From cultural entrepreneurship to cultural policies in the outermost region of Azores, Portugal.

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[DRAFT PAPER – Please do not quote]

Abstract

The expansion of the arts, and in particular of urban art in dialogue with the territory, explores and constructs, through artistic practices, political discourses that seem to favour renewed integration policies, here taken in a broader economic and social sense than just migration, ethnicity or religion. We can consider that this expansion of the arts is conducive to reflection in terms of the meanings of common identities (community) and that their exterritorialization has implied a mechanism for relating to the moment and place where they take place (territory). The case study presented here concerns the outermost region of the Azores.

Previous research at the national and regional levels, as well as at the historical and political levels, has focused on the Azores' geopolitical significance, particularly their military role during the 20th century. Despite the acknowledged difficulties of the tradition of geopolitics, we demonstrate how its critical renewal represents strategic knowledge and a new political discourse, which we can apply to our argument about cultural entrepreneurship. We examine the potential of a humanistic political geography, which would aggregate and bind civil society as the primary agents of spatial construction. This geopolitics acknowledges that diverse human practices are expressed in this convergence, acquiring meaning and grounding a more robust ontological position. This position, in turn, emerges within the complex cultural practices of reality.

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In this paper we explore Azores as a case study of cultural entrepreneurship regarding territory, heritage, and community. The dynamics and cultural practices motivated by the Walk&Talk Festival, Ponta Delgada, Azores are compromising culture into a succeeded associative and non-profit initiative of local community in order to fight against territorial fragmentation. Creativity as an entrepreneurial approach to cultural policies seeks to re-interpret the cultural and political shifts beyond institutional politics.

The different organisational cultures and the possible commitment to cultural entrepreneurship certainly contribute to the construction of outlying centralities, thus mirroring the spatialisation of power relations. This process also reveals that local initiatives, along with the dynamism, entrepreneurship and creativity of cities, are taken on a regional scale.

The recognition of place, belonging to the territory, beyond the city, takes on new centralities, i.e. new intensities and memories, correspondences and similarities, but not necessarily more authentic. The relationship between community and territory, or between community and city, goes beyond a cartographic geography.

The central ideas expressed throughout this paper are structured following the summary bellow:

Summary: introduction; 1. Cultural entrepreneurship; 2. From culture to creativity – an entrepreneurial approach to cultural policies; 3. Case stude: the outermost region of Azores; 3.1. cultural practices; 3.2. territorial fragmentation: a critical geopolitical approach; 3.3. the outlying centrality; 4. Discussion – heritage, compromises and futures

Introduction

Cultural entrepreneurship and cultural policies are interconnected realms, with the latter providing a supportive framework for the former's growth and impact.

With this paper the authors aim to analyse this interdependent relationship, drawing on the literature that establishes the concepts and identifies the respective relationships. Taking the outermost region of the Azores as a case study, we seek to identify the institutional policies and cultural practices that exist in the fragmented territory of the archipelago, identify the emergence of cultural entrepreneurship in civil society, and finally identify the interdependent relationships that are necessarily or not established between all the actors.

To this purpose, the authors structured the paper on the basis of the theoretical framework established in the reference literature and moved on to describe and analyse the case study. The subsequent discussion activates the concepts invoked, identifies their limits on the basis of the specific case analysed and finally seeks to identify the emergence of new possibilities for cooperation between players in a human landscape where the issues of social cohesion and desertification are current and urgent challenges. In this context, the paper is structured as follows: Introduction; 1. Cultural entrepreneurship; 2. From culture to creativity: an entrepreneurial approach to cultural policies; 3. Case study: the outermost region of Azores; 3.1. Cultural practices; 3.2. Territorial fragmentation: a critical geopolitical approach; 3.3. The outlying centrality; 4. Discussion: heritage, compromises, and futures. Conclusion. References.

