Art and the Co-production of Art in the Outskirts of the World

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Overview of studies

• Artist collective in Östersund and territorial cohesion
• Co-production of art: konstgödning
• Inclusion art projects, 2017-18
Geography

County of Jämtland

Area: 49,300km$^2$

Population 126,691 (2010)

Östersund: population steady between 2000-2010 just below 60,000, now just over 60,000
Peripheral State of Mind
The new vision plan 2014-2020
New Vision plan

35 pages long
Growth: “Östersund’s future concerns me, you, and all the other people who live, study, and work here. Our development is also important to our visitors. It is important for Östersund to be a place where we protect each other and our environment. It’s about creating a desirable environment where we all feel valuable. An environment were we promote diversity, equality, health and creativity—values that make us flourish in, and be proud of, Östersund”.

Articulated component of the vision plan: culture as art.
Creativity:
- a human capacity that comes into play in a variety of contexts, notably the production of culture (KEA, 2009).
- The ability to synthesize in order to produce new forms (Florida, 2002).

Culture: the expression of creativity.
- Needs an audience
- A way for communities to show differentiation: competitive advantage
Territorial Cohesion

No one should be disadvantaged because of where they live in the union (CEC 2004).
"Territorial cohesion is both a policy goal and a political and planning process including the means to achieve efficient, equitable and sustainable development in all types of territories of the EU" (van Well, 2011, p. 11, original emphasis).
Territorial cohesion as territorial justice and its relationship to sustainable development
Three dimensions of territorial cohesion

Territorial quality
Quality of the living and working environment; access to services of general interest and to knowledge

Territorial efficiency
Resource efficiency with respect to energy, land and natural resources; economic competitiveness of the local territory

Territorial identity
Presence of social capital, capability to develop shared visions for the future; local know-how, competitive advantage of each territory. Local identity is viewed as the glue holding together societies.
Figure 1: The relationship between the tenets of sustainability and the dimensions of territorial cohesion. Based on Camagni (2007).
Aims at minimizing asymmetries in peripheral places. The question that emerges is how? Top down approaches (transfers) vs. bottom up approaches

In a Europe of regions, the level of competitive advantage is expressed through the realization of the development potentials of regions, through people’s entrepreneurship, their ways of thinking, the social relationships they form, and their norms and values, transforming regions into political spaces for collective action (Robert, 2007).
Creative industries in Östersund

Who? Artists and actors involved in cultural and heritage activities.


Informants were selected for the contribution their work has to community, not on the basis of the quality of the art they produced.
Discussion

• Community-building, grassroots arrangements.

• Artists’ cooperative doing outreach work: [...] we are able to have some autonomy in this because we do pay rent, it’s not totally subsidized [...] we also have a group that arranges the shows at this art hall [Ahlbergshallen] [...] we have different work groups, so we work for art in general… so it’s not just renting a studio and closing the door and working which, you know, ideally it would be wonderful. There is a lot of artistic outreach, basically some of us teach, give courses, whatever. (emphasis added)

• Importing cultural diversity

• Process Innovation

Artwork: Todd Lowery, www.toddlowery.com
Discussion

• The creation of third places, community arenas for citizen participation participation and discussion

• Promoting the local heritage and landscape
  • ”to teach the importance of sustainability in a fun way, without having courses (Bosse)
  • Fostering cooperation with other European organizations ”to present Jämtland as one of the many, very, very interesting European Regions” (Jamtli)
## Discussion

<table>
<thead>
<tr>
<th>Dimension of Territorial Cohesion</th>
<th>Criteria</th>
<th>Creative Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Territorial Efficiency</strong></td>
<td>Overall competitiveness, attractiveness</td>
<td>non-profit associations, gallery and Färgfabriken Norr, Härke, Drumlin, Jamtli</td>
</tr>
<tr>
<td><strong>Territorial Quality</strong></td>
<td>Reduction of environmental risks</td>
<td>Härke</td>
</tr>
<tr>
<td></td>
<td>Conservation of natural resources</td>
<td>Drumlin</td>
</tr>
<tr>
<td><strong>Territorial Identity</strong></td>
<td>Reduction of social exclusion</td>
<td>Jamtli, Färgefabriken Norr</td>
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<td></td>
<td>Complimentarity of knowledge and local know-how</td>
<td>Jamtli, Färgefabriken Norr</td>
</tr>
<tr>
<td></td>
<td>Conservation and creative management of cultural resources</td>
<td>Jamtli</td>
</tr>
</tbody>
</table>

Table 1: How cultural actors relate to the dimensions of territorial cohesion. Based on Camagni (2007)
Policy implications and the Value of Art in Östersund since the study

Small scale initiatives for a small, reluctant city.
Mer [*] Östersund Konstgödning Energi
The Art Project

• www.konstgodning.se
Aim of study and description of project

The aim of the study was to evaluate the project, which consisted of 9 constituent projects.

Central to the spirit of this project was the *in situ* co-production of art with residents.

Aim of project:

- for the residents to produce and experience positive energy about the place they inhabit
- To highlight the positive about living in Jämtland
- To have a dialogue about rurality beyond the life of the project
Data Collection and Method

- Observation
- Interviews with the artists
- Email correspondence
- Workshop

(On the difficulty of coming up with indicators that work).
The modernist mold (Klamer, 1996)
Evaluation

• Three-prong perspective:
  • The inhabitant (expected to perceive their participation as meaningful)
  • The artist (experience their contribution as valuable, interested in further work in the periphery)
  • The project manager (continued dialogue)

Photo credit: Bodil Halvarson
Hede (Bodil Halvarson)
Hallen (Ulla West)

• Since my father moved out he came back as a visitor, with a family from "out there". I have no roots from the place were I grew up in Trollhättan by the westcoast. My family were strangers in Trollhättan and when I before and now visit the north I am a stranger here. I live since forty years in the capital, in Stockholm and in Stockholm I am one of many coming from out-of-town. I am a stranger. In this work I knot together my own experiences from time to time, from place to place. Lived through time and experience is important in my work and in this project it is my method to enable me along with others on site, by crafting, talking and walking. By collecting stories from the past and from the present.
Kluk (Martin Johansson)

The women of Kluk.
## Overview of projects

<table>
<thead>
<tr>
<th>Constituent Projects</th>
<th>Overall Project Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Inhabitants' perspective (experience project as of value)</td>
</tr>
<tr>
<td>Route 321</td>
<td>Yes</td>
</tr>
<tr>
<td>Marntallsåsen</td>
<td>N/A</td>
</tr>
<tr>
<td>Sundsjö</td>
<td>Yes</td>
</tr>
<tr>
<td>Hede</td>
<td>Yes</td>
</tr>
<tr>
<td>Kluk</td>
<td>Yes</td>
</tr>
<tr>
<td>Skyttmon</td>
<td>Yes</td>
</tr>
<tr>
<td>Viken-Ankared</td>
<td>Unclear</td>
</tr>
<tr>
<td>Hallen</td>
<td>Yes</td>
</tr>
<tr>
<td>Lit</td>
<td>Unclear</td>
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</tbody>
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Open Campus Project

• A series of inclusion projects targeting new immigrants
• Sundsvall vs. Östersund
References


