



ROUTLEDGE ADVANCES IN ART AND VISUAL STUDIES

# ARTS-BASED INTERVENTIONS AND SOCIAL CHANGE IN EUROPE

Edited by  
**ANDREA KÁRPÁTI**



ROUTLEDGE

# Arts-Based Interventions and Social Change in Europe

This book presents 23 successful arts-based efforts to respond to social problems experienced by disadvantaged communities.

The arts are a powerful means of fighting discrimination, marginalisation, neglect and even poverty. The educational programmes described in these chapters help stakeholders find solutions which are research-based, adaptable, repeatable and sustainable. Social problems that are addressed in this book include children living with physical challenges; suffering from financial and educational poverty; elderly women suffering from solitude; migrants facing a strange and not always welcoming cultural context; Roma youth fighting negative stereotypes and many more. Revealing the interconnectedness between social, economic and cultural exclusion, contributors planned interventions to develop skills, strengthen identities and build communities.

This book will be of interest to scholars working in the visual arts, art education, design education, drama and theatre education and museum pedagogy.

**Andrea Kárpáti** is a Professor at the Institute of Marketing and Communication Science and the Head of the Visual Culture Research Group at Corvinus University of Budapest.

## **Routledge Advances in Art and Visual Studies**

This series is our home for innovative research in the fields of art and visual studies. It includes monographs and targeted edited collections that provide new insights into visual culture and art practice, theory, and research.

### **Where is Art?**

Space, Time, and Location in Contemporary Art

*Edited by Simone Douglas, Adam Geczy, and Sean Lowry*

### **Counterfactualism in the Fine Arts**

*Elke Reinhuber*

### **Art-Based Research in the Context of a Global Pandemic**

*Edited by Usva Seregina and Astrid Van den Bossche*

### **Cultural Approaches to Disgust and the Visceral**

*Edited by Max Ryyänen, Heidi S. Kosonen and Susanne C. Ylönen*

### **Art Agency and the Continued Assault on Authorship**

*Simon Blond*

### **Artistic Cartography and Design Explorations Towards the Pluriverse**

*Edited by Satu Miettinen, Enni Mikkonen, Maria Cecilia Loschiavo dos Santos, and Melanie Sarantou*

### **Ventriloquism, Performance, and Contemporary Art**

*Edited by Jennie Hirsh and Isabelle Loring Wallace*

### **Crosscurrents in Australian First Nations and Non-Indigenous Art**

*Edited by Sarah Scott, Helen McDonald, and Caroline Jordan*

### **Arts-Based Interventions and Social Change in Europe**

*Edited by Andrea Kárpáti*

For more information about this series, please visit: <https://www.routledge.com/Routledge-Advances-in-Art-and-Visual-Studies/book-series/RAVS>

# Arts-Based Interventions and Social Change in Europe

Edited by *Andrea Kárpáti*



ROUTLEDGE

Routledge  
Taylor & Francis Group

NEW YORK AND LONDON

Designed cover image: Satu Miettinen, Taina Kontio, Melanie Sarantou and Mari Mäkiranta, Five Salmon and Two Fish (viisi lohta ja kaksi kalaa). Photo: Satu Miettinen

First published 2024

by Routledge

605 Third Avenue, New York, NY 10158

and by Routledge

4 Park Square, Milton Park, Abingdon, Oxon, OX14 4RN

*Routledge is an imprint of the Taylor & Francis Group, an informa business*

© 2024 selection and editorial matter, Andrea Kárpáti; individual chapters, the contributors

The right of Andrea Kárpáti to be identified as the author of the editorial material, and of the authors for their individual chapters, has been asserted in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

The Open Access version of this book, available at [www.taylorfrancis.com](http://www.taylorfrancis.com), has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives 4.0 license.

