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BATH



THE POTENTIAL OF ARTS-BASED CO- CREATION TO RESEARCH THE URBAN MARGINS WITH COMMUNITIES

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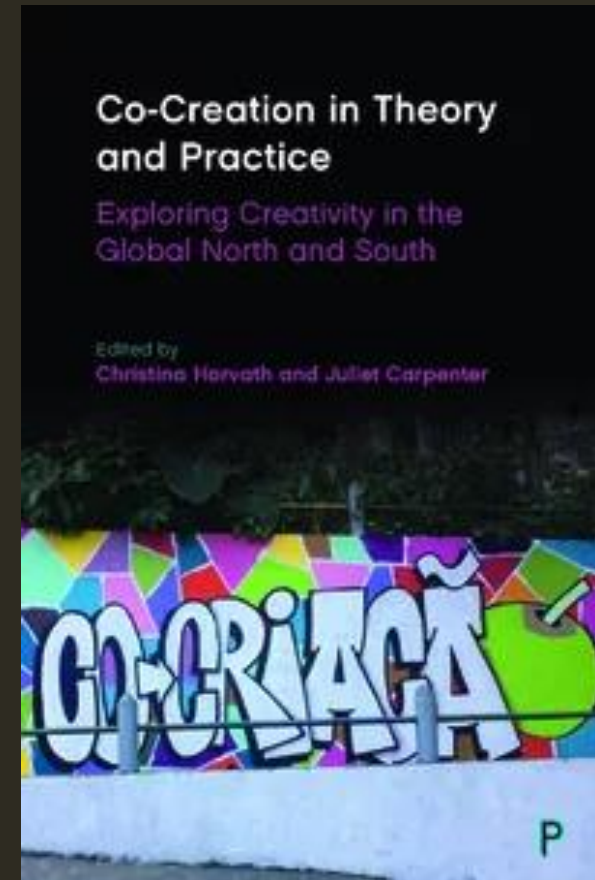
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DEFINING CO-CREATION

“The Cohesive City: Addressing Stigmatisation in Disadvantaged Urban Neighbourhoods”
RISE Horizon 2020 grant No 734770: 2017-2022

“a collective creative process that aims to feed into shared understandings of socially just neighbourhoods and cities which simultaneously results in tangible material outputs – for instance, artworks, artefacts or other objects – and knowledge generated by multiple partners. While the aesthetic quality of the co-created artefacts is important, the collaborative process leading to their elaboration is equally, if not more, vital.

https://www.youtube.com/watch?v=p_ZdpooKTMk



PARTNERS

Oxford Brookes University

University of Bath

Tesserae, Berlin

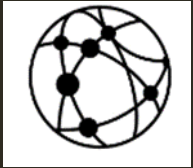
European Alternatives, Paris

City Mined, Brussels

UNAM, Mexico City

PUC, Rio de Janeiro

2. CO-CREATION DEONTOLOGY IN 10 PRINCIPLES



1. EQUAL

Co-Creation provides a safe environment for knowledge exchange, in which inequalities are recognised and mitigated



2. RESPECTFUL

All participants commit to respecting each other and the Co-Creation principles



3. ETHICAL

Ethical issues are handled with care, and whenever possible, local labour is remunerated.



4. SHARED

The outcomes are the shared property of all participants and cannot be exploited without their previous consent.



5. TRUST-BASED

Participants build trust-based relationships by spending time together, sharing meals and social space.



6. EMBEDDED

Participants taking part in Co-Creation workshops are embedded in the urban area where the intervention happens.



7. AWARE

Stakeholder consultations ensure that local needs, contextual specificities and existing knowledge are taken into account at the beginning of the process.



8. PLURIVOCAL

All participants have a voice setting the goal(s) of Co-Creation workshops and the design of the activities is based on a consensus about what will be co-created.



9. ACTIVE

All participants involved in Co-Creation workshops play active roles in preparing, running, documenting and analysing the creative process.



10. CREATIVE

Co-Creation workshops use art / creativity to produce outcomes, both tangible such as works of art or creative products, and intangible, such as networks and shared understanding.



1. It enables more equal and socially just collaborations
2. It recognises knowledge producers who are generally overlooked (women, minorities, children, Global South)
3. It recognises disciplines that are currently undervalued (arts and humanities)
4. Through its creative contribution, it gives a voice or ensures that policymakers listen to community concerns

**THE PROMISES OF CO-CREATION:
ANTI-HEGEMONIC & DECOLONIAL**

CHALLENGES

1. Are partners really equal?
2. Are neglected knowledge producers really recognized?
3. Are artists and creative outputs valued for their aesthetics?
4. Does co-creation really give voice to communities and promote dialogue and change? Whose voices might be overlooked in the process?

