. Oblikuje brojne edukativne, interdisciplinarne, istraživačke i umjetničke programe, radionice, platforme, i projekte od 1992. god.

Sonja Leboš, author, editor, PhD candidate at the University of Zadar (working title: *City in Film, Film in the City*), ethnologist, cultural anthropologist and hispanist (University of Zagreb), expert for cultural tourism (University of Bologna) and educationist in art (*Freie Hochschule Stuttgart*), studied architecture and set design in Zagreb and Prague. SL has been creating educational, interdisciplinary, research and artistic programmes, workshops, platforms and projects since 1992.



Prijedlog za dalje čitanje

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38

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10 CONCLUSIONS

10.1 THE SOCIAL IMPACT OF PARTICIPATION IN THE ARTS

The study has included a wide range of arts projects and approaches to participation, each with its distinctive character and values. Such diversity resists easy generalisation, but it is important to draw some conclusions if policy-makers and planners are to be able to make use of its findings. This chapter sets out the main conclusions, and looks at issues they may raise in the field of social policy and the arts themselves, before setting out some proposals which may help future development.

Participation in arts activities brings social benefits

Participation in the arts does bring benefits to individuals and communities. On a personal level these touch people's confidence, creative and transferable skills and human growth, as well as their social lives through friendships, involvement in the community and enjoyment. Individual benefits translate into wider social impact by building the confidence of minority and marginalised groups, promoting contact and contributing to social cohesion. New skills and confidence can be empowering as community groups become more (and more equitably) involved in local affairs. Arts projects can strengthen people's commitment to places and their engagement in tackling problems, especially in the context of urban regeneration. They encourage and provide mechanisms for creative approaches to development and problem solving, and offer opportunities for communities and institutions to take risks in a positive way. They have the capacity to contribute to health and social support of vulnerable people, and to education. There are undoubtedly other aspects which this study has not identified, but there is more than enough evidence to show that participation in the arts offers us, as people and communities, a wide and valuable range of benefits which we would be foolish to disregard.

There is no good reason for the public sector to disregard the community development benefits of participation in the arts.

The experience of participation is unique and significant

There is an important difference between the experiences of participants in the arts and those of audiences; the impacts described in this report relate principally to the former. This distinction is significant because participation is the main interface between the arts, volunteering and community activism. Some (but, as explained below, by no means all) of the social impacts described in this report arise as much from people taking an active part in their own development, and in the lives of their communities, as from the arts themselves. Although all forms of artistic experience result in social outcomes – how else can a thousand people collectively engage with feelings and ideas about human experience than in a theatre? – others must await further studies. For present purposes it is sufficient to recognise that the social benefits of participation in the arts are different in nature and extent from other aspects of arts activity, and are inseparable from the experience and its outcomes.

Effective cultural and social policies will recognise the different roles played by participatory and other arts programmes in local development.

Relationship is more significant than form

The study involved artforms ranging from unaccompanied Gaelic song to emerging computer-based media whose future is unknowable. It encompassed equally diverse approaches to participation, from formal tuition and amateur involvement in professional productions, to activities with no professional artists. The genesis of projects was also varied, including those sponsored by local authorities, by arts organisations, by community groups without previous experience in the arts and by many partnerships. But it is not possible to say that any media, any style, any approach to management was inherently more effective in terms of social impact (though some guidance for success is offered below). In other words, community arts is not more 'effective' than amateur or professional arts. The fiddle is neither a better nor a worse instrument of social change than the computer: they are different, appropriate to particular circumstances and goals. What matters in all of this are the relationships, between participant and professional, between intention and means, between decider and decided, between art and society.

Existing mechanisms of support for the arts in Britain enshrine values which are insensitive to the developing relationship of art and society.

The social impacts of the arts are complex

The outcomes of participation in the arts are highly complex. The structure we have adopted to organise the evidence from the case studies is only one approach, and others could be devised. But none could net everything, and there would still be change which in its multi-dimensionality would demand recognition in different areas. This should remind us that people, their creativity and culture, remain elusive, always partly beyond the range of conventional inquiry. There are intangible factors at work, invisible changes and unquantifiable benefits. There are positive and negative outcomes, and some which are both, or change from one to the other. If we recognise that this is *why* the arts are important to social development, rather than becoming frustrated at our inability to fit them into an established frame, we are more likely to use them successfully and to recognise the outcomes.

