

WHAT ART WORKERS CAN

Participatory Cultural Governance for the Commons and New Participatory Institutions:

L'Asilo, Ex Asilo Filangieri in Naples.

By Gabriella Riccio, March 2023¹



To discuss cultural governance rather than cultural policy is precisely to include – alongside the cultural policies implemented by governments or city public institutions – the cultural influences exerted by non-state actors (active citizenship and the movements). A shift from the action driven by state or city policy makers, to include the influence of civil society with its formal or informal organisations. What we refer to with cultural governance also depends on the definition of culture in and of itself, ranging from the strictly recognised cultural institutions, to its broader meaning of a society's way of life, system of knowledge, production of meaning, formation of taste and use of language: the latter being assumed here.

During the last 10 years (2012-2022) the City of Naples, recognising the cultural potential generated by art workers movement together with the social justice movement, has implemented an active policy of institutional transformation that led to the administrative juridical recognition of the commons with eight large public heritage buildings in town recognised as common goods and therefore run by informal communities.² A path that led to models of radical participatory cultural governance within the commons and moved towards more participatory and democratic institutions. Thus the Neapolitan experience can be seen as a path capable of generating new models for cultural governance moving towards a process of mutual understanding and contamination (although never easy and often difficult and conflictual) between public administration and citizens in their social and associated formations - strictly recognised cultural institutions being not direct actors of this process, but

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² The eight commons that settled in abandoned or underutilised historical heritage buildings gathered in *Commons Napoli* city network. Those spaces are: *L'Asilo* (once Filangieri orphanage and boarding school); *Scugnizzo Liberato* (once juvenile detention centre); *Je So' Pazzo* (once a judicial psychiatric hospital); *Giardino Liberato Materdei* (once a convent); *Santa Fede Liberata* (once a convent); *Ex Scuola Schipa Occupata* (abandoned school); *Lido Pola Bene Comune* (in Villa Medusa). *Commons Napoli* accessed on January 4th, 2023 <https://commonsnapoli.org/>.

involved as a consequence - for the convergence of art and life (Mollona, 2021). A model that is aware that culture is a common and as such cannot be privatised nor reduced to a commodity at the mercy of the forces of the market. For this very reason culture is and remains a field of struggle and emancipation and encourages cultural experimentation in different fields with a critical attitude towards new possible approaches for more participatory institutions.

In the framework of these Encounters on Cultural Participatory Governance I have been invited to present the single case of *L'Asilo* as a new model of cultural governance, the community of *L'Asilo* perceiving itself a part of the Italian art workers movement. Yet, in the broader meaning of culture as a field of struggle, it is important to approach *L'Asilo* as part of a city ecosystem together with the seven other Neapolitan commons and their communities committed in collective struggles in defence of (a.o.) the right to the city, housing, health, environment, social justice, migrant people, diversity, education and sociality.

L'Asilo in Naples is the first formally recognized urban cultural common governed under the *Declaration of Urban Civic and Collective Use*. From the start it has been an interdependent centre for the production of art, culture, education and sociality. A space self-governed and directly managed by an open informal community of art workers, activists, researchers and people in general (a multitude of precarious cultural workers defined by theorists at times as dark matter, workers of the immaterial, cognitive workers, projectariat). Only six months after the formal recognition of *L'Asilo*, the same regime was applied to the seven other spaces in town in June 2016.

L'Asilo is at the same time a political, artistic, cultural, social, economic, juridical experiment. How it was possible to get to this institutional transformation goes back in time and developed over a timeframe of more or less 4 years, a process rooted in the larger and articulate socio-political situation resulting from the global financial crisis of 2008.