1. ARE PARTNERS REALLY EQUAL?

- Asymmetric Access to International Mobility between Global North and South
- Funding application written by researchers without involving the communities grant sought to engage with
- Multiple hierarchies within and between teams
- Language barriers and uneven cultural understanding

Example 1: 2018: Spatial mobility workshop in Santa Marta, Rio de Janeiro, Brazil

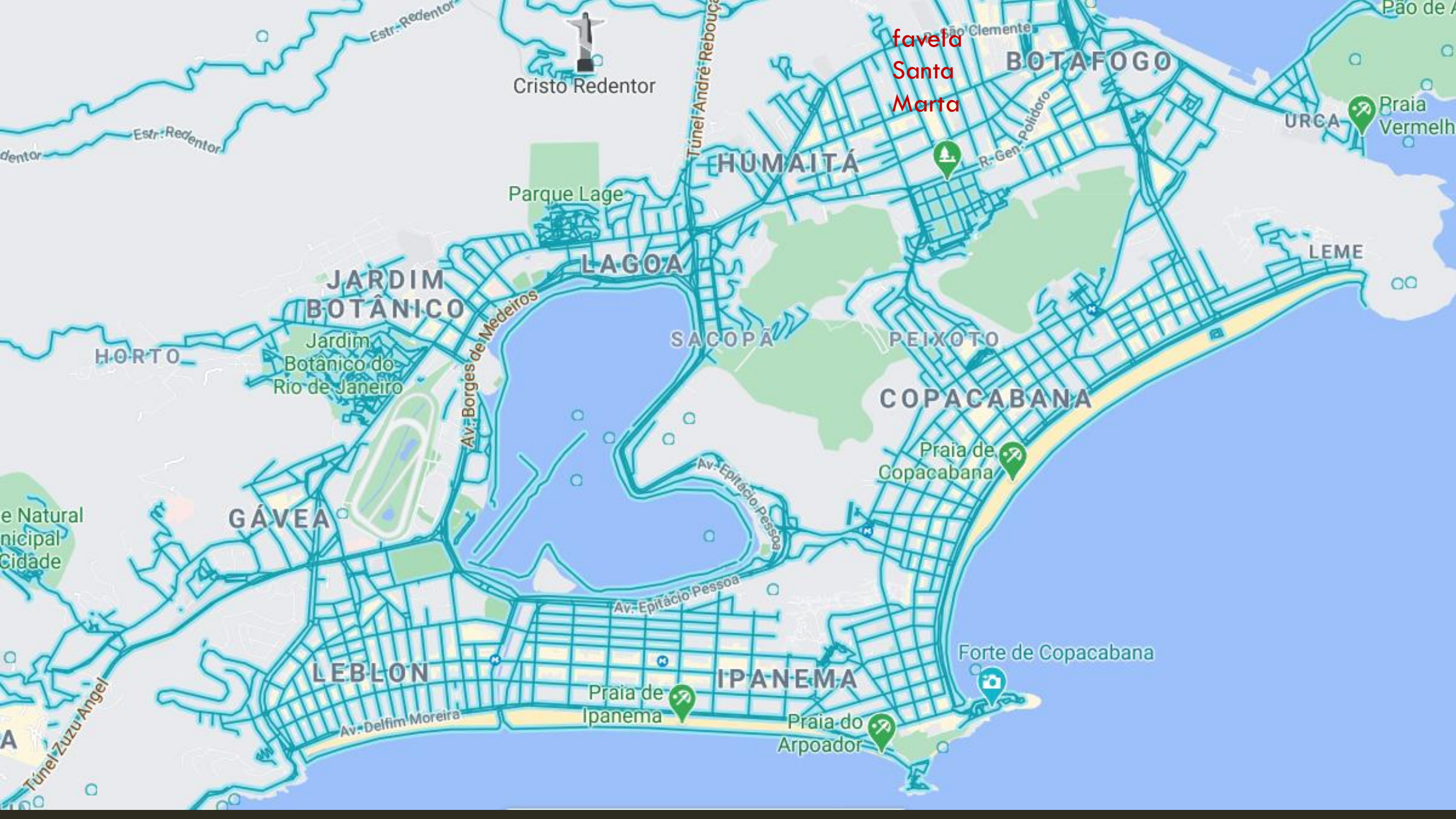


Co-Creation framework: 5-day workshop organised with local activist group, Eco

Use of photo-voice and a mapping exercise

Pop-up exhibition, later evaluation and co-writing papers with activists to share dissemination of results

Research question: How do residents of the favela Santa Marta see their neighbourhood and their own mobility within the city?





https://www.youtube.com/watch?v=p_ZdpooKTMk

2. ARE NEGLECTED KNOWLEDGE PRODUCERS REALLY RECOGNIZED?

- Are non-academic or Global-South, ... partners included in every stage of the knowledge production (choice of topic, research question, methods, participants, data collection, analysis, writing up and dissemination)?
- What is the incentive for them to participate?
- How can academic institutions and funders help them become equal partners?
- Are there alternative ways of producing and disseminating knowledge in their terms?