The arts are not fast-food, predictable in content in every place and on every occasion.

Social impacts are inevitable but not necessarily positive

Participation in the arts inevitably produces impacts on those involved, and by extension, on the wider community. Because most projects are well-conceived and managed, outcomes are largely positive, but this cannot be taken for granted. Badly planned or executed arts projects can damage personal and community confidence and produce other negative outcomes. The growing interest of non-specialist agencies in this area is to be welcomed, but it must be matched by a commitment to professional standards and partnerships. The national Arts Councils have an essential leadership role to play here, as do Regional Arts Boards, local authorities and specialist agencies at local level, especially in developing links between communities, artists and public bodies.

Bad projects are much worse than nothing at all.

Participating in the arts brings risks and costs

Arts projects are no more risk-free than any other form of action, and they present challenges to the individuals taking part, to artists, to community groups, to public agencies and others. But, properly managed, they do so in a constructive environment where the outcome can almost always remain positive, even if things do not go according to expectation. One of their best lessons is in teaching us how to live with risk and to turn it to our advantage. Learning to accept unpredictability in our individual and corporate actions is an indicator of a mature democracy. But it is equally important to recognise that participation in arts projects is not cost-free. If development and change are the desired outcomes, one should expect growing pains. Participants may find their

Using risk creatively as an element of public policy can increase the effectiveness of social programmes.

attitudes and relationships put under strain, and artists that their audience is more questioning than they expected. Professionals in all fields may discover weaknesses in their practice, and public bodies that their constituents and users make different demands upon them. None of these things need be damaging, if anticipated and planned for: they are the outcomes of change.

Arts projects can provide cost-effective solutions

The arts have many purposes, and play many social roles. The reasons for public subsidy are therefore varied, though current thinking has focused on the duty of the state to intervene in cases of 'market failure' (Casey *et al.*, 1996). In *economic* terms the case for supporting participatory arts projects arises principally from their contribution to social policy objectives. Many of the outcomes described already can be related directly to such objectives. Others, touching on empowerment and creativity, suggest that social goals might usefully be enlarged by the arts. Questions arise about whether they do so more cost-effectively than more established methods, or through different routes. These issues demand to be considered in very specific terms: for example, how do arts activities compare with more traditional approaches in day services for elderly people as a means of supporting autonomy and independence? People working in the arts and in social fields may wish to consider how evaluation of their work might contribute to tackling such questions. For now we can say only that participatory arts projects are different, effective and cost very little in the context of spending on social goals. They represent an insignificant financial risk to public services, but can produce impacts (social *and* economic) out of proportion to their cost.

Arts projects can be cheap, flexible, responsive, quick to deliver results and effective.

Social impacts are demonstrable

If it does nothing else, this study has shown that many of the social impacts of participatory arts work can be identified and demonstrated. Although the methods used in the present study leave room for development, and others could be deployed, it cannot be argued that the arts, and the benefits they return for the public money invested in them, are beyond evaluation other than in aesthetic terms. Arts organisations which justify their grants, in whole or in part, through the value of their work to society, must be prepared to demonstrate the nature and extent of that value.

Arts organisations should report on the social impacts of their work.

10.2 PARTICIPATION AND CITIZENSHIP

Poverty in Britain is growing perniciously. Between 1979 and 1989 the number of poor people rose from 5 to 12 million, to about 22% of the population (Jones 1994:344) The income of the poorest tenth, after housing costs, fell by 14% in real terms between 1979 and 1991 (Hill 1994: 82). Among the resulting social and economic damage is the spread of isolation and effective disenfranchisement of people as citizens:

Living in deepest poverty isolates people from social contacts, from sharing in the common experience of the majority of the population, and from effective membership of the community. (Hill, 1994: 84)

Pervasive cynicism about the political process, though perhaps now on the cusp, signals that these problems are not contained by any geography of deprivation, but risk damaging the fabric of society as a whole. However, if few of those concerned with social policy underestimate the problem of poverty, fewer recognise that the arts may have a contribution to make in addressing it, and especially the exclusion from participation in society of those who experience it. New confidence and skills; new friendships and

'Poverty is not only lack of an adequate income to live on, it is being classed as of little or no value to society, and as such, having one's capacity for self-fulfilment crippled from birth.'

