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4 Social Innovation in Arts & Culture

Place-Regeneration Initiatives Driven by Arts & Culture to Achieve Social Cohesion

Giulia Cancellieri, Alex Turrini, María José Sanzo Perez, Noelia Salido-Andres, Jeanet Kullberg, and Aurélie Sara Cognat¹

Introduction

Arts & Culture emerge as a particularly fruitful field for the development of social innovation and civic engagement. First, the arts—by their own nature—are likely to establish meaningful forms of dialogue among different societal actors. Second, the remarkable changes experienced by such sector during the last decade have paved the way for cultivating innovative (social) experimentations—in light of the deeply renewed roles of the pivotal actors involved. Such new experiences include the implementation of institutionalized forms of enlarged corporate governance (e.g., participative foundations), the sharing of decisional power on production and funding through online platforms (e.g., crowdfunding and crowdsourcing) and new forms of participative governance and self-government mechanisms by socio-cultural movements.

This chapter focus on a particular type of trend characterizing the artistic and cultural field, presenting the evolution of the social innovation stream of “place-regeneration initiatives driven by arts and culture to achieve social cohesion”.

Such initiatives occurred since the 1960s, but nowadays they are blossoming throughout Europe also because of their greater media and institutional attention. We label this phenomenon as an “innovation” as it has shifted the attention from the economic to the social impact of place rejuvenation in depressed urban setting. Culture-led regeneration projects are no longer intended only as vehicles of neighborhood urbanistic amelioration or local economic development of distressed urban areas, but also as a means to produce social cohesion (defined as the on-going process of developing a community of shared values, shared challenges and equal opportunities based on a sense of trust, hope and reciprocity; see Jeannotte, 2000).

We therefore explore the evolution of this social innovation stream in a comparative and dynamic way. More specifically we analyze which initiatives and which actors contributed to the development of the stream over

time in different geographical settings located in Italy, Spain, the Netherlands and France. The study aims at assessing common trends or constraints in the spreading of this social innovation in the arts and cultural field.

Central Concepts

Urban Setting

Over the last decades, urban and cultural studies have put much emphasis on the use of culture as a means to regenerate declining urban areas (Ebert et al., 1994; Bianchini, 1993; Bailey, Miles, & Stark, 2004). Within this perspective, studies have largely focused the attention on the use of cultural initiatives as a driver for urban regeneration resulting in the enhancement of the image of areas that have suffered from structural declines. The economic resurgence of these neighborhoods have typically occurred through the attraction of investments from outside, economic diversification and employment (Booth & Boyle, 1993). Most of these studies have focused on place regeneration as the outcome of artistic initiatives and projects, mainly concentrating the attention on the economic impact and broad social benefits produced by these initiatives in terms of overall improvement in the quality of life of residents (Betterton, 2001, p. 11).

By contrast, the use of culture-led place regeneration as a means to achieve social outcomes in terms of social cohesion and integration has been still an under-examined and emerging phenomenon.

Place Regeneration

We label this phenomenon as a social innovation for two main reasons. First, it shifts the attention from the economic to the social impact that cultural and artistic initiatives may have on depressed urban settings, uncovering how culture-led regeneration can be understood not only in terms of a physical and economic improvement of distressed urban areas but also as a means to produce social cohesion. Second, it highlights a new, different role of culture-led urban regeneration considered as the means through which social cohesion and integration can be pursued. This new perspective on cultural-led urban regeneration departs significantly from previous ones (which, as mentioned, has extensively been analyzed by urban and social studies) (Florida, 2003; Landry, 2012). We define social cohesion as the ongoing process of developing a community of shared values, shared challenges and equal opportunities based on a sense of trust, hope and reciprocity (Jeannotte, 2000). Drawing on this definition of social cohesion theorized by Jeannotte (2000) and Jenson (1998) we describe the most relevant of dimensions of social cohesion driven by culture-led urban regeneration as follows:

- *Belonging* is what makes people feel they belong in a deep and permanent way to a specific group, community or even to a project, an ideal

or an aspiration. Culture-led urban regeneration initiatives can enhance the feeling of belonging of people living in areas subject to regeneration by fostering their cooperation in shaping the identity (in terms of values, norms and social challenges) and the future of the local territory where they live.

- *Inclusion* refers to a reduced social exclusion of socially fragile targets (young, unemployed people, immigrants). Social exclusion is the process by which individuals or entire communities of people are systematically blocked from (or denied full access to) various opportunities and resources that are normally available to members of a different group, and which are fundamental to social integration within that particular group (e.g., employment). Culture-led urban regeneration initiatives can therefore reduce social exclusion by developing knowledge, competences and skills of disadvantaged targets in degraded districts of a city, enhancing their education, their professional training in the artistic field and opening new professional opportunities for them.
- *Participation* can be a way to stimulate civic engagement and active involvement of local residents in the life of their communities. This outcome can be achieved by culture-led urban regeneration initiatives through the active involvement of different targets of residents in creative processes, stimulating their willingness to be at the center of the life of their communities.
- A key part of social cohesion, as expressed by Jenson (1998), is nurturing those institutions that contribute to, rather than undermine, practices of recognition of differences. In this scenario, social cohesion stems from the promotion of *diversity* both in terms of different ways of life and in terms of different forms of artistic expressions. This outcome can be achieved through cultural and artistic initiatives that elicit the understanding and the appreciation of different forms of culture rooted in highly heterogeneous cultural milieu.

Given the lack of studies focused on the role of culture as a driver of social cohesion in deprived urban areas, we explore the evolution of this social innovation in a comparative and dynamic way. More specifically we analyze which policies and which actors contributed to the development of the stream over time in different geographical settings. The study aims at assessing common trends or constraints in the spreading of this social innovation in the arts and cultural field.

Methods

To analyze the social innovation stream, the research team in charge of conducting the analysis in different countries (Italy, Spain, France and the Netherlands) collected relevant data to monitor its evolution locally, following a two-step procedure. The first one was focused on the identification of the most relevant policies and events shaping the development of the stream

in each country. In the second the analysis of the relevant institutional and organizational actors involved in the development of the social innovation stream was carried out.

The first step was critical to draw a meaningful picture of the normative pillar driving the social innovation in the geographical area selected by each research team. In this regard, each country selected a specific geographic area where to conduct the study. The selected areas of interests were Milan (Italy), Lugo (Spain), Paris (France) and Rotterdam (the Netherlands). The choice of the area was mainly driven by its prominence and relevance in terms of size and overall stage of development of the innovation stream within the countries. To identify the relevant policies (that the team conceives as initiatives and courses of action developed by different stakeholders together), each team was provided with consistent temporal and content criteria. First, policies should be related to place regeneration (e.g., laws regulating the (re)use of public spaces, setting up new bodies or establishing networks with actors involved in culture-led place regeneration). Second, policies had to be developed in the geographical area of interest in the last 10 years, i.e., within the timeframe 2005–2015. To retrieve information on the relevant policies, two main sources of data were used. First, interviews were conducted with key actors at the institutional level relevant for the geographical area selected by each team. Interview data were complemented with archival analysis performed on a selected number of key documents, including open calls, institutional documents, regulations, laws, etc.