*Trademark notice:* Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

ISBN: 978-1-032-44151-1 (hbk)

ISBN: 978-1-032-45421-4 (pbk)

ISBN: 978-1-003-37692-7 (ebk)

DOI: [10.4324/9781003376927](https://doi.org/10.4324/9781003376927)

Typeset in Sabon

by KnowledgeWorks Global Ltd.

Research results presented in this book relate to AMASS – Acting on the Margins: Arts as Social Sculpture project, 2020–2023, Reg. No. 870621, supported by the Socioeconomic and Cultural Transformations in the Context of the Fourth Industrial Revolution subprogram of the EU HORIZON 2020-SC6 Framework Program.

# Contents

<i>List of illustrations</i>	<i>ix</i>
<b>Introduction: Arts-based social interventions: Policy-oriented results of the AMASS project: Introduction to the case studies</b>	<b>1</b>
ANDREA KÁRPÁTI AND RAPHAEL VELLA	
<b>PART I</b>	
<b>Visual arts for social inclusion</b>	<b>7</b>
<b>1 Dialogical correspondence of socially-engaged participatory arts research project</b>	<b>9</b>
PAUL WILSON, TANG TANG AND KI WOONG NAM	
<b>2 Dialogue as social sculpture: a visual method of graphic-ethnography for storytelling: Exploring participation and collaboration in research and socially-engaged arts</b>	<b>15</b>
TANG TANG, PAUL WILSON AND KI WOONG NAM	
<b>3 Building relationships through arts: Two case studies in Portugal</b>	<b>22</b>
TERESA ECA AND ÂNGELA SALDANHA	
<b>4 Teaching Mathematics through art: Developing spatial skills and digital literacy of children with learning challenges through visual arts education</b>	<b>30</b>
ERIKA KUGLER AND ANDREA KÁRPÁTI	
<b>5 Engaging youths through visuals</b>	<b>39</b>
AMNA QURESHI	
<b>6 Searching for beauty: Art at a distance</b>	<b>51</b>
MAGDALENA NOVOTNÁ AND MARIE FULKOVÁ	

<b>7</b>	<b>Cut for New Times: Emancipatory effects of artistic open form</b>	<b>63</b>
	MAGDALENA NOVOTNÁ AND MARIE FULKOVÁ	
<b>8</b>	<b>Studying the impact of a collaborative art workshop on social inclusion</b>	<b>73</b>
	RAPHAEL VELLA AND MILOSH RAYKOV	
<b>PART II</b>		
	<b>Drama-based interventions for social inclusion</b>	<b>83</b>
<b>9</b>	<b>Developing and evaluating a theatre project for youth with intellectual disabilities</b>	<b>85</b>
	RAPHAEL VELLA, MILOSH RAYKOV, KARSTEN XUEREB AND TONI ATTARD	
<b>10</b>	<b>Combatting ageism through participation in a theatre-making process and performance</b>	<b>93</b>
	ISABELLE GATT	
<b>PART III</b>		
	<b>Environmental and design education projects to promote social integration and environmental appropriation</b>	<b>103</b>
<b>11</b>	<b>SoftPowerArt: Tackling environmental and societal conflicts</b>	<b>105</b>
	MARIA HUHMARNIEMI, SATU MIETTINEN AND MELANIE SARANTOU	
<b>12</b>	<b>Telling the truth: Guerrilla art and community engagement in Malta</b>	<b>112</b>
	MARGERITA PULÈ, MILOSH RAYKOV, RAPHAEL VELLA, KARSTEN XUEREB AND KRISTINA BORG	
<b>13</b>	<b>Crossing bridges and being together</b>	<b>120</b>
	ÂNGELA SALDANHA AND TERESA EÇA	
<b>14</b>	<b>Spatial skills development for socially challenged children: An in-service art teacher training programme</b>	<b>125</b>
	ANNA EPLÉNYI, RITA TERBE, GERTRÚD SCHMIDT AND DÓRA SZENTANDRÁSI	