(Crummy 1992: 10)

social opportunities; co-operation towards achievement; involvement in consultation and local democracy; affirmation and questioning of identity; strengthening commitment to place; intercultural links; positive risk-taking – these and the other social impacts which this study has identified are crucial means of fighting social exclusion. Participation in the arts does this partly by building individual and community competence, but more importantly by building belief in the possibility of positive change, so that people can acquire ‘the sense and reality of moral responsibility and political effectiveness in a universe where remote galaxies of leaders spin on in courses mysterious and unfathomable to the ordinary citizen’ (Dahl & Tufte in Hill 1994: 247).

Active, engaged citizens

What matters so much about participation in the arts is not just that it gives people the personal and practical skills to help themselves and become involved in society – though it does – but that it opens routes into the wider democratic process and encourages people to *want* to take part. Participation is habit-forming. These issues do not apply only to urban estates in crisis. Poverty is not confined to groups or neighbourhoods, any more than the enfranchising effects of participation in the arts are confined to projects which target areas of social need – what many people still think of as community arts. The locally-managed, traditional cultural work of the *fèisean* – in many ways the antithesis of stereotypical community arts – has proven impact on the problems of exclusion and disenfranchisement caused by poverty in remote rural districts of the Scottish Highlands and Islands.

All the evidence of this study suggests that participation in the arts has the capacity, in partnership with other initiatives, to tackle serious social problems and the disempowerment which results from them. The paradox of this, however, is that among the other things which poverty excludes people from is participation in the arts, as the latest research from Ireland demonstrates once again (Moore 1997). Whatever their social or economic situation, people do, and always will, develop their own creative resources. But they need support and access into wider cultural and civic discourse. As Dilys Hill concludes in her study of urban policy and citizenship: ‘The argument is not that people must or will be involved, but that means should exist to ensure that they can’ (Hill 1994: 249). She argues for involvement in the democratic process: despite the prejudices of many people, participatory arts projects are one of the best means at our disposal of securing people’s involvement.

10.3 COULD IT BE DONE WITHOUT ART?

If it is accepted that the social benefits identified here can be produced by participation in the arts, the question arises whether they could not be as effectively secured through more established, non-creative approaches to social policy. Is not this simply an example of the arts trying to justify their public funds by getting a ride on someone else’s ticket? It is certainly true that some could be achieved through other means: if the 160 children who spent Easter week with *Fèis Rois* had spent it on a camping expedition in the Cromalt Hills, they would probably have shown equal growth in self confidence, friendships and happiness (though complaints about the quality of the beds would undoubtedly have shot up). Doing things is good for people, and there is value in the contributions of sport, charitable work, outdoor pursuits, credit unions, craft fairs, food co-ops and all the rest in personal and community development. But arts projects are different because of those whom they engage, and the quality of that engagement.

‘Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.’

Article 27, The Universal Declaration of Human Rights

The arts attract different people

The first is less important and easier to explain. At a very basic level, there are people who enjoy and benefit from involvement in cultural activity, in exactly the same way as there are those who enjoy sport, voluntary work, or neighbourhood watch (and, of course, some who enjoy all these things). It is a measure of our anti-cultural political values that participation in, and state support for, sport goes largely unquestioned while the arts are subjected to regular fitness checks. Sport is rightly seen as a public good which promotes health, confidence and teamwork, while enriching society as a whole: it is innocent until occasionally proven guilty by drug tests or violence. Art on the other hand, belongs to the cast of usual suspects rounded up by the police chief in *Casablanca*: disreputable, untrustworthy and assumed guilty, unless it can talk its way out again, probably with the help of a dodgy lawyer. This is not an argument *against* sport, or any other (legal) form of human activity: it is an argument *for* recognition that there are many people to whom participation in the arts offers daily enrichment and a route for engagement with society. A social policy or community development strategy which ignores this is simply reducing its potential effectiveness by a substantial margin.

5% of the adult population play a musical instrument – as many as play football. (VAN 1994)

But the arts are not only effective in engaging people who are already interested: in Batley and Bolton between 55% and 65% of adults involved had no previous experience of the arts. Participatory arts activities can be extraordinarily effective at drawing in people with no previous intention of becoming involved, and perhaps antipathy to some idea of ‘the arts’:

It is one of the qualities of the fêis idea that it does not seem a frightening prospect to take on [...] It is an approachable way of getting involved in community activities, and the difficult bits are easily offset by the excitement, the social contact and the sense of achievement. (Matarasso: 1996: 22)

The roots of this ability to draw in bystanders, sceptics and even adversaries lie in the other fundamental social difference between the arts and other activities: they trade in meanings.