The history of *L'Asilo* is linked to the Occupy Movement that spread all over the United States and Europe as a consequence of the financial crisis of 2008 and its related massive cuts to culture. During this collapse of finance, what social movements and the art workers movement did was to speak up and manifest dissent by occupying squares and spaces of public discussion. In a short period of time the occupy movement expanded from *Syntagma Square* in Athens in 2010; to *Zuccotti Square* in New York, *Tahrir Square* in Cairo, the masses of the *Indignados* in the squares of Madrid and Barcelona in 2011; *Gizi Park* in Istanbul in 2012. In those same years in Italy artists and precarious cultural workers started to occupy symbolic cultural spaces (theatres, as well as public or private abandoned or underutilised buildings) to protest against the mismanagement of public investments in culture, the precariousness of contracts and work conditions, the erosion of social rights of art and cultural workers as well as all workers and in general, against the wild neoliberal policies oriented towards the privatisation of cultural spaces and commodification of culture and life as a whole.



Art Workers Movement, Turin 2014

In Italy art workers occupations of cultural spaces extended from North to South - from *Sale Docks* in Venice, 2007; *Teatro Valle* in Rome, 2009; to *Torre Galfa* and then *Palazzo Citterio Ex Macello* by Macao in Milan, *Teatro Coppola* in Catania in 2011; *L'Asilo* in Naples, *Teatro Garibaldi* in Palermo, *Cinema Palazzo* in Rome, *Teatro Rossi Aperto* in Padua, in 2012; *Teatro Mediterraneo TMO* in Palermo in 2021; *Cavallerizza Reale* in Turin, in 2014 etc. - with different outcomes, but some common traits: those experiences not only performed a protest claiming for a shift of paradigm, but they did so putting into place new ways of cohabiting in those spaces. (Cirillo, 2014). These experiences were based on: re-appropriation, self-governance and direct management of public or private spaces; practices of production based on cooperation and solidarity; free contamination in the different fields of art and research; and a theoretical and practical development and defence of the commons on the basis of the national debate that had developed around the Common Goods within the *Rodotà Commission*.

In 2007 within the Parliament the *Rodotà Commission* was appointed by decree of the Minister of Justice to draft a law for the reform of the provisions of the Civil Code on public goods. In its final report presented in 2008 there was a formalisation of the category of Common Goods: “*Public spaces as common goods being an essential utility for the satisfaction of collective needs corresponding to the exercise of fundamental rights of the person in its democratic dimension and which therefore must be protected and safeguarded by legal systems, also for the benefit of future generations.*” (Rodotà Commission, 2008).³

³ *Rodotà Commission* proposed to innovate the same definition of good, now contained in the art. 810 of the Civil Code, also including intangible things [...] The substantial classification of the goods was then outlined. First of all, a new fundamental category has been envisaged, that of common goods, which do not fall *stricto sensu* in the category of public goods, since they are of diffuse ownership, being able to belong not only to public persons, but also to private individuals. Natural resources, such as rivers, streams, lakes and other waters are essentially part of it; the air; parks, forests and wooded areas [...] It also includes archaeological, cultural and environmental assets. The Commission has defined them as things that express utilities functional to the exercise of fundamental rights as well as to the free development of the person, and are informed by the principle of intergenerational safeguarding of utilities. For these reasons, it was decided to provide a particularly

In Italy the discourse around the commons concentrates more on the rights than on the economies. Stronger constitutional and fundamental rights are invoked in defence of the common goods. Referring to the theoretical framework offered by the work done by the *Rodotà Commission* the art workers movement claimed culture as a common and occupied those cultural spaces who were threatened to be privatised. One among the several experiments was the occupation of Teatro Valle in Rome in 2009 and its collective self-governance and self-management under the framework of the Foundation *Teatro Valle Bene Comune*. An experiment of cultural governance that was appreciated also by relevant European cultural institutions for its innovative radical participatory attempt, but which sadly came to an end with the eviction ordered by the mayor of Rome in 2012 of artists and activists who animated the experience. Having decided to use the form of a foundation – even if with a very large participation – the case of *Teatro Valle Bene Comune* was articulated in the framework of private law.