Table 4.1 reports the structure of the interview guide to uncover the most relevant policies (step 1—questions 1–3, 5) and also includes a focus on actors further examined in the second step of the analysis described in the following (question 4). These actors facilitated the emergence and diffusion of cultural initiatives to improve social cohesion in places subject to urban regeneration.

Table 4.1 Structure of interview guide for process tracing

-
1. What policies in (country) from 2005 to 2015 have contributed the most to the emergence and diffusion of cultural activities aimed at fostering social inclusion?
 2. What events (social, economic and political) have influenced the development of those policies?
 3. What policies—if any—adopted by other levels of government (e.g., regional and national) have affected (either positively or negatively) the policies defined in the questions above?
 4. What local actors have played the most central role in the definition and implementation of those policies?
 - Which among them come from the public sector?
 - Which ones are from the private sector?
 - Which ones are from the third sector?
 5. What are the critical issues that may arise in the implementation of those policies?
-

The second phase was devoted to the analysis of the relevant actors involved in the development of the social innovation stream for data collection. The research teams were interested not only in service providing agencies, but also in political actors, advocates, legislators and other actors that contributed to the formulation, adoption, implementation and diffusion of the policies identified. To retrieve information on the relevant actors, semi-structured interviews were conducted with stakeholders belonging to both the public, private and third sectors.

Each research team conducted a number of interviews with relevant actors who have been considered appropriate to the stage of the social innovation in the specific country. Each team was also provided with a common template for collecting information (name, position, competence, date of the interview) of the interviewed relevant actors.

Table 4.2 summarizes the list of relevant actors interviewed in each country.

Table 4.2 Relevant actors interviewed in selected countries

Spain	Pilar Gonzalo (Director at Good Practices and Culture Forum)
France	Éléonore de Lacharriere (Chief Executive, Fondation Culture et Diversité) Marie Beaupré (Head of Development and Local Action, DRAC Ile-de France) Chantal Bonneau (Head of Finance and Administration, Directorate CTSY, Greater Paris) Clément Lavault (Director, Youth Mission, Viroflay-Chatillon in the Greater Paris Region) Marie-Laure Cherel (Head of Public Involvement, Dir. of Cultural Affairs, City of Paris) Céline Pigier (Founder, Le Hazard Ludique) Sophie Le Coq (Maitre de Conférences at Université de Rennes II)
The Netherlands	Sandra Trienekens (Lector at University of Amsterdam and the Academy of Holland) Eugene van Erven (Professor Arts and Society, Utrecht University) Joop Vaissier (artist and project leader of a community arts program in Delft) Karel Wintering (past project leader at the Kunstgebouw Zuid Holland)
Italy	Bertram Niessen (President and Scientific Director of Che Fare) Roberta Franceschinelli (Culture and Communication Web Director, Unipolis Foundation) Daniela Benelli (councilor for the development of the metropolitan area of the city of Milan) Cosimo Palazzo (coordinator councillorship for social policies) Andrea Rebaglio (Vice-director of Cariplo Foundation) Silvia Tarassi (consultant at the arts and culture department of the city municipality)

Tracing the Social Innovation Stream

We might highlight common traits (but also some relevant differences) when tracing the steps leading to the emergence and development of the identified social innovation stream (*social cohesion in contexts of culture-led urban regeneration*) across the different countries involved in our study. For what concerns the Italian case, the evolution of the stream has predominantly revolved around the emergence of bottom-up cultural projects aimed at social cohesion in contexts of urban regeneration, initiated and carried out mainly by non-profit and for-profit organizations. The emergence of these initiatives was fostered by effective urban regeneration policies developed by the city municipality through the consultation of the Milanese citizens. Beside its role as policy-maker, the city municipality was also playing an important role in promoting cultural entrepreneurship initiatives by increasing its support to these organizations together with private grant-making organizations. Contrary to the Italian case, in the Spanish one, the social innovation stream emerged and developed as a cross-sector partnership between public and third sector organizations that cooperated in the co-creation and co-development of cultural initiatives with a strong social vocation. This occurred through the involvement of non-profit organizations that operate in the social field in the activities of a public network of museums. Indeed, private third sector organizations played a fundamental role in increasing the public organizations' understanding of the social issues recognized as in need of actions. The local public administration contributed to the stream with a role of institutional support to the network. As in the Spanish case, the evolution of the stream in France was characterized by both bottom-up and top down logics. However, instead of revolving around a partnership between public and non-profit organizations (as in the Spanish case), in this context the activities were focused on the emergence and development of culture-led place rejuvenation initiatives undertaken either by non-profit or public sector organizations. While in Italy and Spain, local public administrations played a relevant role in supporting the evolution of the stream, the French model of evolution of the stream has been characterized by the important contribution and interplay of different levels of government (both national and local) in creating stability and allowing organizations active within the stream to survive and grow. Also in the Netherlands, the evolution of the stream has predominantly focused on bottom-up initiatives initiated and managed by third sector organizations. However, unique to the Dutch case, we might highlight the role of housing associations, private organizations in charge of funding and providing buildings and spaces for art initiatives in neighborhoods.

On a more important note, the evolution of the stream presents different degree of disruptiveness with respect to previous place regeneration initiatives in the different countries involved in the study. In Spain, France and in the Netherlands the innovation stream has evolved slowly and incrementally

while in Italy the social innovation brought a faster and radical departure compared with previous place rejuvenation activities. This transformation implies a radical change in the cultural activities or *genres* proposed to bring social cohesion in contexts of urban regeneration, in the social objectives pursued as well as in the process through which these activities are conducted. In most of the countries the social innovation stream is in the sustaining phase as newly formed organizations and projects need to become more economically sustainable over time and at the same time, successful mechanisms should be put in place to strengthen their diffusion and scalability.

SI Stream in Milan, Italy

Milestones

Since 2011, Milan has been able to experiment with social innovation initiatives in the form of culture-led urban regeneration initiatives aimed at social cohesion due to the development of a series of public policies put in action by the city municipality. The speed of diffusion of the innovation stream has been quite high and now these newly formed initiatives need to become more economically sustainable over time and at the same time, successful mechanisms should be put in place to strengthen their diffusion and scalability. The most important milestones that shaped the evolution of the stream in Italy are reported in Figure 4.1.