Meanings are the currency of the arts

More than any other human activity, culture – and art as its most highly-charged expression – is concerned with values and meanings. Art without meaning (internal, external, relational) is inconceivable, though it may be as simple as a pop song, or as complex and renegotiable as the postmodern novel. Without it, the object itself would in some senses cease to be, and so would we. Joop Doorman, Professor of Philosophy at Erasmus University in Rotterdam, argues that ‘the most special part of the human being is the ability to create values. Values don’t fall out of the sky. They aren’t given to us. We don’t find them in nature. We create them ourselves.’⁴¹

We confer our values on the things, tangible and intangible, that we produce, our cultural artefacts. They become the repositories of what matters to us, which is why, for example, what is displayed in a Museum, or what language a song is in, or how a space is looked after, can be so important to people. The passage of time, which operates predictably on the objects themselves, can do strange things to their meanings, and the importance of some will change as a result. Our relationship with cultural artefacts, mediated by values, is forever shifting. Art as activity, process and object, is central to how people experience, understand and then shape the world: ‘Culture is where we live our shared mental lives. We need a way of understanding this habitat, of treating it with the respect and care it deserves’ (Eno 1996: 20).

Implementing a social policy without reference to its cultural dimension is like trying to put together a jigsaw puzzle in the dark with gloves on. This has not always been our approach: in Britain's booming Victorian cities, the role of culture was widely appreciated not only as a civilising force, but in places like Bourneville and Port Sunlight as an essential component of a stable, cohesive community. The absence of such perspectives during the 1950s and 1960s – when it was possible to see slum clearance as merely an issue of housing and sanitation – had consequences which are still evident. The pendulum has swung back towards more holistic approaches which seek to address local needs through effective partnerships, but there is a long way to go before the apparently frivolous, but actually essential, role of culture is appreciated. Since what is often described as the cherry on the cake is actually the yeast, it is not surprising that social schemes sometimes fail to rise to expectations.

The greatest social impacts of participation in the arts – and the ones which other programmes cannot achieve – arise from their ability to help people think critically about and question their experiences and those of others, not in a discussion group but with all the excitement, danger, magic, colour, symbolism, feeling, metaphor and creativity that the arts offer. It is in the act of creativity that empowerment lies, and through sharing creativity that understanding and social inclusiveness are promoted.

The wish to participate is rooted in cultural meaning. In the Highlands and Western Isles it is Gaelic culture, identity and values which have made people become involved. In Batley, Hounslow, Nottingham and Portsmouth existing or emerging cultural meanings lie behind the commitment of individuals and community groups. Wymering Community Association have become involved because the arts give them a chance to create their own physical and symbolic definition of the area, in the face of unfair and negative images promoted by outsiders. Again and again, it is the opportunity to get involved in – indeed to define – what matters that motivates people, transforming them from passive consumers of culture and social policy into engaged participants in arts projects and, by extension, in local democratic processes.

Arts projects are no panacea

Returning a moment from these heady ideals, it is necessary to stress that participation in the arts is not being advocated as a form of, still less an alternative to, social policy. The current problems of British society will not be solved if we all learn to make large objects out of papier-maché, play the accordion or sing Gilbert and Sullivan. Nor will British culture be improved by being sold into bonded labour to a social policy master. But a marginal repositioning of social policy priorities could be very significant: a little art can go a very long way. Some of this could happen at an operational level, in the context of day care services, community development, education, housing renewal, leisure services, tourism management, youth work and so on. Some is more conceptual, requiring a review of the cultural dimension of social policy by local authorities and other major agencies. This report has sought to show that the arts can and do make a valuable contribution to social policy objectives. While there is still a long way to go in understanding these forces and the ways in which they work, it is time that social policy makers took up the challenge of thinking how they might be harnessed.

10.4 USE OR ORNAMENT?

A social context to the arts represents no threat

Any reluctance on the part of social policy makers to take the arts seriously is matched by the reluctance of the arts establishment to get involved. Indeed, it has been convincingly argued that modernism in literature was expressly designed to exclude a newly-educated working class from what Eliot called ‘our ancient edifices’ (Carey: 1992). The post-war struggle between liberal and reactionary forces in the arts establishment has been equally well documented (Hewison 1995). Its polarisation of the issues between access and standards – encapsulated in Kingsley Amis’s dictum ‘More will mean worse’⁴² – ultimately frustrates progress, resting as it does on a false premise. Louis MacNeice, a better poet and a better democrat, was right when he argued that ‘there is no reason for thinking that, if you give a chance for people to think or live, the arts of thought or life will suffer and become rougher, and not return more than you could ever give’ (MacNeice 1939).

