

creative participation,  
REVOLUTION 50  
YEARS  
DIY CULTURES 1974  
FREEDOM KEEP IT SIMPLE POETRY  
IS ON THE  
STREET  
RESIST DEMOCRACY 10 YEARS  
25<sup>th</sup> OF APRIL  
PEACE  
DIY  
APRIL  
REVOLUTION  
DIY CULTURES  
RESISTANCE  
DEMOCRACY  
POETRY

# BOOK OF ABSTRACTS

(Eds.)  
Paula Guerra  
Andy Bennett



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# KEEP IT SIMPLE, MAKE IT FAST!

DIY CULTURES, DEMOCRACY AND CREATIVE PARTICIPATION

**BOOK OF ABSTRACTS** PAULA GUERRA  
AND ANDY BENNETT (EDS.)

2024



**KEEP IT SIMPLE, MAKE IT FAST!**

**DIY CULTURES +  
DEMOCRACY + CREATIVE  
PARTICIPATION**

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**(EDS.) PAULA GUERRA AND ANDY BENNETT**

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*We dedicate this book to everyone who has participated so committedly over the ten years of the KISMIF Conference's existence.*

# **FOREWORD**

KISMIF Conference (2014- ) is an international academic/cultural/artistic event based in the city of Porto (Portugal) and focused on discussing and sharing information about underground cultures, DIY practices, urban arts and other related topics. KISMIF focuses on cultural practices that are used to face more massive and uniform forms of cultural production/creation/mediation, by activating an anti- hegemonic ethos centered around the aesthetics and policies of the daily 'arts of doing'.

KISMIF is, so far, the only congress in the world that analyses the theory and practice of underground scenes and DIY cultures as increasingly significant cultural forms in a global context of precariousness and uncertainty.

The year 2024 marked the 10th anniversary of KISMIF and the 50th anniversary of the Carnation Revolution in Portugal. In addition, remembering the recent loss of Howard S. Becker, the KISMIF Conference dedicated one of its thematic lines to scientific contributions related to the work of Becker, with the intent of recognizing the transformative and innovative potential of his sociological research, thus highlighting the importance of the concept of art worlds - amongst others - which he developed and which - since 2014 - has served as the motto for the organisation of this far-reaching international conference. As such KISMIF 2024 has played a role as a pivotal occasion of reunion and celebration. It will also serve as an important moment for formally launch the new SAGE journal *DIY, Alternative Cultures and Society*.

The KISMIF Conference 2024 provided a unique forum in which participants were able to discuss and share information about alternative cultures and DIY practices from around the world. KISMIF focuses on cultural practices often opposed to more conventional, mass-produced and commodified forms of cultural production and mediation and the anti-hegemonic ideologies around aesthetic and lifestyle politics that are typically embedded in DIY culture. KISMIF is the first, and to date only Conference in the world that examines DIY culture theory and practice as an increasingly significant form of cultural practice in a global context. The conference had a multi-/transdisciplinary approach, accepting contributions from academics, artists and activists involved in all aspects of alternative scenes and DIY cultures, and based on various methodologies - quantitative, qualitative, and multi-methodological analyses. The aim was discuss not only music, but also other artistic fields such as cinema and video, graffiti and street art, theatre and performing arts, literature and poetry, radio, programming and editing, graphic design, illustration, cartoons and comics.

Seeking to respond to the wish reiterated by researchers, artists and activists present at previous editions of the KISMIF Conference, the seventh KISMIF focused on 'DIY Cultures, Democracy and Creative Participation'. As noted above, the seventh edition of the KISMIF Conference signed two decisive milestones: the first, the KISMIF Conference completed ten years of existence; the second, was connected to the celebration of the 50th anniversary of the end of the dictatorship in Portugal. These two milestones also marked the thematic relationship with democracy and creative participation - two themes guiding the KISMIF Conference. In this way, the KISMIF Conference sought to launch the questions regarding the ways in which art, culture and creativity can be interpreted as a political act, thus facing the existence in contemporary times of multiple forms of intervention and resistance that, in turn, are associated with emerging modes of DIY.

Democracy today has been facing dilemmas that challenge its legitimacy, from voluntary and forced migration, to economic, social, political, and cultural crises, war, and environmental crises, among others. However, what the literature shows us is that the active involvement of citizens in the reflection, contestation, and resolution of these dilemmas is fundamental for the prosperity of the democracy that is attentive to the needs of contemporary societies, as well as necessary for the rupture with the advance of authoritarian ideologies. Therefore, we have argued that democracy and

creative participation, in contemporary times, have the capacity to change experiences, situations and practices; in fact, it is enough to take as an example the manifestations - virtual and physical - that have emerged in relation to the advance of the extreme right in Europe (Italy, Spain, etc.), as well as in relation to the growing environmental crises (forest fires, heat waves, global warming, deforestation, etc.).