As mentioned before it was the new left-wing coalition governing the Municipality of Milan which directed a new attention to the necessity to rejuvenate degraded urban spaces. This started from the recognition of a social problem: the presence of a huge number of empty and abandoned public spaces (e.g., empty buildings and offices, abandoned railroads and disused farmsteads) in degraded urban areas that could have been used as places for the implementation of cultural initiatives aimed at fostering socialization among citizens and for community building initiatives. Although those spaces were sometimes occupied by associations and foundations which had their legal headquarters there, cultural and social activities targeting the local community were very rarely implemented and offered inside them. Indeed, before 2011 policies for the allocation of public spaces to non-profit and commercial organizations have mainly favored criteria such as the status, age and size of those organizations while the nature, quality and frequency of the projects that those organizations would have conducted inside the assigned spaces played a more marginal role. The rise of a new coalition governing the city of Milan marked a shift in the social policy which resulted in an increased attention to the social needs of economically and socially fragile and disadvantaged people. In particular, the increasing economic and social inequalities among citizens led to the emergence of new

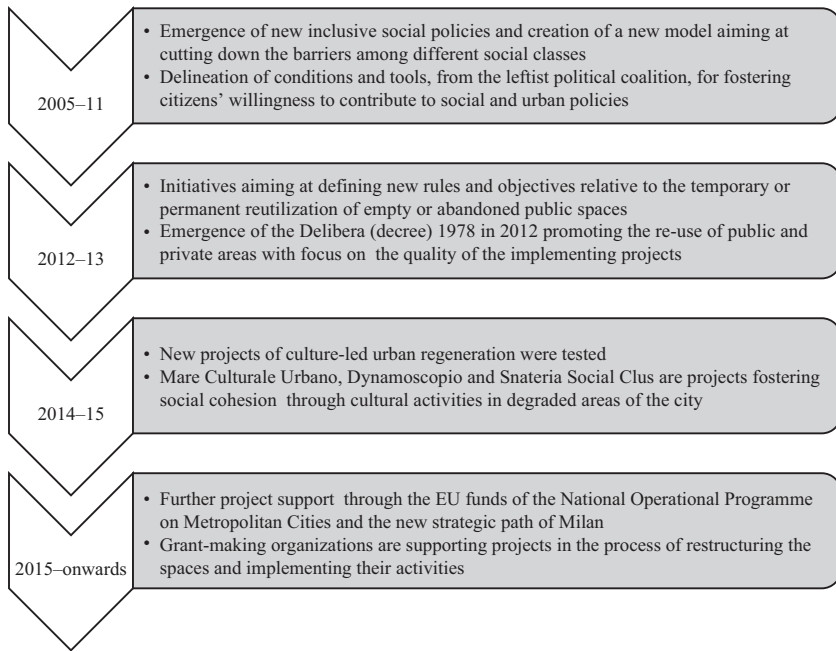


Figure 4.1 Important events in the development of the SI stream in Milan, Italy

inclusive social policies targeting all citizens and aiming at cutting down the barriers among different social classes. A new way for addressing citizens' need for social services emerged. This model put people and their needs at the center and recognized the necessity for citizens to be part of a network of social ties that could protect them from isolation. The model was particularly suitable to serve the needs of citizens located in the poorest or most degraded areas of the city where the necessity to activate mechanisms of solidarity and socialization by creating connections among people from different social, urban and cultural milieu was more urgent.

Civil society increasingly manifested the desire to participate with concrete ideas and projects to the processes of social and urban development of the city and to the redefinition of the criteria for the allocation of public spaces. The new left/social democratic political coalition started to delineate the conditions and the tools that could foster citizens' willingness to propose new ideas and to contribute to the definition and implementation of social and urban policies. In this regard, the local government started to think and act as a facilitator for the definition of new ideas and projects proposed by citizens who expressed the desire to participate in the development of their local community. New events and open public debates were organized

in order to make politicians meet informal groups and non-profit organizations to discuss citizens' social needs and possible solutions to address them. If new ideas of services that could improve people's lives or foster cohesion came up, the government set up public procedures (through public announcement) to select organizations (and projects) able to transform those ideas into everyday practice.

The next phase of the evolution of the social innovation stream was related to the events that led to the emergence of new ideas about how to deal with the problem of social cohesion in contexts of urban regeneration. It included a series of events such as workshops, open debates, co-working activities where politicians asked citizens to help them in the design of new criteria to guide the allocation of abandoned or underused public spaces and to select cultural projects that could have a social impact on distressed urban areas. Those initiatives were aimed at defining new rules and objectives relative to the temporary or permanent reutilization of empty or abandoned public spaces. The ideas that arose during those events were systematized in the *Delibera (decree) 1978* in 2012. This decree marked a radical shift in the allocation of the spaces and a new attention to the implementation of projects aimed at promoting the re-use of public and private areas that have been left abandoned, underused. The new criteria were focused on the quality of the projects that should be implemented inside the spaces rather than on the prestige or status of the organization to which the space was assigned. Some spaces began to be temporarily assigned free of charge to organizations that had presented a high-quality project of social and public interests together with a detailed planning of the activities to be realized as part of those projects. The temporary re-use (free of charge) of the space could have been renewed after presentation of a new activity plan. In this regard, the decree opened the possibilities for different types of entities (organizations, informal groups, single citizens) to participate and to receive a space. At the same time, it rewarded the most interesting and creative projects (in terms of objectives, activities and impact on the local residents' quality of life). One of the innovative traits of the decree was also the possibility for creative start-ups or informal groups of citizens who had not started their own business or entrepreneurial activity yet to receive a space after having presented a project with a high social potential.

The previously defined events and conditions (summarized in stage 1 and 2) triggered the emergence of new ideas and projects to foster social cohesion through cultural activities in degraded areas of the city. From 2012 new projects on social cohesion in contexts of culture-led urban regeneration started to be tested. The most relevant projects in terms of size and impact on the respective local communities are presented next:

- **Mare Culturale Urbano.** In 2014, Mare Culturale Urbano, an innovative start up with a social vocation, received spaces by the Municipality

of Milan for the development of pioneering projects aimed at the requalification of an urban area near an abandoned bus station (Area 7, Milan). Mare became soon a point of reference to bring the theme of social innovation from theory to practice through complementary competences and the capacity of experimentation on abandoned urban spaces. It operated in a district that included several heterogeneous but close local communities: San Siro, Quarto Cagnino, Cenni di Cambiamento (a co-housing initiative). These communities were characterized by the presence of low-income residents, immigrants (a huge presence of Arabic population) and other economically and socially fragile targets. Mare was attempting to break down the barriers between different targets and to foster community building processes through cultural initiatives that enhance the sense of belonging of local residents to their communities. Those cultural productions have encompassed theater, dance, concerts, cinema and often implied the active involvement and participation of the local communities (citizens, groups of associations) and a common reflection upon the identity of the places where these communities were located.