The truth is that, despite a wider participation in cultural activity than ever before (if only because more people have more leisure than ever before), British culture at the close of the 20th century is in no worse a condition than it was at the close of the 19th, or the 18th or the 15th. The explosion of popular cultures, in new media and with new forms of distribution, has not damaged established artforms at all. On the contrary, more people enjoy, appreciate and are active in the arts, including the cherished canon, than ever before. None the less, there are understandable worries that the currency of the arts may be debased if they are continually to be used as means to other ends, as John Tusa, Director of the Barbican Centre, argued in an interview:

‘Since 1982 we have tried to argue for arts funding wholly in financial terms – trying to justify the arts in terms of the number of people they employ, or the tax they bring in, or because they are supposed to help urban regeneration. The trouble is that sort of language is all wrong. The argument we have used too seldom is the crucial argument that art is worthwhile as art.’⁴³

Art is indeed worthwhile as art, and that is an argument which must be made to Government, local authorities and the public by its supporters – though recent attempts to do so in the USA have been less than successful (Phillips 1997). But this aesthetic or cultural argument is not undermined by thinking about social impacts, which do exist and are part of the reason why art *is* worthwhile as art. As is made clear in the next section, arts *programmes* can be used to achieve social objectives, even if the arts themselves cannot. Enabling structures – programmes and projects – can be established without damage to the arts, which are, in any case, old enough to look after themselves.

As with the social policy, the implications of this report are not an overturning of existing approaches to the arts, but a marginal repositioning of cultural priorities to recognise their social impact. Again, this may entail some rethinking of programmes, both by arts organisations and by their Arts Council, RAB and local authority sponsors. But it also demands an engagement with social policy, and an acceptance of a common responsibility for social development with other public agencies, both of which may be unwelcome to some artists as limiting their creative autonomy. But how much creative autonomy can you have with someone else’s money?

Neither use nor ornament...

The title of this report reflects two of the poles between which debates around the relationship of art with society run. At one extreme stands Le Corbusier, conjuring up de-

‘[Our main goals] are access and excellence. Paradoxically the two ideals seem to feed into each other and it is that combination which I feel gives our project its momentum – something which is felt on both a social and creative level.’

Arts worker, Plymouth

The intangible and magical aesthetic of art is its greatest use.

mons of social engineering and Soviet Realism; at the other is the refuge of Huysmans' neurasthenic anti-hero, whose artistic sensibility requires protection from the pollution of modern life. Both, of course, are bogeymen, used by people who should know better to frighten us into our places. If social and aesthetic value systems can be opposed, they do not have to be: for generations artists have sought the balance of form and function. It is perfectly possible to combine high aesthetic standards with lasting social value, as does much of the work reviewed in this study: tradition is safeguarded and extended by the *fêisean*, the mainstream by York Mystery Plays while aesthetic boundaries are challenged by *Weapons of Sound* or *Jubilee Arts*. This diversity is literally vital, not only enriching in its own right, but guaranteeing the future strength of our culture and our society. The beauty, the intangible and magical aesthetic of art, is its greatest use. Brian Eno points out the apparent paradox when he defines culture as 'everything we don't have to do', before going on to say that 'as a good neo-Darwinian, I assume that for such a persistent activity to have evolved at all, it has to be doing something of tremendous importance for us' (Eno 1996: 16-17). In other words, it is because we don't have to do it that we need it so much. Usefulness can be beautiful, and beauty useful. Neither use nor ornament, but both.

10.5 AN ENVIRONMENT FOR SOCIAL ARTS PROGRAMMES

Planning the creative environment

It is both a characteristic and a strength of the arts that they are elusive, beyond the control not just of policy-makers and managers but very often of artists themselves. Even Hollywood studios cannot guarantee that a film will be successful in artistic or financial terms. We have argued that this unpredictability is inseparable from creativity, and a component to be accommodated in public policy. It is one reason why the arts are so important. It is also the ultimate guarantor, for those who care about the arts, that they will continue to flourish even as we seek to harness them for social development.