In the aim of this paper (i) cultural practices, (ii) territorial fragmentation and (iii) outlying centrality are milestones in governing culture as an expected (and desired) outcome for cultural democratization. Despite intuitive ideas about cultural determinism vs. cultural relativism (Boudon, 1983; Inglis, 1993; Yúdice, 2003; Ribeiro, 2009) and the social, political and economic conditioning factors of culture (Pratt, 2007), we can assert that political reality, in its constant search to gain legitimacy, has anchored its discourse in the cultural value of democracy, taking cultural democratization (Morató, 2010; Fleury, 2011) as a reference point. We can consider

that at this juncture, culture has taken on a normative potential in political action (Yúdice, 2003; Molenaers and Thompson, 2005; Sarmento, 2008).

1. **Cultural entrepreneurship**

Within the scope of this article, we will place cultural practices in the realm of cultural entrepreneurship, with implications for cultural policies. Cultural policies, crafted by governments or institutions, shape the environment in which cultural entrepreneurs operate. Policies can influence funding mechanisms, intellectual property regulations, and the overall ecosystem for creative enterprises (Lounsbury and Glynn, 2019).

Conversely, cultural entrepreneurship, driven by individuals or organizations, contributes to the realization of cultural policy objectives by fostering innovation, economic development, and the dissemination of diverse expressions (Naudin 2018). Successful synergy involves aligning policy goals with the needs of cultural entrepreneurs, encouraging collaboration, and creating avenues for sustainable cultural ventures. The dynamic interplay between cultural entrepreneurship and well-crafted cultural policies is essential for nurturing a vibrant and resilient cultural sector that enriches societies economically, socially, and artistically (Kolb, 2020).

Cultural practices fall within the privileged domains of political action and governmental public action, with implications for recognition policies and political identities. Belonging to a territory, i.e. creating that community, regardless of its centrality or periphery, implies not only sharing values, but also moving from the individual (private and particular) to the common (public and collective) in which the various players in the process assume different positions, commitments, identities and projects.

The expansion of the arts, and in particular of urban art in dialogue with the territory, explores and constructs, through artistic practices, political discourses that seem to favour renewed integration policies, here taken in a broader economic and social sense than just migration, ethnicity or religion. We can consider that this expansion of the arts is conducive to reflection in terms of the meanings of common identities

(community) and that their ex territorialization has implied a mechanism for relating to the moment and place where they take place (territory).

In addition to a question of the conception of culture and political choices - of governmental public action and institutional and social implications - other practical distinctions - such as the differences between a mass culture, a popular culture, a counterculture or an alternative culture - allow us to specify the place of discourse and the manifestation of power in terms of the bases for reflection and the relationship between culture and democracy.

2. From culture to creativity - an entrepreneurial approach to cultural policies

Cultural practices fall within the privileged domains of political action and governmental public action, with implications for recognition policies and political identities. Belonging to a territory, i.e. creating such a community, regardless of its centrality or periphery, involves not only the sharing of values, but also the passage from the individual (private and private) to the common (public and collective) in which the various players in the process assume different positions, commitments, identities and projects. The Azores, as an outermost region, thus establishes the territorial circumstantiality, and not least because of this, of how through politics and its dynamics, processes and devices the insular factor (isolation) does not necessarily manifest itself as an insurmountable constraint. It is, however, only a condition, politically attributable to the community and approached through the arts and cultural practices.

The expansion of the arts, and in particular of urban art in dialogue with the territory, explores and constructs, through artistic practices, political discourses that seem to favor renewed integration policies, here taken in a broader economic and social sense than just migration, ethnicity or religion. We can consider that this expansion of the arts is conducive to reflection in terms of the meanings of common identities (community) and that their exterritorialization has implied a mechanism for relating to the moment and place where they take place (territory).

The understanding of culture and cultural democratization, both on the part of political actors and on the part of cultural actors, with shared responsibilities in the models of governance, management and administration of cultural practices, mark and influence orientations in terms of cultural policies and consumption models. The cultural question, or the problematization of culture in politics, implies a shift from its more hermeneutic and ontological field, to the field of political action that has determined it in a direct or reactive way, or even in an implicit or relational way with the "political culture of each society" and the "cultural anchoring of political styles" (Sarmento, 2003, p. 466). In addition to a question of the conception of culture and political choices - of governmental public action and institutional and social implications - other practical distinctions - such as the differences between a mass culture, a popular culture, a counter-culture or an alternative culture - allow us to specify the place of discourse and the manifestation of power in terms of the bases for reflection and the relationship between culture and democracy.