- **Dynamoscopio.** Still now Dynamoscopio is an interdisciplinary association involved in research and cultural production. It operates within the Giambellino-Lorenteggio district in the city of Milan, a district characterized by the presence of different ethnicities and foreign communities and strong cultural barriers between them. The association wants to work with all ethnicities to understand the expression of their needs and build bridges between them. At the same time, the organization tries to rebuild a system of interchange between the center and the periphery of the city of Milan which is one of the most critical issues of the Milanese reality. In 2014 Dynamoscopio launched a project to regenerate the Giambellino-Lorenteggio Market. The project's objective aimed at creating a space for cultural production hosted by the market of Lorenteggio-Giambellino. A series of cultural events and workshops were planned to take place inside the market together with its conventional commercial activities. It was a pioneeristic experience of cultural and communitarian welfare, based on accessibility, coproduction of culture, and distribution of economic resources to be invested in social and economic activities.
- **Santeria Social Club** is a private for-profit organization that received a space (an ex-car dealer) from the Municipality of Milan and transformed it into a cultural factory where a variety of shows, workshops, educational and other artistic initiatives are offered to a very broad audience ranging from 25 to 55 years old, coming from all areas of the city of Milan. Santeria's cultural offering mainly revolves around the production and distribution of high-quality events that are conceived as new and can help in attracting and educating people to artistic

innovation while at the same time offering possibilities for aggregation and socialization.

Although high-quality projects have started to be prototyped and tested since 2014, economic difficulties have often posed constraints on their further expansion and development. In this respect, the most important problem has been connected with the high expenses that organizations had to bear to restructure the spaces where they operate. This in turn has obstructed their ability to realize the full cultural and social potential of their projects on a long term basis.

A further concern is related to the fact that young entrepreneurs who have taken the risk of initiating their own cultural and social activities to reactivate urban spaces often needed to receive a support by the city municipality beyond the allocation of the space free of charge. This support has also encompassed technical, administrative and promotional aspects that are essential to enhance the projects' success. Moreover, the organizations responsible for the development of the projects are often reported to have encountered troubled experiences with the bureaucracy that have obstructed their innovation efforts.

Over the last years, the municipality of Milan has started to address these issues. First, it used the European funds of the National Operational Programme on Metropolitan Cities (PON)—whose function is to make metropolitan cities more socially inclusive and connected to each other—to support some of the organizations to whom it assigned spaces in the process of restructuring the buildings.

Second, the municipality started a new strategic path built around its role as facilitator in providing organizations active within the stream with reinforced support in terms of visibility, legitimacy, technical resources and competences. This enhanced visibility and legitimacy may enable these organizations to attract the support of other actors and to attract further resources essential to the success of their activities.

Grant-making organizations (e.g., the banking foundation *Fondazione Cariplo*, *Unipolis Foundation*, the association *Che Fare*) are also playing an important role in supporting the success of culture-led urban regeneration initiatives aimed at social cohesion. Over years, and in particular from 2015, grant-making organizations have strengthened their support to projects that they deem valuable by helping young cultural entrepreneurs in the process of restructuring the spaces and, more broadly, in the implementation of their activities. Both *Dynamoscopio* and *Mare's* activities, for example, are supported by *Cariplo Foundation*, the major banking foundation in Italy. In addition, *Dynamoscopio* also received the support of “*Culturability*”, the initiative through which *Unipolis Foundation* selects and finances projects aimed at promoting social inclusion, solidarity and new professions through the passion and concrete vision of young entrepreneurs.

Actors and Interplay

The following groups of stakeholders played the most important roles in the previously described evolution of the social innovation:

- **Public administration** is the main public actor that supported the development of the stream in Milan is the local government coalition that governed the city from 2011 to 2016. The municipality played a complex, multidimensional role in the evolution of the social innovation stream as it pursued different types of actions that lie in the areas of policy-making, facilitation and support to innovative organizations and projects. First, the municipality created the conditions for non-profit and for-profit private organizations and informal groups of citizens to develop culture-led urban regeneration projects aimed at social cohesion. In this respect, it played the role of facilitator of civic engagement by enabling the engagement and active participation of citizens in the definition of policies concerning the regeneration of distressed areas of the city. Second, the municipality actively supported the development of bottom-up initiatives undertaken by informal groups, new organizations and innovative start-ups with a social vocation by assigning spaces in need of regeneration free of charge and by monitoring the development of the projects to be implemented inside those spaces. Finally and more recently, the municipality has increased the provision of financial, technical, and promotional support for the previously described initiatives acting as a broker to foster information exchange, cooperation and knowledge sharing among the different actors (organizations and groups of citizens) active in the system. In doing so, it gives its contribution to overcome difficult operating conditions (technical, bureaucratic, legal) and the scarcity of financial resources that sometimes reduces the potential impact of social innovation initiatives within the stream.
- **Private, grant-making organizations** such as banking foundations, corporate foundations (e.g., Cariplo and Unipolis Foundations) engaged with grant-making activities to the arts and cultural field, and non-profit organizations with the mission of providing support to the development of culture-led urban regeneration initiatives aimed at social cohesion (e.g., Che Fare). These organizations played an important role by launching calls for innovative projects with a strong social impact that are financially and technically supported by them. Over years, those organizations have strengthened their commitment to sustain the stream which is testified by their reinforced financial and technical support (in terms of mentoring and training) to the organizations whose projects lie within the stream. The support offered by these organizations is not occasional. Evidence of their long term engagement can be found in the long term oriented nature of the initiatives launched by these organizations. For example, starting from 2013 the Unipolis Foundation

has begun to select high-quality projects that attained the objective of urban and social renewal through socially and culturally meaningful projects developed by entrepreneurs aged under 35. The initiative, called “Culturability”, enabled the six most interesting projects (judged and evaluated by experts) to be supported by a contribution of almost 40,000 euros along with 20,000 euros to fund planned activities. The projects, selected from among almost 1,000 from across Italy, should have demonstrated their ability to foster creativity and know-how, helping citizens enjoy their territory and exploiting the many buildings that are often abandoned and run down. Over the last years, the foundation has increased its total financial contribution to these social innovation initiatives which have moved from 300,000 to almost 400,000 euros per each edition.