But the impacts and benefits described above will not be secured without planning and management. Fortunately, the frameworks within which the arts operate and which support them are within the control of policy-makers and planners. If it is not possible to foresee the outcomes of a participatory arts project in detail, it is possible to create the right conditions for success. The following principles are intended to help guide anyone proposing to use arts projects as a way of achieving social objectives. They are not definitive: other issues might be considered. Nor are they prescriptive: a project might run counter to most of them and still be successful in its own terms. But participatory arts activities are more likely to produce positive social impacts if they subscribe to these principles. In each case, some indicators against which success might be assessed are suggested.

1 Clear objectives

Most participatory arts projects have clear management objectives (they state what they intend to do), but relatively few have precise social goals: what they intend should happen as a result of what they have done. It therefore is much harder to evaluate the work, since no measurable goal is identified and no benchmarks for success established. Ideally, projects with social aspirations should address specific needs identified in partnership with those who are intended to benefit. Although in practice this may be difficult, since the processes are developmental and there will always be a need to build

trust and understanding, it must be the intention. The effectiveness of arts work with social aims might be assessed in relation to:

- The clarity of its creative and social objectives.
- The understanding of and support for those objectives among participants and partner organisations.
- The extent to which it achieves its objectives .

2 Equitable partnership

Successful projects must be based on a fair partnership between all those involved – participants, artists, sponsor agencies, funders and so on. If this is like advocating motherhood and apple pie, it should be remembered that partnerships are not, in fact, always fair or effective. They always involve a degree of power-sharing, and it is not unusual for good intentions to collapse under pressure. Partnerships are inevitably different, and thus difficult to define, but they must be open and honest about the rights and responsibilities of different partners. They should not offer more than they can deliver. A stable partnership with limitations is better than one which is dishonest and unsustainable. Partnership in this case also means integration with other social programmes. Without it, arts projects cannot produce lasting benefits except for individuals: they cannot solve deep-rooted social problems on their own: their place, in this context, is alongside other forms of intervention. The effectiveness of arts work with social aims might be assessed in relation to:

- The quality of the partnership on which it is developed.
- The commitment it gains from public and independent social organisations.
- Its integration with other social programmes.

3 Good planning

To judge from the present research, participatory arts groups plan their work effectively. Where problems arise, it is more likely to be in the integration of the work in the strategic planning of local authorities or public agencies. Arts projects are often seen as isolated events, unconnected with others and having neither past nor future. But positive social impact cannot be sustained without a strategic vision. The options for subsequent stages of a programme should be being planned before the first begins, and regularly reviewed as work develops. The issue of replicability must also be addressed: success depends not only on the quality of a programme but its appropriateness to the situation in which it is being deployed. Since each is different, it is more useful to look at the underlying factors which brought about social impacts in earlier projects, than at the more obvious surface elements. The effectiveness of arts work with social aims might be assessed in relation to:

- The realism, flexibility and clarity of its planning.
- The involvement of participants in the planning process.

4 Shared ethical principles

It was argued in the first working paper that it is unethical to seek to produce change in another person without their informed consent (Matarasso 1996a: 24). Unclear, unex-

pressed objectives allow a project's sponsors and managers, consciously or not, to speak of different values to different constituencies and work to unstated agendas, with the effect of disempowering participants. There is also a need for honesty about what can and cannot be achieved and what risks may be involved for individuals or institutions. Not every project will be successful and it is important that people have thought about the meaning and consequences of failure. The effectiveness of arts work with social aims might be assessed in relation to:

- The openness of its aims and principles.
- Its ability to acknowledge and deal with risk and failure.

5 Excellence

Participatory arts projects with social goals do not receive the funding allocated either to mainstream arts organisations, or to social programmes, for understandable reasons. While they should be adequately resourced to meet the expectations placed on them, it is not suggested that they require parity in this area with other sectors. More serious, however, is the fact that their low cost is often equated with low expectations of standards and success on the part of their funders. The fact that they regularly confound those expectations is not the issue. What matters is that sponsors should expect the highest agreed standards in terms of quality and of process, and in return accord the work the same degree of excellence in support and management. The effectiveness of arts work with social aims might be assessed in relation to:

- The quality of the artistic processes and outputs.
- The effectiveness of its management.
- The response it receives from professionals in other fields.