Few years later, the national debate around common goods was recalled, linked to the upcoming Referendum on Public Water in 2011. In Naples one of the key points of Luigi De Magistris's campaign program running for administrative elections was "Water as Common Good" (*Acqua Bene Comune*). The outcome of the national Referendum was for water to remain public, and once elected, the De Magistris city administration was the first to implement the outcome of the Referendum. To do so the administration modified the Statute of the City of Naples, introducing an explicit reference to the category of the common goods.⁴ In this framework lay the premises for artists and activists of *L'Asilo* who claimed the space to be recognised as a common addressing the sphere of public law.

On March 2nd 2012 a collective named *La Balena*, composed of artists, activists and researchers, decided to symbolically occupy the third floor of an historical building named *Ex Asilo Filangieri* and called for an open 3-days national general assembly around the Common Goods. The *Ex Asilo Filangieri* is a three storey XVI-century monumental convent located in the pulsing and vibrating historical city centre. For years owned by Countess Giulia Filangieri di Candida, a philanthropist who runned it as an orphanage and boarding school. The great earthquake that hit the city in 1980 seriously damaged the building, which fell into abandonment. The Filangieri family then donated the building to the City of Naples. Only later in 2011 the building located in the historical city centre of Naples, thus falling under Unesco tutelage, could be completely renovated with Unesco funds.

guaranteeing regulation of these assets, suitable to ennoble them, to strengthen their protection, to guarantee in any case their collective use, by all the associates, compatibly with the priority need for their preservation for the benefit of future generations. In particular, the possibility of granting them to private individuals is limited. (Rodotà Commission, ddln 2031, 24/2/2010).

⁴ Naples City Statute Title I, art. 3, under "*Purposes and fundamental values*", states: "*the Municipality of Naples – also in order to protect future generations – recognises the commons as functional to the exercise of fundamental human rights in their ecological context and guarantees their full enjoyment within the scope of municipal competences*". A definition that clearly recalled the one elaborated by the Rodotà Commission.



L'Asilo - Ex Asilo Filangieri, Naples, The Building

The former City Administration decided to assign the building to a foundation created to run the Universal Forum of Cultures, which turned out to be a scandal for the mismanagement of public money and the design of a giant cultural event that failed to involve the cultural actors of the City. To call for a public 3-days assembly on common goods in that building was the first disruptive gesture by art workers, which coincided with the first months of the newly elected De Magistris administration.

Art workers claimed the building to be recognised as an “Emerging Urban Common Good” (Micciarelli, 2014). By doing so, they did not merely claimed the building to be recognised as a common good, but - being common goods inseparable from the development of more inclusive models for their governance and management (Östrom, 1990) - artists and activists decided to stay inside the building to experiment with forms of self-governance and self-management.

The empty and underutilised spaces of the *Ex Asilo Filangieri* were brought to life by a community which named itself *L'Asilo*. Spaces were equipped with means of production through reuse of materials and donations: on the third floor a *theatre* was self-built (stage, curtains, seats, light and sound system); on the first floor a *carpentry workshop* was equipped to serve as workshop for further self-construction of the other spaces; in time on the ground floor the chapel was equipped with *cinema* screen and seats; on the first floor the big hall was equipped with a technical platform for *dance and performance*; the outside court area was taken care of as a small *urban garden*.

A lively and increasing number of cultural activities started: theatre, music and dance rehearsals and workshops, performances, concerts, exhibitions, residencies, activist meetings, seminars, lectures etc., all run through open assemblies and working groups. More complex programs would articulate their content not following the artistic direction of one individual or collective, but as the result of the articulation of the vital creative energies emerging, meeting, collaborating and organically expressed by the territory. The community organised