- **Citizens, informal groups and organizations** manifested an increased willingness to participate with concrete ideas and projects to the process of social and urban development of the city of Milan. This results in their active participation and contribution in the design of new criteria for the allocation of abandoned public spaces in the city and fosters their willingness to design and develop innovative cultural projects aimed at social cohesion in degraded areas of the city. In this respect, new organizations and projects have emerged with the experimental purpose to test and implement new ideas about how to produce cultural initiatives in places in need of urban regeneration to achieve social cohesion objectives in terms of belonging, inclusion, participation and diversity.

SI Stream in Lugo, Spain

Milestones

The case of Spain revolves specifically around place rejuvenation initiatives of old and peripheral cities driven by social museology focusing on disadvantaged publics to achieve social cohesion. This activity combines place rejuvenation issues (e.g., the new uses of public spaces or the creation of new local participatory networks) and social museology (which focus on important issues such as sustainable development of museums, social participation, awareness of social problems, urban and cultural regeneration). Within this scenario, the case under study is specifically related to the emergence and further development of a cross-sector partnership involving a provincial network of public museums and a constellation of third sector organizations. This paragraph sheds light on the most important milestones that shaped the evolution of the social innovation stream in Spain which can be summarized as follows.

The provincial museum network was created in 2006 in the province of Lugo. The central node of the network is a public sector organization, the

Museo Provincial de Lugo, which has been recently considered as one of the most socially valued museums in the country (beyond renowned national museums). The subsequent participation of third sector organizations and other civil society actors in all the public museum's network activities, from personnel management—hiring blind people as regular guides of the museum—to program design was aimed at involving different disadvantaged groups in the daily life of the museum so that art and culture become part of their lives.

Before the collaboration between the public sector organization (The Museo Provincial de Lugo) and the third sector organizations had begun, there barely existed cultural initiatives oriented to the real inclusion of vulnerable groups (i.e., in situation of or at risk of social exclusion). These segments of population have very specific needs, not only into the museum but also in relation to the access and use of other urban areas. Moreover, the emergence of this innovation is transformative with regard to previous initiatives of urban regeneration. The reason is that people with disabilities (physical, mental disability, mental disease, people suffering blindness and/or deafness, autism, etc.) have started to be involved in the co-creation and coproduction of artistic and cultural activities.

From an organizational viewpoint, a key milestone related to the social innovation stream was the creation of the Department for Accessibility and Different Capabilities of the provincial museum network (see Figure 4.2). Regarding this issue, in October 2007 this cultural institution asked for the creation of a new department that provided a specific attention to diversity.

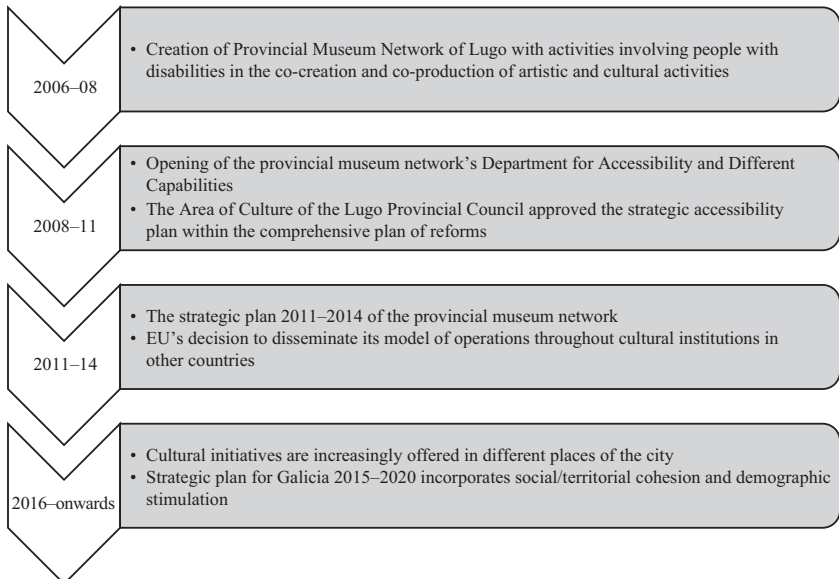


Figure 4.2 Important events in the development of the SI stream in Lugo, Spain

The Department for Accessibility and Different Capabilities was approved by the plenary of the Lugo Provincial Council on February 26, 2008. Also in the same year, the Area of Culture of the Lugo Provincial Council approved the comprehensive plan of reforms of the provincial museum in which the strategic accessibility plan was included. In this respect, people with disabilities have also started to become involved in the co-design of the accessibility of particular cultural heritage sites and buildings, together with another well-known cultural heritage area of the city of Lugo (i.e., Roman Walls of Lugo are currently accessible for people with disabilities thanks to the incorporation of an adapted lift).

The EU decided to disseminate its model of operations throughout cultural institutions in other countries such as Austria, Belgium, Italy and Sweden. Specifically, one of the purposes of the Directorate-General for Migration and Home Affairs of the European Commission is to disseminate the best practices of the provincial museum network since “it is at an advanced level in terms of managing diversity”.

Further development of the museum network activities and strategic plan for Galicia 2015–2020. Besides the museum facilities, cultural initiatives have been increasingly offered in different places of the city such as open, central places with high circulation of people in Lugo (i.e., performances in high street, squares or pedestrian areas) in order to boost social cohesion in terms of diversity, belonging, participation and inclusion. An example of the latter is the collective painting on the wall of the Santa Maria Chapel during the International Day of the Forests in 2016 (artists and people with disabilities participating in a collective colorist and short-lived painting, within the inclusive campaign *The Collective Forest*). The strategic plan for Galicia 2015–2020 can contribute to further advance the social innovation stream as it incorporates the two objectives of social/territorial cohesion and demographic stimulation. One strategic focus is digital society, culture and reinforcement and the relevance of Galicia and its environment. The Strategic Plan of Galicia 2015–2020 intends to foster a model of economic growth based on innovation and human capital, which favors a modern, socially and territorially cohesive Galicia that allows reducing unemployment as well as increasing the productivity and welfare of the population by collaborating in the resumption of population growth and making it a territory more attractive to work, invest and coexist.

Actors and Interplay

There are basically four main categories of stakeholders involved in the aforementioned cross-sector collaborations between public sector and third sector organizations:

- The **provincial museum** as institutional node (epicenter).
- The **provincial museum network** as institutional gatekeeper. Although it started to operate informally since 2000, the provincial museum

network was formally created in 2006. It is the assigned cultural institution in charge of the main provincial cultural equipment of Lugo, having also the authority to formulate local arts and cultural policies and procedures.

- **Other public administrations.** Particularly, the Area of Culture of the Provincial Council. It acts as an institutional support for museums as social transformers, providing funding to the network, support to third sector organizations, and feedback and reports for cultural initiatives, programs, and activities.
- **Third sector organizations** (social communities and associations). Some of these have been even created as a result of meetings with the provincial museum network.

