GUIDE AND SPANISH EXPERIENCE OF CREATIVE ALLIANCES

Guide created in the
framework of
Creative Invisibles project

"Cultural identity is understood as the set of cultural references by which a person, alone or in community, defines himself (...) and intends to be recognised in his dignity. (...) The term 'culture' refers to the values, beliefs, convictions, languages, knowledge and arts, traditions, institutions and ways of life through which a person or a group expresses its humanity and the meanings it gives to its existence and development "1.

Let us look at urban culture, which is defined through practices specific to the urban environment (such as language or a style of dress) and more particularly at what is known as hip-hop culture. The latter was born in the United States at the end of the 1970s and uses the urban space of cities as a stage or setting. Graffiti, dance, music, fashion and sport are all means of expression for young people from working-class neighbourhoods who gradually create their own identity. In France, this has mainly developed in the suburbs in opposition to a so-called bourgeois and "standardised" culture, in which young people from these areas do not recognise themselves and/or which they do not aspire to integrate.

Another art form is the visual arts, which are the arts that produce objects perceived essentially by the eye. They include the traditional plastic arts (drawing, painting, etc.), but also applied arts such as graphics and design, as well as new techniques such as photography, film, video and new media. Some forms of these disciplines may intersect with urban culture.

Like others in the cultural and creative sector, these two doors are often sources of social and professional integration, indirectly or directly. Indirect because they promote creativity, self-confidence, recognition and dignity, for example. Directly, because they enable the development of know-how, skills and professional structuring in these sectors, but also well beyond.

In what way can these sectors and the cultural and artistic sector in general be a vector for social and professional integration? How can this type of dynamic be animated and developed on a territory? The Créative Invisibles project attempts to answer these questions by crossing the views and practices of several European partners, but also by bringing together local actors in these sectors around Creative Alliances.

1 Extract from Article 2 "Cultural Rights, Freiburg Declaration" (2007)

CREATIVE INVISIBLES

SUPPORTING YOUTH IN URBAN CULTURE

Co-funded by the
Erasmus+ Programme
of the European Union

1) INTRODUCTION AND BACKGROUND OF THE PROJECT

A- PROJECT DESCRIPTION :

Creative Invisibles is a European cooperation project that offers tools for identifying and mobilizing NEET (not in education, employment or training) and 'invisible' young people through creativity.
The project is aimed at professionals in the creative sector who work with young people (target audience) and young people (beneficiaries) in French, English, German, Spanish, Italian and Danish. It aims to renew professional practices in the creative sector and to participate in the renewal of the creative sector's audience and communities.

The CHALLENGES OF CREATIVE INVISIBLES :
- Enabling the creative sector to deploy new strategies: identifying and cooperating with new audiences, communities and networks.
- To enable NEET and invisible young people to find non-institutional routes to develop their projects, initiatives and businesses.

The PROJECT RESULTS :
- A good practice guide on the identification of "invisibles" and good practices that favour their participation in cultural and creative actions (at European level).
- A methodological guide on the conduct of partnerships or creative alliances between young people, integration/training institutions, local authorities, and examples of territorial actions and/or events integrating young people in territorial projects.
- Educational resources and activity proposals based on "street culture" in the form of interactive multimedia content (training of creative actors).
- An application that will bring together all these resources for creative actors and young people.
- Events that will highlight these actions, in conjunction with local partners in each country (artistic, cultural and creative, socio-cultural, training...)

The PARTNERS :
- Le Rocher de Palmer (MDN)- FR and Imal (Kontrapunkt)- DE: have been working for decades to identify invisible young people in the most complex urban spaces, fight against exclusion and fight against dropping out of school by developing collaborative projects between young people and creatives.

- LABA- FR and Materahub- IT: build inclusive projects for the enhancement of the territory (tourism, territorial planning, participative projects). They develop these projects that include young inhabitants, in collaboration with local and regional authorities.

- Backslash-ES and Momentum Consulting-IR support young people's projects by offering tools to support initiative and entrepreneurship. These tools are an alternative to traditional vocational training tools.
- EUEI-DK, specialist in online training

B- LOCAL CONTEXT OF STREET CULTURE AND YOUTH :

Please explain your local context of Street Culture and youth : What are the challenges and issues around those two topics ? How are they related, why is it interesting ?

WHAT ARE THE MAIN LOCAL ACTORS IN THOSE SECTORS ?
main actions and projects

In Valencia art is highly valued and is expressed in many different ways. There are different institutions that are committed to maintaining art and promoting it among young people, among these is the CCCC (Centro del Carmen de Cultura Contemporánea). This centre is a multivalent space where there are not only exhibitions of all kinds of art, including urban art, but also activities with young people to promote their artistic vein.