<b>15</b>	<b>AMASS-AMAS-WEIRD: Community-based art education project in the Sápmi area, Finland</b>	<b>133</b>
	MIRJA HILTUNEN	
<b>PART IV</b>		
	<b>Media-based social interventions: Film, photography, and social media for empowerment and inclusion</b>	<b>143</b>
<b>16</b>	<b>#daimieiocchi: Participatory photography workshops for marginalised young people in Italy: Theoretical foundations and methods</b>	<b>145</b>
	CAROLINA GUTIÉRREZ NOVOA AND SILVIA REMOTTI	
<b>17</b>	<b>#daimieiocchi: Participatory photography workshops for marginalised young people in Italy: Collaborative creation and results</b>	<b>153</b>
	CAROLINA GUTIÉRREZ NOVOA AND SILVIA REMOTTI	
<b>18</b>	<b>Cultural empowerment through social media: The Roma Cultural Influencer Project</b>	<b>161</b>
	ANDREA KÁRPÁTI, ÁGNES VESZELSZKI, LAJOS KOVÁCS, MÁRTON RÉTVÁRI AND ESZTER DELI	
<b>PART V</b>		
	<b>Social interventions in nonformal settings</b>	<b>171</b>
<b>19</b>	<b>Is money a dirty word? The entrepreneurial worlds of art and sculpting</b>	<b>173</b>
	MELANIE SARANTOU AND NIINA KARVINEN	
<b>20</b>	<b>Museum: The bridge between art and society: Museum education programme and teacher training at the Ludwig Museum</b>	<b>183</b>
	ZSÓFIA SOMOGYI-ROHONCZY	
<b>21</b>	<b>Glass is a treasure! Teaching art and culture at a primary school with Roma pupils</b>	<b>195</b>
	MARIE FULKOVÁ AND MAGDALENA NOVOTNÁ	
<b>22</b>	<b>Cut for New Times: A collaborative project at the School for the Deaf and the Museum of Decorative Arts in Prague</b>	<b>208</b>
	MARIE FULKOVÁ AND MAGDALENA NOVOTNÁ	

<b>23 SENSational art: An educational programme for children with behavioural issues and Special Educational Needs (SEN) and an in-service training programme for their teachers at the Hungarian National Gallery</b>	<b>217</b>
ZSÓFIA ALBRECHT	
<b>Conclusion</b>	<b>224</b>
ANDREA KÁRPÁTI	
<b>Contributors</b>	<b>228</b>
<i>Index</i>	<b>234</b>

# Figures

1.1	Relationship-as-process association tool.	18
1.2	Relationship-as-process build-up tool.	18
1.3	Relationship-as-process build-up tool.	19
1.4	Relationship-as-process build-up tool.	19
1.5	Printing workshop. Photos: Raquel Balsa.	24
1.6	Textile workshop. Photo: Raquel Balsa.	26
1.7	Presenting the textile works to the group. Photo: Raquel Balsa.	28
1.8	Presenting the textile works to the group. Photo: Raquel Balsa.	28
1.9	Boy aged 11 with his production of a spherical lattice – a complicated spatial imaging task.	32
1.10	Bedroom design in 3D, based on the Monge axonometric projection method.	34
1.11	Re-creating paintings by Kandinsky in the form of collage (from surface to sphere, from 2D to 3D).	34
1.12	Personal mandalas created by the participants, research cycle one, 2021.	42
1.13	Close-up object photographs taken by the participants, research cycle two, 2021.	43
1.14	Photos of the Flag installation artwork designed by the participants, research cycle three, 2021.	44
1.15	Photos of the nature mandala artwork designed by the participants, research cycle four, 2021.	45
1.16	Photos of the exhibition conceived by the study's researcher (author), research cycle four, 2021.	46
1.17	An example of the mapping of main concepts in the selective coding phase of the analysis. Main concepts: Central code 1 – Contents, Central code 2 – Beauty, Central code 3 – Sharing. Other codes: family, place, closed institution, material, glass, play, humour, informal education. The creation of the final map may be also seen as the process of triangulation, done by three members of the research team by e-mails, calls and shared documents.	54
1.18	Glass is a mystery. A family activity. The set of glass balls used for playing is the result of creating a composition where several materials (glass, ice, wood) are in a juxtaposition and where natural and human processes play a major role.	58