3. **Case study: the outermost region of Azores (description of (i) cultural practices – (ii) territorial fragmentation: a critical geopolitical approach – (iii) the outlying centrality)**

In the aim of this paper (i) cultural practices, (ii) territorial fragmentation and (iii) outlying centrality are millestones in governing culture as na expected (and desired) outcome for cultural democratization.

Despite intuitive ideas about cultural determinism vs. cultural relativism (Boudon, 1983; Inglis, 1993; Yúdice, 2003; Ribeiro, 2009) and the social, political and economic conditioning factors of culture (Pratt, 2007), we can see that political reality, in its constant search to gain legitimacy, has anchored its discourse in the cultural value of democracy, taking cultural democratization (Morató, 2010; Fleury, 2011) as a reference point. We can consider that at this juncture, culture has taken on a normative potential in political action (Yúdice, 2003; Molenaers and Thompson, 2005; Sarmento, 2008).

3.1. Cultural practices

Culture involves different phenomena and therefore represents a vast area in the social sciences and political science in particular. Within the scope of this article, we will place culture in the realm of the political, in conjunction with artistic and cultural practices that naturally bring together all the contributions that give it its dimension, context and preponderance.

3.2. Territorial fragmentation: a critical geopolitical approach

The Azores, as an outermost region of the European Union, has a territorial circumstance that it is trying to overcome by building a new outlying centrality.

The Azores are strategically located in the North Atlantic, between North America and Europe, which makes the Portuguese archipelago of nine islands a common transit corridor for ships and planes traveling between the two continents, but also to Africa, South America and the Middle East. Therefore, much of the national and regional historical and previous political research on the Azores has focused on its decisive role from a geopolitical point of view, particularly its military interest during the major wars of the 20th century.

Despite significant changes in the aviation market and in communication and transportation technologies that have eliminated the need to stop in the middle of the Atlantic, the North Atlantic remains a more unified zone than the Middle or South Atlantic. This is in line with the assessment of the so-called West or the wider Western community, which aims to be an organized group that shares common values, common values, where culture thrives.

An analysis of Azorean historiography shows that, at a national level, the islands were neglected even in the military defence strategies of the Portuguese Empire and the First Republic. National geostrategic studies only began to recognize the importance of the Azores during the Second World War, when control of the Atlantic became essential. This geopolitical centrism definitively marked the historical studies of the archipelago, leaving cultural perspectives aside.

While it is true that it is not an easy task to know what is meant by geopolitical centrism given its multiple perspectives and its often contradictory meaning, Cairo Carou, expresses this evolution well in his article: *Elements for a Critical Geopolitics: Tradition and Change in a Cursed Discipline* (1993) provides an etymological and gnoseological treatment of the discipline. The author recognizes the difficulties of the modern tradition of geopolitics but demonstrates how its renewal represents strategic knowledge and a new political discourse, that we can apply to our argument about cultural entrepreneurship.

Perhaps the most noteworthy distinction lies in the differentiation between geopolitical codes and geopolitical models. This differentiation subsequently enables us to elucidate geopolitics as a geography of power exploited by state elites, both civilian and military, which is comprised of a collection of political and geographical assumptions that harbor the basis for states' foreign policies. Furthermore, this leads us to explore the realm of political economic geopolitics that facilitates the analysis of world systems, through Marxist or neo-Marxist perspectives, that do not consider the world solely in terms of nation states and their respective economies. In the end, it also looks at what would be a humanistic political geography, which would aggregate and bind civil society as builders of its spatial entity.

Thus, we could posit a geopolitics arising from the convergence of what we term political and economic determinations. This geopolitics acknowledges that diverse human practices express themselves in this convergence, acquiring meaning and grounding a more robust ontological position. This position, in turn, emerges within the complex historical practices of reality.