its activities in thematic working groups that would be created on the bases of needs and desires: *Arti della Scena* (theatre and performing arts), *Infrasuoni* (music), *Armeria* (scenography & dark chamber), *Sinergico* (social activities & urban garden), *Biblioteca* (library & study rooms), *Cinema* (film screening and encounters) and *Autogoverno* (self-government). Over the years the articulation of the thematic working groups has changed, but basically all thematic working groups work together with the support of two other transversal working groups: *Communication* and *Logistics*. Their activities would harmonise in the weekly *Assembly* following the principles of collaboration and mutualism and the non-exclusive use of the spaces. Deciding on consensus the assembly became a laboratory of radical democracy and the community – conceiving itself as open, porous, inclusive and heterogeneous – aimed at welcoming all artistic and cultural activities. In the spaces of *L'Asilo* the single individual with no experience would be entitled to access and use the spaces just like the affirmed professional; no call and no application was ever needed; informal collectives would have the same possibility to access just like any other formal company. Also cultural associations, foundations, cultural institutes or cooperatives could use the spaces, as far as the activities proposed had no “commercial” orientation. Activities and workshops would be free and open to anyone, on the non-binding invitation to leave a donation or a voluntary “complicity” contribution to support the functioning of *L'Asilo* and the day-by-day care of the space.

The reputation of *L'Asilo* was soon and still is recognised in town and internationally as one of the most vital cultural spaces, a place artists, activists and researchers from all over Italy and from abroad want to experience.

The amount of cultural activities generated in the first 4 years was one of the elements that, in the long process of formal recognition of *L'Asilo*, allowed the city administration to prove that the *civic revenue* generated by the community, exceeded by far the investment done to keep the space open and running, paying for utilities, maintenance and the guardians.

At *L'Asilo* anyone could not only benefit from the cultural activities; anyone could access, use and care for the spaces to perform cultural activities; anyone could sit in the open assembly and have a voice in the process towards the reach of consensus. Basically anyone could have full access to culture: to benefit from, to produce, and to decide upon. Thus the practice of civic use becomes an ethical, aesthetic and political choice for the distribution of the sensible. (Riccio, 2018).

A key role was played by the *Communication* working group: *L'asilo* website was not only the space to inform about the activities. From the start it was also conceived as a place to express the community's voice in the debate about the city and around the commons with a new language around the commons, as well as a space to archive and document the process and the development of the related researches that were produced by the activists themselves. The heart of the entire experiment was *Autogoverno* (the working group on self-governance and self-management), it was and still is the place where, along the years, the governance model of *L'Asilo* was elaborated, were the collective intelligence bringing artists, activists and researchers emerged, were the more libertarian and communitarian-oriented positions could coexist, discuss and argue, with the more institutionalising views and finally generated a new governance model that kept the process at the centre. The challenge was to translate the real collaborative practices of the community into a formalised set of rules of self-governance and self-management. The juridical instruments available were the statutes of associations, foundations, cooperatives, all private law instruments and distant from how the community really operated. To remain in the field of public law and close to the practices of the community a useful link was finally found in the *Civic Use*, an ancient juridical institute still in force yet dormant among the sources of public law: the so-called *right of legnatico* also known as *profit of the woods*, the right of access and use resources - collect

wood, fishing and grazing on common land or waters by a community of reference. Something similar exists all over Europe (Capone 2016, Micciarelli, 2020). With a creative use of law the *civic use* was proposed to be transferred from the rural into the urban area, aiming at an institutional recognition of self-ruling powers of a community and its right to access and use in a non exclusive way common resources. Three elements came together: 1) the resource, the building, *Ex Asilo Filangieri* with its spaces and means of production, declared a common good; 2) the open and informal community of *L'Asilo* sharing time, skills and knowledges on the basis of cooperation and mutualism; 3) a set of written auto-produced and commonly shared rules as governance model based on civic use formalised in the *Declaration of Urban Civic and Collective Use*.⁵ This very document - and the annex dossier collecting all the activities that were put in place since the beginning of the life in the space as evidence of the non exclusive use of the space, the democratic access to the resources and the “civic revenue” - was finally formally recognised by the City of Naples on 29 December 2015.⁶

The *Declaration of Urban Civic and Collective Use* operates as a constitution of the commons. It is the attempt to translate in the juridical form of a statute the practices of horizontal self-governance and self-management put in place by the community. It is important to underline that practices of commoning, the commons, and the civic uses, have operated since ancient times and their juridical formalisation or recognition on the administrative level should not be assumed as a prerequisite, rather its formal recognition has a value in the legitimation and visibilisation of our ancient knowledge of living together.