1.19	Container full of memories and stories What kind of glass do we have? What are we remembering? A family celebration.	59
1.20	Jan Pfeiffer (2021) created a visual map of the central concepts: listening, understanding, trust, face, meeting, persevere, responsibility, surrounded by concepts that sound negative in relation with communication: distrust, shyness, technology, frustration and isolation.	67
1.21	A participant trained in mobile filmmaking interviews another participant. Photo: Raphael Vella.	74
1.22	Fixing and ironing the patchwork fabric. Photo: Elisa von Brockdorff.	77
1.23	Knowledge and skills developed through participation in the workshop.	78
1.24	Well-being of participants during participation in the workshop.	79
2.1	Rehearsal for Opening Doors project. Photos: Elisa von Brockdorff.	87
2.2	Rehearsal for Opening Doors project.	87
2.3	During the public performance.	89
2.4	Results of the standardised well-being scale before and after participation.	90
2.5	Joe Roscoe conducting the participants as they sing one of the songs written for the performance.	95
2.6	Mindfulness exercises.	96
2.7	Participants brought in props from home.	98
2.8	Teamwork as the participants review the script after a rehearsal.	99
3.1	Maria Huhmarniemi and co-artists Francis Joy, Misha del Val, Hugo Peña, Amir Abdi, Tanja Koistinen, Raisa Raekallio and Smaranda Moldovan. Encounter-a-tree, 2021, Participatory installation (posters on the wall, sharable cards, Instagram @ encounteratree).	107
3.2	Amir Abdi, On the ropes: Bio-Art Yantra (Rope and Oyster mushroom), 2021, project Co-creation with nature. Photo: Maria Huhmarniemi.	108
3.3	Youngsters drawing in Kittilä. Photo: Raisa Raekallio, 2021.	109
3.4	Satu Miettinen, Taina Kontio, Melanie Sarantou and Mari Mäkiranta, Five Salmon and Two Fish (viisi lohta ja kaksi kalaa).	110
3.5	Participants during one of the workshop sessions. Photos: Elisa von Brockdorff.	114
3.6	One of the participants showing a sign to the audience during one of the public performances.	115
3.7	Members of the audience writing messages on pebbles before they board a boat.	115
3.8	Synchronised swimmers and boats with audience members.	116
3.9	Participating teachers in GYIK-Studio painting highway spaghetti junctions. Photo: G. Schmidt.	128
3.10	Example of practical art tasks: wooden labyrinths for marble ball. Photo: E. Tamás.	129
3.11	Final pop-up exhibition of each participant 18th June, 2021, GYIK-Studio. Photo: I. Juhász.	129
3.12	The participants use various pens and colours to draft the image of a place they chose: the entity is enriched with various unique individual- and community-based elements and named “As Individuals in the Community”. Photo: Mirja Hiltunen, 2021.	135