In this way, knowledge cannot be analyzed through a simplistic, unchanging positivist lens since social relations, inherently, are constantly evolving and this movement necessitates study to gain a comprehensive grasp of reality. From now on, this stance appears to provide solutions to many of the issues raised in this context, particularly those that require our attention as we step into the 21st century.

In the 21st century, it is clear that many global changes are taking place. They are diverse, irregular and global in scale. As a result, the state's conventional foreign policy and security instruments have become ineffective.

Currently, global power structures are rapidly reorganizing due to the economic implications and observable results of the conflicts in Europe and the Middle East. In addition, there is a shift in global power that will have an impact on how the geopolitical importance of the Azores is perceived.

A comprehensive review of local and national geostrategic situations is needed, taking into account recent scientific advances in areas such as complexity, postmodernism and critical geopolitics. It is these advances that may reveal new centralities for the Azores.

Our starting point is the existence of academic tools that allow a cultural analysis independent of other geopolitical factors, and we will show how these tools assess the cultural position of the Azores archipelago.

Cultural practices and incentives for cultural entrepreneurship favour the definition and consolidation of this (a new) centrality. The different organisational cultures and the possible commitment to cultural entrepreneurship certainly contribute to the construction of outlying centralities, thus mirroring the spatialisation of power relations. This process also reveals that local initiatives, along with the dynamism, entrepreneurship and creativity of cities, are taken on a regional scale.

The recognition of place, belonging to the territory, beyond the city, takes on new centralities, i.e. new intensities and memories, correspondences and similarities, but not necessarily more authentic. The relationship between community and territory, or between community and city, goes beyond a cartographic geography.

3.3.   The outlying centrality

The city is the space where we encounter everyday reality, from which urban art and the cultural practices associated with it emerge. The city or urban space is then the place of inspiration, capture and inscription where that everyday reality is transformed into a simulacrum - into images representing a life that we know is not quite like that,

but which we simultaneously sense is lived by many. The recognition of place, belonging to the territory, takes on new centralities, i.e. new intensities and memories, correspondences and similarities, not necessarily more authentic, but armed with security in their expectations of the community and the territory to which that community belongs.The relationship between community and territory, or between community and city, goes beyond a cartographic geography and results in an organization, above all, and in a relevant way, mental and cognitive. The spatialization of power relations and the way in which these geographies reveal the political and cultural dimensions that are inscribed in the social space and in the different organizational or regime cultures.

An unfinished example of this political, artistic and cultural performance is the Walk&Talk | Anda&Fala Festival, which has been taking place in the city of Ponta Delgada, Azores, since 2011.

The process of creating an arts festival for the city is underpinned, among other things, by a social, cultural and political process of recognizing economic advantages, albeit indirect ones, and the city's potential to transform itself, even if it is insular or peripheral, into a center of production and consumption.In short, the city positions itself and assumes itself as a productive factor (place bran-ding), thus allowing any (ultra)peripheral constraints to be overcome. This model has become a development paradigm; while in the past it was markedly material and for the masses, in the present it is strongly marked by digital, urban, temporary creativity and immaterial value chains. An example of these artistic strategies, but also political ones, of the search for new centralities and solutions to possible insular and peripheral constraints - "the festival where the periphery is an art" (Horta, 2017).

It is in this context that cities adopt development and promotion solutions, placing urban revitalization and cultural management in conjunction with the ability to attract events, such as festivals. These events and projects, with a greater or lesser scale of investment, work, above all, for the impact and promotion of and in the territory. The dynamism of cities, through the planning, development and management of events,

consists of relevant examples, in the areas of political culture and cultural practices, of political strategies to achieve objectives of cultural, economic and social impact.

The cultural entrepreneurship of cities is based on urban revitalization policies through the application of planning and management instruments, but also through distinctive resources, starting with the very conception and development of the project. In the sense that festivals simultaneously represent ideas and practices, places and symbols, they reinforce urban identities, community feeling and revitalize the territory through the combined value of cultural and creative industries. In turn, globalization has brought competitiveness and entrepreneurship to these dynamics, establishing festival networks, i.e. cultural flows, thematic and professional circuits, making the phenomenon of festivals transnational.