Leaving aside the public institutions, there are many artistic associations that work with art through citizen participation. For example, we could talk about Zedre Art & Bikes, which is in charge of regenerating abandoned or neglected public spaces through urban art involving different street artists.

There are also associations such as Fractals Educacion Artistica that work through art on issues such as street harassment or other issues related to inclusion and feminism.

Local context of Street Culture and youth :

WHAT ARE THE LOCAL CHALLENGES AND ISSUES AROUND STREET CULTURE AND YOUTH ?
HOW ARE THEY RELATED, AND WHY DO YOU THINK THAT IT'S INTERESTING ?

Valencia is a very plural and artistic city in many ways, but even so, the organisations agree that sometimes it is difficult to find spaces where they can show their art or hold events and workshops. There are many public spaces that would be suitable for these actions but it is difficult to access them due to the high demand for space and bureaucracy.

Above all, there is reluctance when it comes to finding space if you are young and you are not associated, you work on your own. They tend to grant more spaces to organisations than to individuals.

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2) WHAT IS A REGIONAL ALLIANCE?

DEFINITION – INTEREST/WHY IT IS IMPORTANT

A Regional Alliance is a collaboration of individuals and organisations who share a common interest in a project, topic or theme and commit to working together for the benefit of all involved. The power of an effective alliance is that it can harness the expertise and energy of all those participating, achieving results that no single partner could achieve alone.

The objective of each Regional Alliance will be to recruit, motivate and involve relevant stakeholders to endorse and commit to an action plan, to encourage greater access to entrepreneurship education with greater emphasis on economic development and community cohesion.

To achieve the above goals, Alliances will need to establish sustainable, cross-sector collaborative relationships between VET providers, HEIs, the support and cooperation from stakeholders operating in every country and city participating in the project. They will benefit by drawing from the experiences and knowledge of stakeholders from different sectors and identify needs, opportunities, and existing resources available for each region. (e.g. social enterprise, community cooperatives, shared working spaces, enterprise hubs.)

→ Together, they can promote innovative approaches and ambitious actions that have impact and effectiveness through combined and more efficient use of resources. Through the Alliance, stakeholders share the view that working together is more effective than working in isolation. While the concept of an Alliance is not new, collaborations and partnerships are vital to advancing the Street Culture economy. Partnerships can be formal or informal, with written legal agreements or based on mutual agreement.

3) STRATEGY – DEVELOPMENT OF AN ALLIANCE

DEVELOPMENT OF AN ALLIANCE

Development of the Alliance is an ongoing process leading to the achievement of agreed goals. It starts with the formation of the group, clarifying its purpose and proposing the activities.
The process is flexible and repetitive and will involve multiple stakeholders contributing to the Alliance.
Before describing the steps to take in developing an Alliance, it's important to answer a number of questions about the alliance and the involved stakeholders.

A. DEFINE YOUR PURPOSE & GEOGRAPHIC AREA

- Identify the stakeholders (Associations, Public administrations, enterprises, collectives)
- Communicate with them
- Set meetings
- Identify if all potential stakeholders are represented (allow the
- Alliance to be "fluid")
- Establishing a partnership: how do the stakeholders feel?
- Building a common vision
- Engage stakeholders in defining the Area
- Be clear about the benefits to stakeholders from involvement in
- the partnership
- Secure commitment to the work of the partnership
- Develop an action plan and timeline for each step

B. IDENTIFY THE CURRENT INITIATIVES AND PROGRAMMES & STRATEGIES

You should engage partners in mapping current provisions across the region defined for the work of the Alliance. In the mapping exercise, partners are encouraged to contribute from their knowledge and, using secondary sources, identify current support programmes concerning entrepreneurship and social innovation. The consultations in each region should be held with a range of stakeholders, including policymakers from Government agencies, local councils, local business development/enterprise organizations.

C. ACTION PLANNING AND IMPLEMENTATION – SHOWING THE DIFFERENT MEETINGS RESULTS

c. Action Planning and Implementation - showing the different meetings results

The Creative Alliance action plan can be used as an educational resource, it can be used as a blueprint when establishing and maintaining a Regional Alliance, which is the core vehicle for developing local actions. This resource can be used:

- as a training resource, providing a practical learning guide on how to develop a Regional Alliance
- as a reference guide to review and consult the development and maintaining stakeholder partnerships and collaborations.