6 Proportional expectations

Compared to many other forms of social programme, arts projects are relatively low-cost. Even a few hundred pounds spent on a youth arts project can (but will not necessarily) have a profound impact on those involved. However, in arguing for support, it is not uncommon for its advocates to claim wholly unrealistic outcomes. Participatory arts work is an effective tool of social development in proportion to its resources and vision. It is essential to be realistic about what can be achieved with the resources available in a particular situation, and to include that assessment in planning discussions. A good benchmark might be to ask what outcomes would be expected from spending a comparable amount of money on a community development worker, or an environmental scheme. Arts projects have a contribution to make, but most of them change the world in small ways. Unrealistic expectations are a short cut to a sense of failure. The effectiveness of arts work with social aims might be assessed in relation to:

- The realism and precision of its objectives.
- The indicators and benchmarks for success.
- Its effectiveness compared to other forms of social intervention.

7 Joint evaluation

Evaluation in the arts is only an extension of what artists do all the time, namely to question and assess their progress towards their goals. It is central to the nature and act of creativity. Concerns about involving other people in that process are natural, since they may not understand or share an artist's goals even where s/he can explain them, and there will always be some who are not prepared to do so. But artists who depend on public money, and/or who engage other people in their work, inevitably open a dialogue about assessment with their funders. Participatory arts projects, more than any, should see evaluation as an integral part of the creative process which fully involves all the partners (not just those who may have commissioned or funded it). In *Defining Values* this was described as a five-stage cyclical process, and this approach was used in some of the research (see Appendix II). Others may be appropriate to different circumstances, but the underlying principles of evaluation set out there remain sound:

- Projects intended to produce social benefits should address stated needs or aspirations.
- It is unethical to seek to produce change without the informed consent of those involved.
- The needs and aspirations of individuals or communities are best identified by them, often in partnership with others, such as local authorities, public agencies and arts bodies.
- Partnership requires the agreement of common objectives and commitments (though not all goals need be shared by all partners).
- Those who have identified a goal are best placed to ascertain when it has been met.
- An arts project may not be the most appropriate means of achieving a given goal. (Matarasso 1996a: 24)

Apart from being more equitable, if evaluation of participatory arts projects with social goals conforms to these broad principles, it is more likely to produce a balanced insight into what has occurred and contribute to planning and carrying out a successful programme. The effectiveness of arts work with social aims might be assessed in relation to:

- The involvement of participants in setting objectives
- The quality and equity of its evaluation procedures
- Its ability to use the results of evaluation effectively

10.6 NEXT STEPS

These general principles can do no more than suggest how an environment in which arts programmes with social goals can succeed, might be developed. The more detailed practical guidance which may be needed, especially in the social policy field, must await further work in this field. However, the outcomes which this study has been able to identify, and which are listed at the end of the summary, provide a further framework for planning.

Indicators

Public policy loves indicators, neat measures of success which can be applied across the board. Helpful as they may be, there is a danger that the outcomes of projects will be stretched or trimmed to fit them, like Procrustes' unfortunate guests. Participatory arts projects, along with the human beings who make them happen, come in all shapes and

sizes, and not all can be accommodated off the peg. The 50 outcomes in this report could be used as indicators, a menu from which the social benefits of particular activities can be selected, but they would only suit some situations. They should be seen as a starting point for planning a project intended to address social needs. Some may be the foundations of indicators for new projects, but only with the informed agreement of all those involved, and to them must be added specific indicators rooted in the activity to be undertaken. Sustainable social benefits depend on common ownership of goals and programmes, as the growing move towards social auditing and sustainable development underlines:

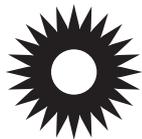
‘The idea of citizens choosing their own indicators is something new under the sun – something intensely democratic. The indicators a society chooses to report to itself about itself are surprisingly powerful. They reflect collective values and inform collective decisions.’ (Donella Meadows, quoted in Lingayah *et al.*, 1996: 32)

Participatory arts projects are wholly in accord with these new, inclusive approaches to community and social development, and have a great contribution to make. All that matters is to look beyond the surface, to see not only an amateur drama production or a video project, but also the positive social change which is being facilitated.

The future of the research

This report marks the end of the first phase of Comedia’s work on the social impact of the arts. Having, to some extent, mapped out the territory, we will continue to explore particular areas. Of immediate interest are the connections between art and employability and creative approaches to public consultation. A case study is looking at the interface of arts policy and social policy in Glasgow, and others are planned. Work is also being undertaken on a handbook of evaluation ideas suitable for use in looking at the social impact of the arts.