SI Stream in Paris, France

Milestones

The emergence of the stream in the French area under study, the Greater Paris Region, has its roots in the '80s when the “Friches Culturelles”, cultural hubs in abandoned sites, appeared on the French cultural scene and started to be diffused. The Friches Culturelles valued the social and symbolic contributions of amateurs to the arts and created shared artistic projects between professionals and amateurs drawn from the local community. In doing so, they sought to create hybrid artworks, bridging different disciplines. The Friches were focused on the idea of imagining a more interactive and equal relationship between arts, populations and the territory. At the same time they wanted to be focused equally on artistic innovation and social inclusion. Yet, the Friches faced a constant tension between, on one hand, their desire to be a place for artistic experimentation and, on the other hand, their desire to take into account the identity and cultural concerns of the people living close to those projects. In general, for most Friches Culturelles, social cohesion came after artistic creation in a Friches hierarchy of goals. Furthermore, the engagement with the place was variable across projects. Last but not least, many of them grappled with economic difficulties which hampered their artistic and social contributions. In more recent times new public and non-profit cultural institutions with a strong orientation toward the achievement of social objectives have been founded in Paris. This was mostly due to the leadership of Mayor Bertrand Delanoë, a champion of the arts, who strongly supported the role of culture in social cohesion. Public and private actors are now working together in France to foster the development of the stream. But the overall picture is of a quiet, steady revolution, with the greater weight placed on the stream by Bertrand Delanoë as Mayor of Paris between 2001 and 2012 being an exception. The social innovation in France does not seem to have been particularly disruptive, at least over the last ten years. The Friches Culturelles were presumably

radical when they emerged. Today, the question is as to how the organizations active within the field can sustain their work, and to what extent they are involved in the local community. The most important milestones that shaped the evolution of the social innovation stream in France are summarized in Figure 4.3.

Under Mayor Delanoë's leadership (2001–2014), the creation of new cultural institutions to reach out to new audiences in deprived areas was strongly encouraged. In 2001, after many years of conservative rule, the socialist party took back Paris City Hall. Mayor Bertrand Delanoë opened two new cultural institutions (*établissement public culturel*) dedicated to community involvement and social cohesion, both in buildings that had fallen into disrepair. In 2007 it opened La Maison des Metallos which occupies a building that used to house the metalworkers' union before a community group bought it out with the aim of finding support to turn it into a cultural center. In 2008 it founded the Centre 104, in one of Paris' former state funeral homes. In addition to high-quality artistic programs, these organizations have dedicated outreach programs to involve people with no previous exposure to certain forms of arts and culture, and are situated in diverse, working-class districts of Paris. These organizations are largely financed by public subsidy. La Maison des Metallos, for example, receives 67% of its funding from the Paris City Hall and the Greater Paris Region. La Maison des Metallos is a particularly interesting case because it has a specific mandate to work with communities whose previous engagement in the arts has been limited, and because it is largely publicly funded. La Maison de Metallos gets two-thirds of its funding from public sources. Arguably, this makes it vulnerable to shifts in policy, but as a "Cultural Institution of the City of Paris" the city of Paris is effectively committed to fund it.

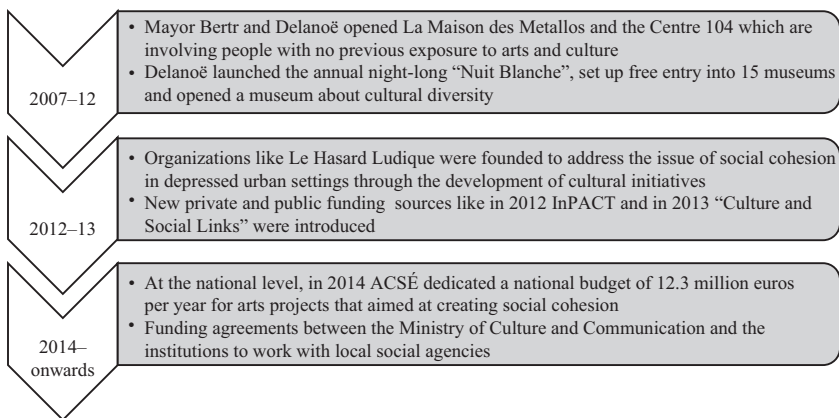


Figure 4.3 Important events in the development of the SI stream in Paris, France

Furthermore, Delanoë started to launch new cultural events, notably the annual night-long “Nuit Blanche” (which means the all-nighter), during which modern artworks and installations were exhibited in buildings not usually used for that purpose, including churches, markets, office buildings and public buildings. Parisians can now visit those installations all night long, on a date that usually falls in October. He also made 15 museums’ permanent collections free-entry and opened new museums on the themes of cultural diversity while putting in place new funding for cultural events at a local level.

At this stage of development of the social innovation, new organizations were founded to address the issue of social cohesion in depressed urban settings through the development of cultural initiatives. One of the projects that have been particularly relevant for the evolution of the stream is *Le Hasard Ludique*. *Le Hasard Ludique* is located in a former Saint-Ouen train station built in 1889 and renovated by three young Parisians. It offers artistic events with a collaborative and community building spirit. Beginning as a collaborative crowdfunding project, *Le Hasard Ludique* has seen 1,200 “builders” and volunteers helping with each stage of the construction and contributing with their know-how to the creation of a yearly festival. The result is a multi-functional building offering a wide range of commercial, artistic and social activities such as a restaurant, concerts and a practicing collective workshop. *Le Hasard Ludique* officially opened its doors to the public in 2017 after a five-year construction. It made extensive use of private funding compared with *La Maison de Metallos* and used digital methods to encourage participation in the construction of the project. Differently from *La Maison de Metallos*, *Le Hasard Ludique* is a *société coopérative*. Most of its funding sources comes from private actors even if it also receives a small contributions from the Paris City Hall. Both *La Maison de Metallos* and *Le Hasard Ludique* have a plausibly more stable and sustainable economic model than the *Friches Culturelles* and are more focused on achieving social cohesion outcomes.