The model of self-governance through civic use intends to guarantee a consolidated practice of shared and participatory management of a public building dedicated to culture as a common good. This governance is led by people, without the mediation of any association or other legal entity. Shifting the emphasis from the property to the use, the Urban Collective and Civic Use recognises the informal community having the right to use, and care for the building based on the idea of non-exclusivity in the use of the property as opposed to the logic of the assignment to a single entity. An extensive interpretation of civic use intends to guarantee the social function of those public spaces declared as common goods. The City remains the owner of the building and acts, without interfering with the programming of activities, as a grantor of the process, thus recognising the autonomy of the community within the respect of the 4 fundamental principles of civic uses which are: accessibility, usability, fairness and inclusiveness. All initiatives are welcome with the only limitation to reject any form of fascism, sexism and racism.

The *Declaration of Urban Civic and Collective Use* - as a Constitution of this new institution of the Common - translates these principles into a system of organs and functions defining how to use the spaces, who is entitled to use them, how decision are taken, how to acquire the status of *inhabitant of L'Asilo* (those who commit on a constant basis to animate the process, take part into the assembly and facilitate the access to all and the transmission of the practices), *guest of L'Asilo* (those who are present in the space to produce culture for a shorter period of time, commit to respect the rules of the community based on mutualism, cooperation and care of spaces and the means of production) or *user of l'Asilo* (those who attend events). The sovereign organ of *L'Asilo* and the heart of self-government, is the *Assembly*, always public and open to all, held every Monday since March 2012. The

⁵ *Dichiarazione di Uso Civico e Collettivo Urbano* accessed on January 4, 2023

<https://www.exasilofilangieri.it/wp-content/uploads/2016/01/dichiarazione-duso-civico-e-collettivo-urbano-dice-mbre-2015-.pdf>.

⁶ Deliberation of City Government n. 893 of 27.12.2015

Assembly promotes "active policies of inclusion and affirmation of singularities".⁷ Here openness and inclusiveness become real and substantial through the choice of consensus as a deliberative method, which educates to participate in a collaborative climate. (De Tullio, 2020).



L'Asilo, the Assembly

The organs and functions are articulated among the alternation of: the *Management Assembly (Assemblea di gestione)* which discusses the ordinary management of activities and in particular deals with the planning of activities, the use of available spaces, the calendar of activities, as well as sets up thematic working groups if necessary, discusses and publicly approves expenditure commitments relating to self-government⁸; the *Steering Assembly (Assemblea di indirizzo)* which discusses the general guidelines for the activities carried out at *l'Asilo* and decides on a whole series of specific common strategic issues⁹; the *Thematic Working Groups (Tavoli tematici)* welcome project proposals and help for their realisation¹⁰; and the *Committee of Guarantors* that acts as a last resort guarantee body¹¹. It is worth mentioning that, in the respect of the autonomy of the community¹², the administrative representatives do not interfere and that the moderation of assemblies, mediation and facilitation functions and reporting, as well as communication, are carried out by the more committed members of the community itself.

The formal recognition of *L'Asilo* by the City of Naples, six months later the same Civic Use regime was extended by the City to seven other spaces. With a total area of 40.000 square metres in town the City of Naples stands out as a real City Laboratory for the Commons and in 2017 was awarded the *EU Urbact* prize as Best Practice City. The other seven Urban

⁷ *Dichiarazione di Uso Civico e Collettivo Urbano*, accessed on January 4, 2023, <https://www.exasilofilangieri.it/wp-content/uploads/2016/01/dichiarazione-duso-civico-e-collettivo-urbano-dice-mbre-2015-.pdf>.