First of all, the partnership should design a strategy to involve all the stakeholders, to take part in the alliance emphasizing the importance of intra-institutional cooperation, solidarity and mutualism among all to achieve the objectives. Very important is to consider the benefits of the work to be done and communicate them to all stakeholders, locally.

Furthermore, in order to achieve the result, the lead partner or partner who intends to promote the alliance should establish a schedule of meetings.

In fact, we can say, It's very important to establish and plan the objectives for the first one, but it's very important to not fix at the beginning the topic of each meeting, because the idea is to keep the discussion open and ongoing.

D. SUSTAINING THE ALLIANCE WITH FUTURE PLANS

The sustainability of the Alliance will be supported by the Partners Action Plans. Their cooperation may be formalised in legal frameworks or informal working groups.
Action Plans will be developed by the Alliances in each of the participating countries in the SCR programme and will be available to download from the SCR website.

The Action Plan should focus on achieving the Vision and Mission of the Alliance and the aims of the SCR project. It should include short-term as well as medium and long-term goals. Through the delivery of agreed actions, the Alliance can remain energized while celebrating the achievement of the short-term aims. The Alliance evaluates the impact of these actions and disseminates the work of the Partners.

WHO ARE THE MEMBERS OF THE ALLIANCE ?

Name + description of organisations or individuals involved

- Zedre Arts & Bikes: Zedre is an association to regenerate public spaces through street art and cycling in Valencia.
- Fractals Educacion Artistica: Valencian cultural association founded in 2017 to develop a project of social transformation through artistic education with the values of feminism, interculturalism and community development.
- CCCC: The Centre del Carme Cultura Contemporània, a former convent refurbished for cultural use, is the headquarters of the Consortium of Museums of the Valencian Community.
- Valencia Activa: is an instrument of València City Council with the participation of the most representative economic and social agents and its mission is to promote and coordinate employment policies and local economic development in the city.
- Alba Bla: Plastic artist
- La trini espai d'art: is a unique and eclectic exhibition space founded in September 2020 in Valencia, located within the architectural complex of the Royal Monastery of the Holy Trinity.

MAIN THEMATIC DISCUSSED DURING THE FIRST MEETING OF THE ALLIANCE : postulate/state of play, problems highlighted by the Alliance, first lines of work identified, etc.

During the first meeting we presented the Creative Invisibles project, its objectives and the resources we have generated.

Afterwards, the entities and people attending the meeting presented themselves and their work in the world of urban art.

We left a space for the participants to ask questions about the different projects and works that they themselves had presented.

We defined the objectives to be worked on in the next two sessions and set the dates.

MAIN THEMATIC DISCUSSED DURING THE SECOND MEETING OF THE ALLIANCE : What progress has been made following the first meeting of the Alliance? If solutions are beginning to emerge, what are they?

We started the second session with a work cafe, the participants got into small groups and answered the following questions:

- What do you consider to be your best artistic project or the project you are most proud of?
- What problems did you encounter when creating or implementing the project?
- What were these problems related to (lack of material resources, lack of financial resources, lack of institutional support...)?

We then read these answers in a large group and analysed especially the answers to question 3. This made us realise that in quite a few projects the problems faced were similar.

At the end of the session we analysed together the causes of these problems and tried to find solutions or alternatives for future projects.

MAIN THEMATIC DISCUSSED DURING THE THIRD MEETING OF THE ALLIANCE : description of the evolution of the reflection according to the themes worked on during the first meetings

To begin the third session, we revisit and recall the problems and solutions we worked on in session two.

Afterwards we asked them to analyse the participation of young people in their projects, either as executors or recipients.

We specified that there are a lot of young people with enthusiasm and desire to generate artistic projects but that many times they don't find the space where to do it, so we all try to find solutions to attract young people to the artistic entities and associations. With this we try to involve more young people in the projects they create and execute.

To end the session we brainstormed on how the administration works with artistic entities, the support or not it offers them and the resources it has at its disposal that the entities could take advantage of.

We generated a document of recommendations for the administration.

4) RESOURCES TO HELP SET UP AND RUN AN ALLIANCE

TOOLS TO SUPPORT THE DEVELOPMENT OF REGIONAL ALLIANCE : E.G TOOLS FOR ANIMATION (WORDCAFÉ) / FOR COMMUNICATION (FB POST), INVITATIONS, ETC...

A-INTERNAL COMMUNICATION TOOLS

→ Dropbox: helps togather everyone's work in one place. It allows users to access and share files, coordinate projects and communicate with each other while they work. The platform is available on computers, mobile phones and tablets, enabling large-scale file retrieval and sharing.