3.13	The different elements of the map trigger discussions about experiencing the place. Alongside work, students are encouraged to discuss, bring out their own opinions, listen to others and compromise. Photo: Mirja Hiltunen, 2021.	135
3.14	The self-images were created using a mixed technique by laying various materials on a wooden blank. The materials took into account locality and ecological sustainability, for example, excess art materials that the students brought from home and that would have otherwise possibly ended up as rubbish. Photo: Mirja Hiltunen, 2021.	136
3.15	The workshop ends with the creation of a public artwork, “Made from the same tree”, which is displayed in the school’s hall. Photo: Mirja Hiltunen, 2021.	137
4.1	Two boys from Ponticelli, Naples sharing their first developed photographs (Left). Participant of Aranceto, Catanzaro proudly shows the page of the catalogue where her photographs appear (Right).	146
4.2	Photographer guiding a participant trying the analogue camera for the first time during the first lesson of the #daimieocchi workshop in Sampierdarena, Genoa (Top). Participants proudly posing with the catalogue of their photo exhibition during the opening at ZEN 2, Palermo (Bottom).	147
4.3	Participants select their photos for the exhibition ( <i>Source</i> : Photo by Carolina Gutiérrez Novoa, Left). Participants of Sampierdarena, Genoa posing with the team of educators, photographer, and designer in front of the exhibition ( <i>Source</i> : Photo by PACO Design Collaborative, Right).	148
4.4	Collection of analogue photographs of the participants.	151
4.5	Children from ZEN 2, Palermo in their first practical session of analogue photography.	154
4.6	Portraits of some of the project participants.	155
4.7	(From top to bottom) Group of participants in Ponticelli, Naples in their first practical session of analogue photography. The young people from Sampierdarena, Genoa and Ponticelli, Naples, respectively, collaboratively create a collage to structure the narrative of a photographic exhibition. Young people from Aranceto, Catanzaro, actively participate in the final exhibition of the workshop.	157
4.8	Youngsters holding their own photos during the public photography exhibition at the Parco Fratelli de Filippo, in Ponticelli, Naples. Photo: Claudio Menna.	158
4.9	Roma Cultural Influencers meet a role model: Erika Varga explains how she uses traditional Roma folk motives in her fashion design at an exhibition of the Romani Design fashion house. Photo: Zsófia Somogyi-Rohonczy.	162
4.10	Collage of positive images of the Roma on social media by Márton Rétvári.	163
4.11	Participants of the Roma Cultural Influencer Course in the media room. Photo: Lajos Kovács.	164
4.12	A Roma guitar. Photo from the Visual Storytelling sequence by Vanda Pintér.	167

5.1	One of the participants experimented with inexpensive materials for making jewellery, thus breaking with traditional ‘fine’ jewellery. Photo: Michelle Olga van Wyk.	175
5.2	Outline of the empathy-hack workshop process consisting of five key phases: online introductions, Miro planning and brainstorming, the empathy-hack, prototype, and audiences and online environments for dissemination.	176
5.3	Scene from the video documentation about the preparatory lesson in Burattino Primary School. The arrangement of the desks and the colourful walls in the classroom show that this space is dedicated to creative workshops. During the class, listening to music and chatting were allowed. Still from the video.	186
5.4	The museum space provides an educational opportunity that is different from the classroom. The more unrestricted use of the space, the proximity of the artworks provides new inspiration, while other visitors and the new location can be a distraction. Photo: Zsófia Szabó – Ludwig Museum.	187
5.5	Part of a reflective map created with students on the historical events of the turn of the century and the life of Pablo Picasso.	189
5.6	Aspects of the analysis of interviews with the Roma children.	202
5.7	Children are free to move around the hall, observe, choose and watch the commentary that creates the meaning between “word”, “gesture”, “look” and “space”. The second hall of the Pleiad of Glass exhibition is characterised by a good disposition of active cognition and learning.	211
5.8	Jan’s performance Cut for New Times. A black-covered table on which Jan played out the evocation of a visit to the museum, an imaginative open form and a communication space. The children worked both directly on the table and in the entire area of the school hall. Their creations were immediately shown and commented on – they used a medium of coloured fibres, glass objects (shelves in the corner of the room), large-format drawings, photographs and narratives.	212
5.9	Understanding different historical perspectives and listening contemporary music (auditory assistance to learning) reflecting to national history – session for the class of Premier High School in the permanent collection of the Hungarian National Gallery.	218
5.10	The students from the Gorsium High School painting with tempera in the studio after the guided tour in the temporary exhibitions.	219
5.11	The class of Premier High School with their paintings in the studio after their third visit.	220
5.12	The museum educator of the Hungarian National Gallery is presenting one of the pre-worked themes for schools for the participants of the teacher training.	221

