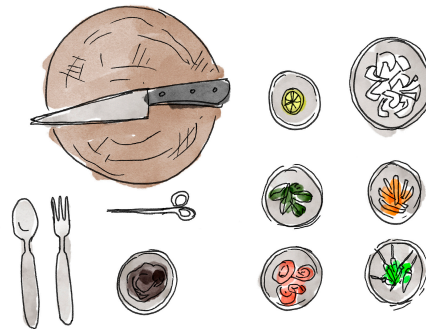


LA COCINA DE LAS ARTES

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ESPACIO DE REFLEXIÓN Y FORMACIÓN PROFESIONAL
PENSAMIENTO

RELATOS BÁSICOS DEL ARTE



MARTES 9 → 15-19h "EL VALOR SOCIAL DE LAS ARTES DE LA CALLE"

15-15:45 **MARÍA VECASCO**. PROFESORA TITULAR UNIVERSIDAD COMPLUTENSE MADRID

16-16:45 **XAVIER FINA**. PROFESOR SMUC BARCELONA Y CONSULTOR CULTURAL

MIÉRCOLES 10 → 10-14h "NUEVO RELATO MEDIÁTICO DE LAS ARTES DE LA CALLE"

10-10:45 **LUCÍA LIJTMAR** PERIODISTA Y ANALISTA CULTURAL

11-11:45 **AIDA PALLARÉS** PERIODISTA

STREET ARTS PROFESSIONAL SESSIONS "The kitchen of the arts"
9th and 10th May 2017, Leioa

CONCLUSIONS OF THE SESSIONS AS A PUBLIC DECLARATION

Street Arts are resolved to bring to society a big part of the value they create. It's not about giving it back, as street arts barely borrow, they hardly use no public resource, but about sharing, generously, the value they create by themselves.

Street Arts know the difficulties many mass media are undergoing and they are proposing a new alliance with both journalists and new digital media, that will enable the establishment of a direct and honest communication towards society.

Street Arts are aware of the contribution they provide for the cohesion of community, or communities in general, and because of that, they are volunteering to be a tool for cultural policies.

Street art do not demand, but ask to be regarded as artistic disciplines, and they seek for their recognition from society in general, to whom they recur to for its complicity.

For all these reasons, they present the following arguments that will show publicly the value of street arts:

1. They contribute to culture democratisation. The easiness with which any citizen can access street arts, where there is hardly any barriers, neither

physical nor social, nor economical or psychological, is the best indicator of "cultural democratisation".

2. They are a clear example of cultural democracy, as street arts have their natural space on the street, which is democracy's own space too. They break down barriers between professionals and others, between spectators and those who are not, establishing some grades of equality inherent to the physical and conceptual space of what we all understand for democracy.
3. And, as a consequence to the prior, street arts generate a participation space, where co-responsibility among all those who use that space.
4. Street Arts transform the physical experience we may have of public space allowing us to rediscover it, re-own it, recycle it...
5. They activate a environment projection where they take place. Street Arts can change the collective image one may have or project of a place.
6. They can generate cultural intensities The challenge is to facilitate the extension of the cultural phenomenon they create in order to enjoy it within time, and not only in the days in which they are programmed. That demands to deepen the cultural density, to work in several cultural layers, not only on exhibition.
7. They activate and conquer new cultural centralities thanks to be broadening cultural spheres that didn't belong to centrality before.
8. They are a tool of identity conformation. Street arts are laboratories that experiment with identities, both individual and collective.
9. They incorporate and are a container of new talent, they are more porous and opened to the new things, the new people, the amateur field, to the unclassifiable.
10. They promote and improve equality due to the absence of access barriers.
11. And, ultimately, they are a source of collective happiness. They generate many values that contribute, as a whole, to the expansion of collective happiness.