⁸ *Idem* art. 8.1.

⁹ *Idem*, art. 8.2.

¹⁰ *Idem*, art. 11.

¹¹ *idem*, art. 12.

¹² *idem*, art. 14.

Commons, each one with its community of reference and its vocational activities were invited to elaborate their specific *Declaration of Urban and Collective Civic Use* thus inviting to formalise the auto-produced self-governance and self-management rules according to each community's vocational approach, to underline that the model of civic uses cannot be standardised but requires to be elaborated according to the situated practices inside the community or reference.

The eight formally recognised Commons in Naples acted as a network even before their formal recognition. Aware that even if the recognition of the commons was based into the stronger fundamental and constitutional rights, those rights would remain theoretical if resources are not made available to actually implement them, the network asked for and obtained the activation of two participatory institutional bodies within the City Administration structure: the *City Observatory for the Commons, Participatory Democracy and Fundamental Rights* and the *Audit on Public Debt*. With the creation of the two consulting bodies and the creation of a *City Department for the Commons* with its alderman, the process had an important impact on the administrative asset of the City (more details on the administrative process in Capone 2022, Micciarelli, 2023).

Civic Uses as a governance model for the commons also had an impact in Italy, where other cities tried to implement it in part or as a whole, like in the case of Chieri, Turin or Palermo. In time numerous experiences all over Italy that aim at being recognised as commons and support actions toward their legal recognition gathered into an independent network, the *Rete Nazionale Beni Comuni Emergenti e ad Uso Civico*.¹³

It also had an impact on EU policies since *L'Asilo* contributed to two EU projects. One project was *Urbact*¹⁴ where the City Administration was one of the partners, and the Neapolitan model was shared among other European cities as a case of best practice and an experiment on participatory governance for the design of integrated and participatory urban development. In the other project *L'Asilo* participated as a member of *Trans Europe Halles* european network and contributed to project *Cultural and Creative Spaces and Cities*¹⁵ bringing together public administrations and cultural actors and aiming at elaboration policy recommendation for the management of culture to the EU commission.: among the several outcomes of the project, the commons and the practices of commoning could finally be presented as important tools towards more democratic and participatory cultural institutions with three articulated publications and the creation of an online toolkit oriented to create a Home of Commons.¹⁶

Going back to the topic of cultural governance I would like to conclude with two considerations focusing on the role of city institutions, as well as on the role of the art workers.

As far as the role of the public institutions is concerned the case of *L'Asilo* proves that juridical systems are not rigid and immovable frameworks, they are tools which can be transformed and updated to meet the needs expressed by the social fabric. It also shows that city policy makers can seize the fertile energies spontaneously expressed by the territory, they

¹³ *Rete Nazionale Beni Comuni Emergenti e ad Uso Civico* accessed on January 4, 2023 <https://www.retebenicomuni.it>.

¹⁴ *Urbact*, accessed on January 4, 2023 <https://urbact.eu>.

¹⁵ *Cultural and creative spaces and cities*, accessed on January 4, 2023 <https://www.spacesandcities.com>.

¹⁶ References to the publications: Maria Francesca De Tullio, (ed), *Commons. Between Dreams and Realities*, Creative Industries Košice, Košice, 2020; Marjolein Cremer, Maria Francesca De Tullio, Pascal Gielen, Violante Torre, *Policy Analysis Policy Recommendations*, European Cultural Foundation, Creative Industries Košice, Košice, 2020; Roberto Cirillo, Maria Francesca De Tullio (eds), *Healing culture, reclaiming commons, fostering care. A proposal for EU Cultural Policies*, Italian Institute for the Future, Napoli 2021; Maria Francesca De Tullio, *Commons as ecosystems for culture*, Cultural and Creative Spaces and Cities, 2020.