In 2012 and 2013, new private and public funding sources were introduced to support the development of the social innovation stream and the economic sustainability of the organizations active within it. First, in 2012, the Ministry of Culture and Communication succeeded in bringing together a number of prominent corporate foundations to work with it on the arts and social cohesion. In doing so it launched *InPACT* endowment fund. This fund works to develop artistic creation with populations lacking access to local cultural events (regions, hospitals, prisons, etc.). *InPACT* is a collective that seeks to stimulate the emergence of a new form of philanthropy, working together to develop creative solutions, enabling dialogue, contributing its skills and knowledge to create an extensive network of solidarity and best practices, finding local financing sources, and boosting local and regional initiative. The companies and foundations involved include: *Neufville SA*, *Credit Agricole*, *Compagnie de Phalsbourg*, *Groupe Dassault*, *Groupe Mazars*, *Caisse*

des Dépôts et Consignations, Fondation La Poste and Fondation Crédit Coopératif. Second, since 2013, the DRAC Ile-de-France—the Greater Paris Region’s delegation of the Ministry of Culture and Communication—has put in place a funding stream called “Culture and Social Links” which spends about 750,000 euro each year on cultural projects looking to foster social cohesion. This funding is aimed at areas that have been identified by the Ministry of the City, Sport and Young People to be deprived and in need of additional public funding. At the national level, in 2014, ACSÉ the Agence Nationale pour la Cohésion Sociale et Égalité des Chances (The National Agency for Social Cohesion and Equal Life Chances) had a dedicated national budget of 12,3 million euros per year for arts projects that aimed at creating social cohesion. Since then, it has been abolished and replaced by the Comité Générale d’Égalité des Territoires (National Committee for Reducing Local Inequalities), which works with the Ministry of Culture on issues of access to the arts. Their 2014–2016 joint plan contains a commitment to use the funding agreements between the Ministry of Culture and Communication and the institution, including Museum and Galleries, to work with local social agencies as a way of reaching disadvantaged populations. Further, there is a commitment to using mediation between artists and the local community in areas undergoing urban regeneration.

Actors and Interplay

- **City/town government:** The Mayor of Paris has considerable potential to affect the cultural and artistic development of the city, but also considerable latitude over the extent of his implication. It seems clear that the arrival of Bertrand Delanoë at Paris City Hall in 2001 brought about a considerable change in the cultural ecosystem, mimicking the effect of socialists elected after years of conservative rule in Nantes and Rennes.
- **Local governments:** Regional government DRAC Ile-de-France. The DRAC Ile-de-France is the Greater Paris Region’s delegation of the Ministry of Culture and Communication. They are charged with implementing and tailoring to local circumstances the Ministry’s Policy.
- **Ministry of Culture and Communication:** Founded in 1959 by General de Gaulle, the Ministry of Culture and Communication has a mandate not only to promote and conserve the arts and culture, but also to make sure that they are seen and visited. From its beginning the Ministry had a calling to democratize the arts. Today, the Ministry of Culture affirms that interprets its mission by supporting a great variety of cultural offerings, their quality diversity and by undertaking actions to widen access to the arts. In cooperation with the Ministry for Cities, Young People and Sport, the Ministry of Culture and Communication encourages, under its “Culture and Urban Policy”, its regional delegations, the DRACs, to take in consideration artistic projects that include a social

cohesion aspect. These projects have in common a desire to mobilize in priority people who, by virtue of their position in society, find it difficult to access cultural goods and services, reinforced by the negative image of their style of life, and also struggle to find their place in a shared vision of society.

- **Private funding:** This has come to have an important role in the development of programs which facilitate access to culture. It seems that some of them have become involved in the social innovation stream to secure their legitimacy, as much as to meet their social objectives.
- **Civil society:** This has a considerable role to play. Where cultural institutions reach out to vulnerable populations, they do not go out searching each individual themselves—they work with citizen's groups, social agencies and schools.

SI Stream in Rotterdam, the Netherlands

Milestones

The development of the stream in the Netherlands was marked by the creation of bottom-up cultural initiatives to face societal challenges, fostering the societal participation of particular target groups. Indeed, a major political ambition of the past couple of years has been to transform Dutch society into a 'participation society'. This political discourse aims to foster bottom-up solutions to major societal challenges (health care, environmental sustainability, etc.). The arts and culture sector also plays a particularly important role in this respect due to its strong potential to foster the participation and inclusion of different disadvantaged targets while improving community building actions in areas in need of urban regeneration efforts.

In 2007 it was noted that previous urban regeneration efforts in the Netherlands had not much focused on the satisfaction of social issues and challenges in many of the targeted neighborhoods (see Figure 4.4). For this reason the urban rejuvenation policy was intensified and focused on 40 neighborhoods throughout the entire country that were supposed to be ranking the lowest in terms of livability. Among these neighborhoods, no fewer than seven were located in Rotterdam, the geographical area under study. One of the characteristics of many of the chosen neighborhoods was a large representation of immigrants. The intensified 40-neighborhood program lasted for about five years. The largest financial contribution was to be made by the housing associations—private organizations in charge of funding and providing buildings and spaces for art initiatives in neighborhoods—with the central government and the municipalities contributing as well.

The Fund's policy plan for 2013–2016 included three 'renewal' programs, which involved the organization of the amateur arts and the cultural supply for the elderly and the community arts. These developments imply a shift from policies to increase the 'reach' of the cultural field to policies targeting

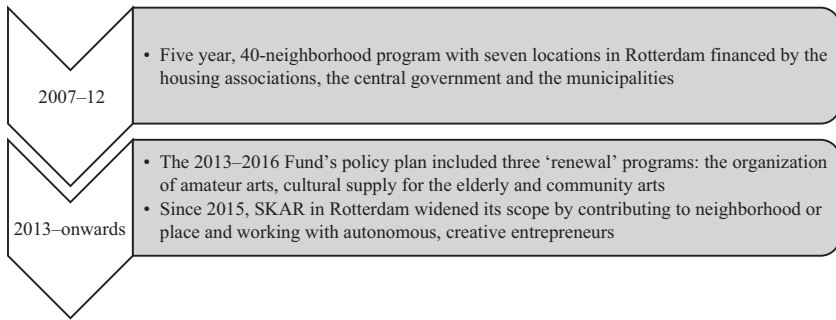


Figure 4.4 Important events in the development of the SI stream in Rotterdam, the Netherlands

'active' participation. At the same time, those policies position the cultural sector as a domain well-suited to foster the different dimensions of social cohesion including belonging, inclusion, diversity and participation. In particular culture and arts are seen as a means of fostering the general societal participation of particular target groups, and cultural policies in the Netherlands are more and more supposed to contribute to social cohesion and a sense of community.

Since 2015, SKAR, the Foundation for Art Accommodation in Rotterdam widened its scope by contributing to neighborhood or place development on the one hand and working with autonomous, creative entrepreneurs to enhance talents and opportunities of local residents on the other hand.