At the same time, DIY cultures are also relevant, since they have been playing a role of contestation in international socio-history, as well as being seen - especially in the academic field - as a practice capable of intervening at the local, national and international level, on various aspects that intersect with the problem of democracy and creative participation, from economic development, social and spatial justice, environmental impacts and technologies. In fact, in order to encompass a complete and intertwined view of these three themes (DIY Cultures, Democracy and Creative Participation), proved necessary a (truly) interdisciplinary, technologically democratized approach, in which creative participation, democracy and DIY cultures take on a prominent role as tools for inserting academia into relevant contemporary debates and stand out for being central tools for social change.

In 2024, KISMIF's scientific programme was also accompanied by a diverse offering of social and cultural contents, characterised by a series of artistic events with a special focus on the democracy, participation and citizenship. The aim is to provide a unique experience in terms of transglobal and inclusive DIY cultures and creative participation. The Conference had a wide range of artistic and academic activities aimed at these two moments of celebration. All editions of the KISMIF Conference also offer a summer school/ advanced seminar, where participants can discuss/analyse in more depth some specific issues around these themes.

Each edition of the KISMIF Conference consists of a diverse social and cultural program formed by a set of artistic events, with a focus on underground music and its artistic expressions. It is intended, therefore, to provide all participants with a unique sensory and scientific experience in terms of global DIY cultures.

*Paula Guerra and Andy Bennett*



# 'DETACHED YOUTH WORK': ORIGIN AND GROWTH OF STREET EDUCATION WITH INFORMAL YOUTH GROUPS

**Tommaso FARINA**, Department of Education, Cultural Heritage, and Tourism, University of Macerata, Italy

## ✦ *Abstract*

Among contemporary educational practices with young people, Street Education is one of the possible approaches for planning interventions and deal with adolescents. Nevertheless, Street Education comes from the experience of detached youth work. The term entered professional vocabulary in pedagogy and social work fields between the 1950s and 1960s. At that time, in the United Kingdom, wide groups of the youth population were considered 'detached' from traditional society. The most widespread concern among policymakers was that young people were gradually fleeing social control. For this reason, organizations and national institutions in Britain considered of primary importance to find new methods of social work, with a firm aim: to re-connect with young people in their everyday life contexts, linking back to experiences, languages, and relationships with which adult figures of reference – parents, educators, politicians, role models – where no longer in contact. This moment in history of social work can be identified as the origin of detached youth work and street education practices. Taking the good practices already in use in the U.S. as a starting point – in particular, the ones used in the metropolitan area of NYC in the same period – detached youth work and street education became a solid methodology developed through to the present days in most of European countries, at the same rate as the youth policies promoted by the European Council, representing a unique way to work with young people bringing together the social and physical dimensions of public space.

**Keywords:** detached youth work, social work, street education, informal groups, adolescence.

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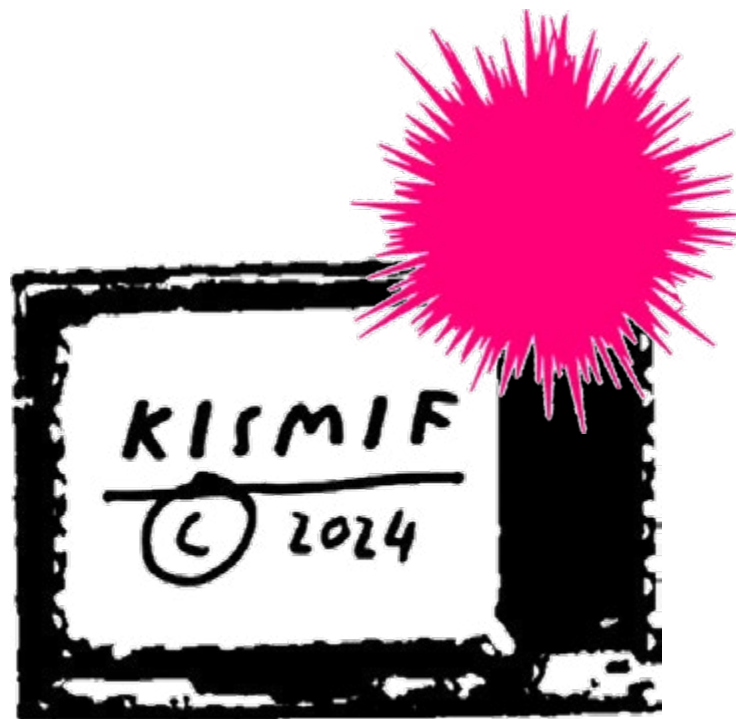
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