can choose to support those energies. It also tells us that economies cannot be interpreted only in monetary terms and that we must articulate new indicators capable of recognizing the social and cultural value produced as the City of Naples did referring to the *civic revenue*. Shortly said the movements and activists, in this case art and cultural activists, can be considered allies to the city policy makers, positive energies to establish a fertile dialogue with. It tells us that the citizens themselves are aware and can act in favour of the general interest following the principle of horizontal subsidiarity. It also tells us that participation is a serious matter and in the case of Naples the institutions took participation seriously “*In Naples, City Government's was accepting the challenge of transforming juridical science and practices, the Neapolitan experimentation with commons has contaminated the Administration with new languages and procedures giving up a proprietary interpretation of the public domain actually by implementing the Italian Constitution (art 3.2) in the sense to 'take equality seriously', where formal legal equality is not enough, and the State is bound to enact a selective and positive support to overcome the uneven distribution of wealth and opportunities among workers. It is an obligation of the Administration to not only avoid interferences with civil organisations, but also help—with funding, spaces, tools, or organisational support—the grassroots initiatives that mobilise themselves to pursue a general interest but cannot afford it. Hence, this path is different from the traditional participatory democracy, which does not really question the representatives' discretion (La Quadrature du Net et al. 2016, 3), but also from the neo-liberal order, which in fact legitimates the prevailing of the strongest.*” (De Tullio, 2019).

As far as the role of art workers is concerned, too often they have been exploited as a factor of gentrification and touristification of our cities, they have been pushed to produce culture in a competitive way and transform their activities into businesses becoming entrepreneurial of the self, the paradigm of creativity and flexibility or intermittence was used to dismantle job protection system and job stability. On the other hand experiences like *L'Asilo* or similar prefigurative practices prove that artists can also choose to play a role in the opposite direction by renouncing to the elitist role of the artist, deny competition in favour of collaboration, solidarity and mutualism joining struggles for social justice and the movement for the commons. (Merolla, 2021; De Tullio & Riccio, 2018). They can do so by an intervention on language, concepts as transformative tools, by nourishing alliances and networks, being aware that culture itself is primarily a field of struggle. In Italy art workers joining the struggles responded to the financial crisis: “*with a new aesthetic of being together to share one's precarious condition and decide together what's to be done...They responded with this new code of conduct, with an “assembly” technique... We called this search for alternative forms of organisation of common action the “constituent” or “instituting” dimension of the struggles. This change of plan within the movements generated also a relevant change in the art system and its aesthetic paradigms... Many individuals or collective artists and curators began creating real fiction projects in which the medium is the instituting form or the organisational form itself. Artists started to create relational formats... It is no longer a matter of inventing objects or shapes but of creating social architectures, rituals and organisational forms. And more important, it is no longer a question of working only on the symbolic, but also practising those forms in the first person, in everyday life, in one's own biography, bending the concept of the performative, from the field of the representation, to the field of the political and social power relations. Passing from the level of the symbolic, to that of the real power relations, from aesthetics to conflict*” (Baravalle, Braga, Riccio, 2022).

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Author

Gabriella Riccio, independent artist, activist and researcher, Italy

Gabriella Riccio. Artist, activist and researcher based in Madrid and Naples. With a multidisciplinary background in dance and political studies, alongside her activity as choreographer and performer Gabriella is engaged in the movement for the commons and self-governed cultural spaces supporting practices of commoning and participatory democracy. As a resident member of *L’Asilo - Ex Asilo Filangieri* she contributed to the *Declaration of urban civic and collective use*. Gabriella is a co-founding member of the *Institute of Radical Imagination*, a think-tank producing knowledge on post-capitalist forms of life and models of cultural production as processes of social transformation. She works at the intersection of aesthetics, ethics and politics in contemporary prefigurative practices through performance, artistic creation and activism. www.gabriellariccio.art