→ Monday.com: is a visual collaboration tool that helps transform the way groups work together. It's a simple,yet intuitive tool for managing work, meeting deadlines and building a culture oft ransparency. The platform is so customisable that it can be used for every use case.

→ Trello.com: Trello allows users to organize their collaborative work and track project progress with a simple task board, labels and Kanban-style deadline indications.

→ Slack.com-is a more user-friendly, instant and informal alternative to email communication. It provides a shared vision of progress and goals. Unlike email, Slack lets you choose the most important conversations and those that can wait.

→ WhatsApp : An important advantage of WhatsApp is its widespread use via mobile phones. Most people are familiar with the platform, which means little training time is required. It is also accessible via a computer and can therefore be useful for sending and saving files. The group chat feature can also be used for knowledge sharing, which can increase productivity.

B- EXTERNAL COMMUNICATION TOOLS

Promotion and Marketing In order to create awareness and generate interest in the Alliance reflexions and productions : you may want to consider how best to disseminate and communicate around the project.

In doing so try answering the following questions:

- **Who do we want to communicate with? (Who's the audience?)**
- **What do we want to tell them? (What's the message?)**
- **Why do we want to communicate? (What's the purpose?)**
- **How do we want to communicate it, have we a number of different audiences to reach ? (What communication channels will we use?)**

Once we have the answer to these questions we will be able to put in place a promotional/marketing plan.

→ The most effective external communication tools for communities are the following: Facebook/Twitter / Instagram / TikTok/ Websites/Youtube

You can also collect videos and testimonials; participate in or organise networking events. You will then need press releases, flyers and brochures !

C- ANIMATION TOOLS USEFULL FOR ALIANCES :

WORLD CAFE

is an easy-to-use method for creating a living network of collaborative dialogue on important issues, a method that uses an informal café environment to allow participants to explore an issue by discussing it in small table groups. . Cafés in different contexts have been called in many ways to achieve specific goals, e.g. Creative Cafés, Strategic Cafés, Leadership Cafés and Community Cafés. World Café conversations are based on the principles and format developed by the World Café, a global movement that supports important conversations in businesses, governments and communities around the world.

Discussions take place in several 20-30 minute shifts; the café environment is designed to allow for more relaxed and open conversations.

"The World Café is built on the assumption that ...
People already have within them the wisdom and creativity to confront even the most difficult challenges; that the answers we need are available to us; and that we are Wiser Together than we are alone."

The following 7 World Café design principles in the process:
1) Set the Context
2) Create Hospitable Space
3) Explore Questions that Matter
4) Encourage Everyone's Contribution
5) Connect Diverse Perspectives
6) Listen together for Patterns and Insights
7) Share Collective Discoveries

The moderator:
- Remind participants at your table to note key connections, discoveries and deeper questions as they surface.
- Stay at your table when others leave and welcome newcomers from other tables.
- Summarize in a few words the key ideas from the previous conversation to allow other participants to make connections and develop their ideas from their respective tables.
- Small round tables, colored tablecloths
- Sufficient chairs for all participants and facilitators
- Flipchart paper or paper placemats to cover the Café tables Markers. For readability, use dark colors such as green, black, blue and purple.
- Add one or two light colors (red, light green, light blue or orange) to emphasize certain elements
- A table for refreshments (water, fruit...)
- Paper on the wall or a flipchart to make visible the ideas that have been developed collectively
- An additional space to display the collective work and/or the work of the tables
- A computer (to deal with the hybrid session)
- A projector and a screen (on-line session through MIRO)

THE WASHING LINE :
The method is simple and consists in writing your feelings about the workshop or seminar either using words, or a drawing. Each participant hangs his paper on a wire using pegs. This way, you can go and see the feedbacks of others. The fact that this method uses a "washing line" gives it a lighter "quirky" aspect, which makes the process less boring. It is less formal than the paper board or even the "post it".
When you can, try to hang it outside.

BONO'S HAT

>Objectives :
Bono's 6 Hats method is an excellent process for :
- Stimulate creativity in groups (more powerful than a classic brainstorming session) to solve a problem or envisage a common project.
- Separate the different thoughts and emotions (sequencing) to gain efficiency.
- Enable everyone to broaden their perspective by adopting the different hats and their roles.
- Use lateral thinking to avoid moving from one topic to another.