As part of the WalkTalk | Anda&Fala Festival, a non-profit cultural association was set up which, since 2016, has been recognized as an entity of Public Utility by the Government of the Azores. Between 2020-2021, its activities and projects were supported by the Ministry of Culture / DGARTES, the Government of the Azores and Ponta Delgada City Council. The association's activity goes far beyond the festival's moment and programming proposal. Various projects give the Association continuity, ballast and relevance - exhibitions, performances, knowledge, concerts, seminars, training, talks, among many other proposals. The Anda&Fala Association is part of the Periferias Cen-trais think-tank and is one of the partners in the Centriphery Program, winner of the European Commission's Creative Europe 2019-2022. The Walk&Talk Festival is also a member of EFFE - Europe for Festivals for Europe. It's important to note that each of these projects contributes to the dialogue between the arts, politics and the territory - in an intense desire to bring apparent peripheries to the center - through the following projects:

1. PARES - Program to support artistic activity in the Azores

2. RARA - Azores Region Crafts Residency

3. Artist Residency Program

4. PERIFÉRICA – Brainstorming Culture and Geographies

The cultural programming is guided by the idea and practice of communality - of artists, curators, technical teams involved in the projects and organization - with the aim of provoking intersections between common values among the community, thus creating new centralities in a territory so often considered peripheral. The search for such peripheral centralities is based on the involvement of different practices - reflection, artistic creation, artistic, cultural and nature enjoyment, the creation of audiences and the sustainability of these same contemporary artistic practices. The contemporary artistic practices proposed within the scope of the cultural programming of the Walk&Talk| Anda&Fala Festival, the Artist Residency Programme and its parallel projects to support artistic activities in the Azores (as a whole and not just restricted to the city of Ponta Delgada) contribute in a structured way to the articulation between politics, the arts and the territory, i.e. they contribute to the implementation of cultural policies activated in the broadest sense of cultural democratization, as a field of action in permanent construction.

4. Discussion: heritage, compromises and futures

In an updated summary, the authors Carreira da Silva, Clark and Vieira (2016) set out the challenges of political culture today. In the first part, the article presents a review of the historical evolution of political culture and its main contributions in the literature to the review of the new political culture. Known under the English acronym NPC [New Political Culture], the new political culture refers to the recent constellation of political values and beliefs (Carreira da Silva, Clark and Vieira, 2016, p. 4).

> With the greater emphasis on citizens and egalitarianism in the late 20th century, more attention has been given to themes like personal identity (gender, sexual orientation, environmentalism in relation to political action and cultural commitment. This has led to an increased interest in consumption politics (...) The expressive and emotional dimensions have been actively theorized as an integral but analytically separate component of political culture that demands more careful analysis (...) New questions arise in this specific field: for example, how do parades and posters, rap song, graffiti, and blogs mobilize in the face of the decline of parties and formal organizations? (Carreira da Silva, Clark e Vieira, 2016, p. 7)

The last part of this article brings together a set of systematic considerations on the accommodation of knowledge produced in other areas of the social sciences and humanities, with references to ideas from other geographies and areas of influence (namely, other peripheral or marginal geographies, as opposed to those designated as geographies of hegemonic influence), other experiences and social dynamics. In a transversal vision, and as a theoretical and empirical possibility, we consider the knots in the relationship between political culture and cultural practices.

> Political culture analysis today has a vastly broader scope (...) encompassing individual attitudes toward government, sociocultural values and beliefs, as well as material and immaterial expressions such as flags, hymns, oral and written texts, film, just to mention a few examples. Although epistemological cleavages remain significant, separating atomistic and individualistic notions of political culture from holistic ones, the rise of interdisciplinarity and the growth of international scientific collaboration around research networks suggest that the prospects of the study of political culture are promising. (Carreira da Silva, 2016, Clark e Vieira, 2016, p. 8)

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