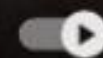
Horvath, C and Rodrigues, L. (2020) 'Chapter 16. **'Artist-researcher collaborations in Co-Creation: Redesigning favela tourism around graffiti'**, In Horvath, C. and Carpenter, J. (ed.) *Co-Creation in Theory and Practice*, Bristol, Policy Press.

https://www.youtube.com/watch?v=Tm7MTvi_szM
https://www.youtube.com/watch?v=X_sH6xzK8Z4

About the slams



12:37 / 18:44

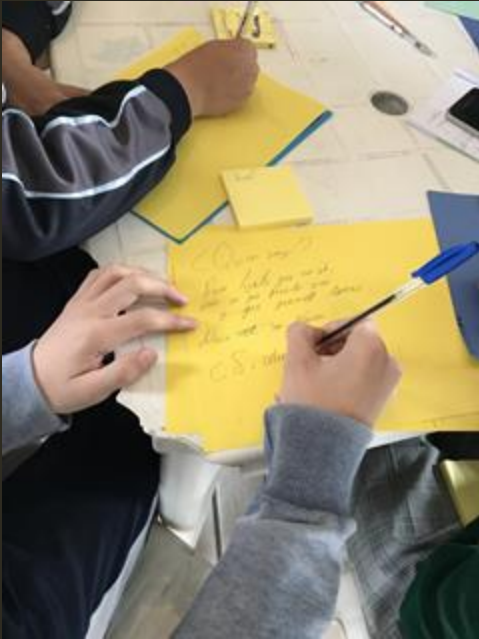


3. ARE ARTISTS AND CREATIVE OUTPUTS VALUED FOR THEIR AESTHETICS?

Creative methods used are the most accessible to all (non-verbal, no special skills examples: collage, mapping, photovoice)

- What was the artists' role in the process?
- Is the aesthetic value recognised?
- Is it really co-created? Who participates in the process and how do they benefit?
- Can the artistic output be reduced to its message or is the form also meaningful?
- Who decodes the created art outputs/artefacts using what types of methods?
- Are these outputs valued by those who are meant to receive them?

Example 2: capturing the impact of Co-Creation in Iztapalapa, Mexico



Uses poetry and mural painting to explore how transformative change can be evidenced and measured

quasi-experimental mixed-methods approach to evidence changes in how children perceive themselves as agents of change.

Poetry reading event to share findings with local community

How to measure transformative change resulting from Co-Creation projects in a disadvantaged urban area in Mexico City?



El maltrato a la mujer

No debe ser callado callado

No

No

No

NO A LA VIOLENCIA

NONONO

Las mujeres no son juguetes

Son personas respectables

To Be a Woman

To be a woman is to be like a flower
If she is mistreated, she withers
If she is struck, she dries up.

We women are the most valuable thing
That can exist.

Value us.

Co-Creation workshop in Iztapalapa, Mexico City, 2018 © Jo Davies & Eliana Osorio Saez, translation from Spanish Jo Davies & Irene Macias.



4. DOES CO-CREATION REALLY GIVE VOICE TO COMMUNITIES AND PROMOTE DIALOGUE AND CHANGE?

What ethical responsibility do artists and researchers have towards the owners of these voices?

Can we ensure that the world listens?

How can we help the voices to be heard/ acted upon?

How can researchers counter-act real-life power imbalances?

Are there risks that artists and academics are co-opted as mediators with hard-to-reach groups?

Can Co-Creation still be useful if co-opted?

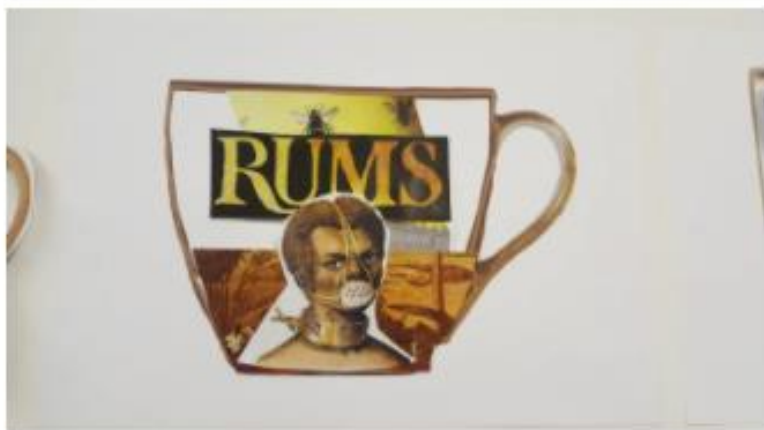
Example 3: Making slavery legacy visible in the UNESCO world heritage city through collaging and graffiti



Identify and bring together stakeholders with different visions

Visit museum collections, heritage sites and gather elements and motives that can be reassembled

Create a new, disruptive visual representation, and put it out there in the public space





4. THROUGH CREATIVE OUTPUTS, IT GIVES IT VOICE TO THE VOICELESS. AND THEN?

What ethical responsibility do artists and researchers have towards the owners of these voices?

Can we ensure that the world listens?

How can we help the voices to be heard/ acted upon?

CONCLUSION

Co-Creation can be equal, under the condition that:

1. It breaks up with the idea that the researcher is a neutral agent and supports transformative change
2. Academics give away some of their power to 'community' contributors and accept them even as leaders
3. We admit that research activity is always suffused with uncertainty and creating trust-based relations takes time
4. We fight for decolonising various aspects of academia : a more equal research funding system and academic publishing

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