But Comedia can only act as a catalyst, raising questions about these issues. Ultimately, the development of thinking and practice in this area depends on the hundreds of thousands of people working on the arts and social fields. We can only hope that the ideas in the present report will be useful to them in assessing their work and communicating its value more widely.



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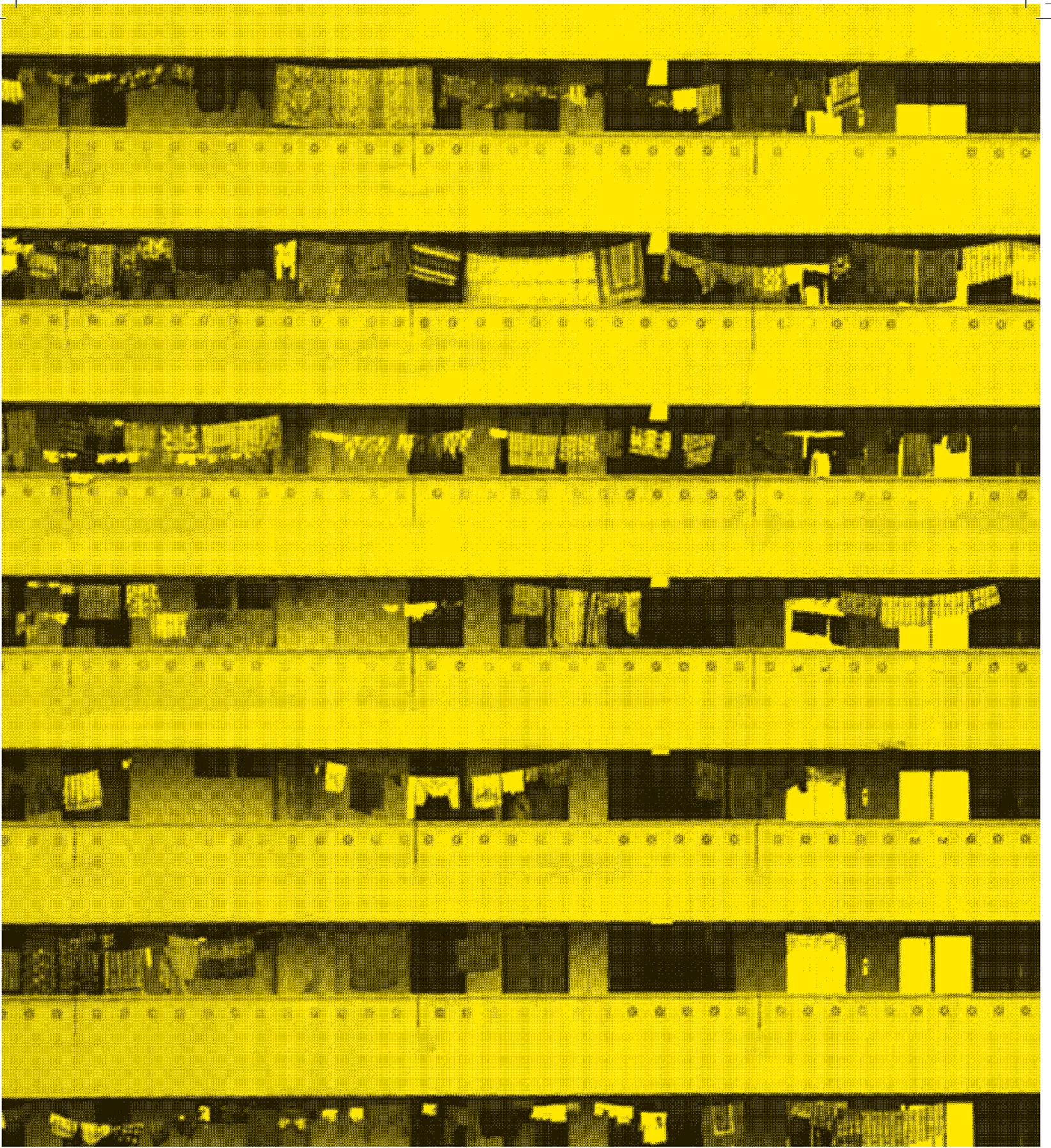


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