> Logistics :
A quiet and pleasant place to form a circle.
> Material:
6 hats of the indicated colours or 6 cards showing the different hats.
1 talking stick (tennis ball, felt, object that symbolises the amount of time the individual is allowed to speak).
> Number of participants :
1 facilitator.
6 to 9 participants.
If there are more of you, some participants can take on the role of timekeeper, or be observers, one per hat for example, or scribe.
> Overall duration :
6 people - 1 H
9 people - 1 H 30

**> Rules to be set by the facilitator at the start of the workshop :**
· Benevolence.
· Respect for others.
- Availability is imperative (no phone calls, emails or other disturbances).
- Respect for time for reflection (1').
- Each participant keeps the floor within the allotted time without risk of being interrupted or contradicted afterwards.
· Respect for the colour of the hat.
· Stay focused on the goal.

Procedure :

De Bono proposes to divide the search for solutions into 6 distinct phases, each represented by a coloured hat that symbolises a given way of thinking.

The facilitator explains the intention of the workshop, invites the participants to put on their hats, and guides the reflection with questions. Under each hat, each person has 1 minute to speak, and speaks at least once, at most twice, hence the importance of using the talking stick.

Speaking time is passed from one participant to another symbolically by the speaking stick. The order of speaking is not compulsory, but the following organisation is recommended:
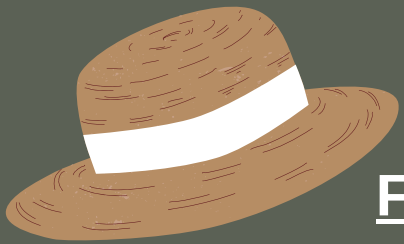
FACTS, neutrality

The facilitator invites the participants to state facts, objective information, figures, which characterise the situation.

Example of a question to ask:

· What are the facts and figures?

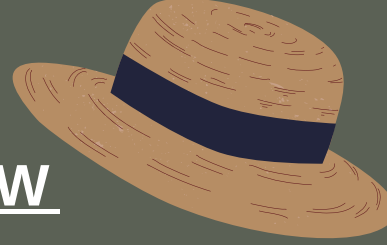· What information do we have? What information do we lack?

EMOTIONS, intuitions

The facilitator invites each participant to report their emotions, feelings, intuitions and hunches, without justifying themselves to the others.

Example of a question to ask:

· What do you feel here and now?

· What is your intuition for the future?

JUDGMENT, RISK and NEGATIVE REVIEW

The facilitator invites the participants to think about the risks, dangers, disadvantages and difficulties. Example of a question to ask:

- What are the gaps, the weaknesses?
- What are the risks, negative effects, disadvantages?
- What should we be careful about? What are the brakes, the dangers?
- In the worst case, what could happen? Why do you think it won't work?

OPTIMISM, positive criticism
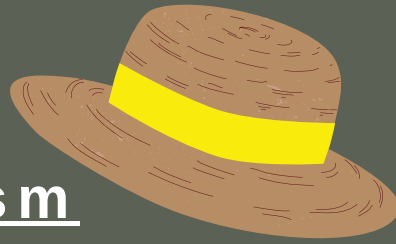
The facilitator invites the participants to take a positive view. Example of a question to ask:

- What are the benefits, the value, the advantages of this idea?
- What are our strengths? What is working well?
- What are the opportunities? What benefits can it bring us?
- Ideally, what positive effects can be expected in the long term?
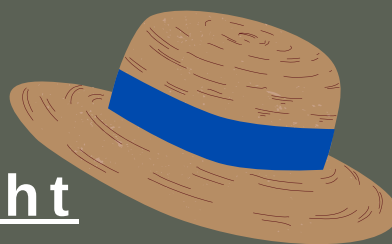- What could this enable us to do, to achieve?

CREATIVITY
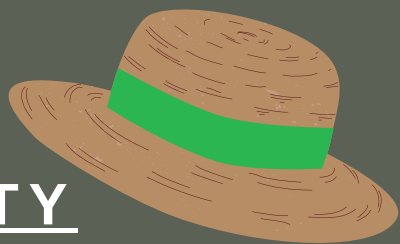
The facilitator invites the search for creative, out-of-the-box, even provocative solutions. Example of a question to ask:

· How can we do otherwise?

· What new ideas, what alternatives?

· What would be the possible solutions, including the most far-fetched?

PROCESS, organisation of thought

The facilitator channels the ideas and exchanges them, and gives the final summary. Example of a question to ask:

· Where have we arrived?

· What are the main points that have been made?

· What do we learn from this sequence? What conclusions can we draw from it?

· Which solution should be chosen? What are the priorities?

· How to organise its implementation? What action plan for the future? Do we all agree with this conclusion?

We hope that this guide has helped you to create a Creative Alliance, or at least given you ideas for developing new relationships with actors close to you and working on the same issues.

To find the different resources of the Creative Invisibles project, **click here**!