Actors and Interplay

- **SKAR:** Foundation for Art Accommodation in Rotterdam; the foundation used to provide studios for starting artists. It owns or manages real estate in Rotterdam and rents it out for cultural and creative use. New in its approach is that it regards what artists can do for the city rather than just the reverse. The real estate consists to a large degree of old school buildings. As this organization mediates in the use of vacant real estate, it can work towards more exclusive branding of town districts towards some creative kinds of activity. It also aims to connect the artistic performance with the local audience.
- **Dutch housing associations:** Their special position needs some explanation. They are private organizations with public tasks. These public tasks are to be performed with the assets that they built up during the many decades that they were state-led and financed. They can operate as funders for art initiatives in neighborhoods, as provider of buildings and space and as initiators in appointing artists for a contribution in the neighborhoods they manage. They own and manage substantial parts of the Dutch housing stock, especially in cities. In Rotterdam, as of

2006, over 50% of all housing stock was owned by the housing associations operating there. Since then, the number has decreased somewhat due to sales. In 2016, there were nine housing associations active in Rotterdam.

- **Municipal policy level:** Apart from the national attention for arts and culture, there is the municipal policy level for the larger cities, whereas for smaller cities the provinces act as policy agents on behalf of the municipalities. Larger cities like Rotterdam have their own four-year plans for local arts organizations. The collected municipal budgets are estimated at 1.7 billion euro yearly, which is 2.5 times the national budget. This is an estimate based on actual expenses, rather than a norm. From the lump sum that municipalities receive from national and local taxes, budgets for arts and culture are not earmarked. The municipal budgets also diminished starting 2010, which led to—among others—severe cuts in expenses in the arts, however, average expenditure on museums was exempt. This is because a fair number of larger museums had drastic and costly renovations. Despite the local budgets, local art organizations generally have to hunt for additional funds. In the Rotterdam cultural plans, subsidies are distributed among the museums, libraries, performing arts companies, film and festivals.
- **Funds:** There are a number of funds of different kinds that may be addressed to sponsor culture-led place rejuvenation initiatives. First there are the national arts funds: Fund Performing Arts, Mondiaan Fund (visual arts), Literature Fund, Architecture Fund and Fund for Cultural Participation (amateur art). Then there are national social funds which may want to grant initiatives that combine arts and culture with social goals like cohesion or enabling vulnerable groups, like the national Orange Fund (which was a present for the wedding of the current king). A variety of local private funds exists, which often have a restricted geographical range. In Rotterdam there are over 50 funds including Verre Bergen, Prins Bernhard cultural fund South Holland, Erasmusfund, Rabobank. A fair number of the 50 funds can be approached for initiatives that have to do with arts and culture or social cohesion, enabling or combinations of those.
- **Artists and residents:** In the Netherlands, artists and/or other residents are taking an active role in founding new cultural initiatives and organizations within the stream. Residents, either artists or not, can take the initiative to start a cultural facility in their neighborhood (see Box 4.1). It is then up to them to get organized and seek funding. The social capital needed to create such an initiative is unevenly spread over the city, so citizens' initiatives are less likely in the most deprived neighborhoods. Little is known so far about the sustainability of self-organizations. A condition is financial stability. Therefore initiatives are being challenged to create 'durable earning models',

based on varied sources of income and self-organizations are encouraged to keep their independence and ‘selfness’.

- **Volunteers:** The arts and culture sector is characterized by a high share of volunteers, which varies significantly over subsectors. Music festivals, for instance, rely on staff that consists of 84% volunteers, whereas ‘only’ 42% of museum employees are volunteers (OC & W, 2015). The number of volunteers in the cultural sector grew rather spectacularly between 2005 and 2011, with 75% (Van den Broek, 2014). This sector is exceptional compared to general trends in volunteering. For the volunteers the same can be said as for resident-initiators of cultural facilities. Volunteering is to some extent related to educational level and is thus less likely in deprived areas. As we will see in the cases, it is nevertheless possible.

Box 4.1 Examples of Citizen Initiatives in Rotterdam

One of the most recent self-organized cases within the stream is that of *Library-west*, a self-organization founded by residents of the neighborhood that opened in 2013 and in a few years gained a reputation as a lively, pleasant and interesting urban spot. Library-West is a public meeting place that revolves around language, literature, imagination, participation and the neighborhood. The Reading Room thereby acts as a place to find information or a good book, to work, to study or to meet friends, acquaintances and strangers. In addition, cultural activities, related to language, literature, imagination and participation are held. Each time a link is established with the neighborhood. In addition to a meeting and information function there is room for all kinds of cultural programs.

Another interesting case is the Rotterdam neighborhood theater (RNT). Its objective is to introduce theater among target groups that normally are not likely to visit the theater. RNT tries to accomplish this objective by approaching, usually through intermediary (welfare) organizations, disadvantaged groups throughout the city to let them experience culture in general and the theater in particular. This starts with talks and workshops. Those who are interested can participate as actors in a theater production about a topic that concerns them directly. Usually, this topic is related to a certain kind of problem that the target group experiences, for example discrimination, substance abuse, female circumcision, and other such personal problems that are often difficult to discuss, and the theater helps to make it a topic of discussion. By producing and experiencing this kind of community art, the target groups widen their horizons. Also, they improve their networks and relationships with other groups and individuals.

Participants are generally not familiar with this kind of art. Some will eventually start to visit regular cultural institutions like theaters on their own, for which they will get financial support in the form of a discount on the tickets.

Conclusions

Results of the examination of the development of the social innovation stream “social cohesion in contexts of culture-led place rejuvenation” in Italy, Spain, France and the Netherlands highlight two elements of concerns: the higher capacity of non-profit organizations to pursue social cohesion outcomes through cultural initiatives in contexts of place rejuvenation, and the fundamental role of public agencies in supporting or initiating the development of the stream. In Italy and in the Netherlands non-profit organizations gave the highest contribution to the stream, outperforming the commercial sector. Similarly, in Spain and in France the contribution of these organizations to the stream is relevant. Their capability of developing a huge and heterogeneous web of relationships with different kind of partners enables and accelerates the achievement of such outcome as inclusion and diversity. Their capacity to cultivate high-quality relationships with the local residents and informal groups living in the community enable them to acquire the right knowledge of the social and cultural characteristics of the territory where they operate. This in turn enables them to involve local residents in the coproduction and co-creation of projects with a strong social vocation. The local communities (citizens and associations) provide these organizations with relational competences and play the key role of connectors between these organizations and the local territory where they operate. In this regard, a network characterized by mutual trust, good interpersonal and inter-organizational relationships (at a formal and informal level) and cooperation in the development of activities with the different actors involved is fundamental in the success of the initiatives.

In most of the identified cases (Italy, Spain and France) public agencies play a relevant role in the facilitation and promotion of innovation activities undertaken by non-profit organizations. It seems that public agencies give an important contribution to the stream above all if we think at the policy method used to support cultural initiatives aimed at social cohesion in contexts of place rejuvenation. In exchange for this, third sector organizations contribute to the regeneration of spaces of the city that needed to be reopened, reactivated or restructured, while fostering community building in the local area.

Note

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