# Introduction: Arts-based social interventions: Policy-oriented results of the AMASS project

## Introduction to the case studies

*Andrea Kárpáti and Raphael Vella*

This book presents 21 successful arts-based efforts to respond to social problems that are experienced by disadvantaged communities: children living with physical challenges, suffering from financial and educational poverty; elderly women in solitude; migrants facing a strange but welcoming cultural context; Roma youth fighting negative stereotypes and many more. Our research project, *Acting on the Margins: Arts as Social Sculpture* (AMASS), is funded by Horizon 2020 under the theme of *Societal Challenges and The Arts*. AMASS ideas about the power of the arts: the potentials of arts education to impact cognitive and affective development, motivation, self-esteem and self-expression have been implemented and researched in depth in the case studies. From the cultural rights perspective of marginalisation and other forms of exclusion, we used arts-based interventions with community involvement to address social and health-related challenges. Revealing the interconnectedness between social, economic and cultural exclusion, we planned interventions to develop skills, strengthen identities and build communities. Empowered for democratic participation and self-expression, the participants of our programmes are now charting their own way to learning and personality development.

Why did we use the arts and not social work or political action to support marginalised communities? Why did we focus on socially-engaged art? Artistic value is a distinctive social value. Art helps us confront unpredictable situations and bring the added effect of life-altering catharsis to educational projects. Engagement with the arts facilitates learning, as they serve as catalysts for knowledge acquisition through visualising complex concepts and processes. Education through the arts often involves unlearning inhibiting norms and rules of representation that are not the only option, but only one of a wide range of possibilities.

We started our work with an extensive review of English language research literature about arts-based social interventions. Multiple impacts of the arts were interpreted through “participatory means to agency and empowerment, identity and expression, and learning and development. These categories are related to analytically derived positions of marginalisation as predominantly structural- or more individual-based. Art is conceived of as a way to bridge these positions through an understanding of its educational qualities. These categories offer a fruitful but also potentially limited role of the arts in society” (Gusén et al., 2021, 12).

The systematic literature review (SLR) performed by Sofia Lindström and the AMASS team of the University of Borås gave us a firm grounding for the design of the interventions. The SLR was conducted from February 1 to August 31, 2020. The time period selected was 1990–2019, and peer-reviewed articles in English were available in the digital format in the SCOPUS and Web of Science databases. More than 10,000 papers were

DOI: [10.4324/9781003376927-1](https://doi.org/10.4324/9781003376927-1)

This chapter has been made available under a CC-BY-NC-ND-4.0 license.

## 2 Andrea Kárpáti and Raphael Vella

identified in the first search, and the final sample that was reduced through bibliometric data included 110 relevant papers. The content analysis revealed four overarching themes:

- 1 Effects on cognitive and psychological learning skills, with the subcategories School performance and engagement in class, attitudes, values and beliefs of young people, productive behaviours in therapy for young people and cognitive functions and well-being of the elderly.
- 2 Effects on knowledge gain and knowledge dissemination, with the subcategory Health and preventive action among children and young people.
- 3 Testimonies of marginalisation in drama production were linked to the subthemes of social exclusion and environmental issues among refugees and effects on the well-being and self-esteem among young people.
- 4 Effects on social inclusion, well-being (“at-risk” young people).

Most frequently targeted *populations* of arts-based interventions targeted the Roma minority and migrants. *Methodologies* of past projects employed overwhelmingly the visual arts and theatre/drama and focused on participatory methods challenging the norm of passive spectators. Based on the papers, it was difficult to determine success because they included narrative accounts about the activities unsupported by assessment data. Knowledge and skills development may not be the most important proof for the success of an arts-based intervention, but in many cases, it may be instrumental in securing a better future for participants through access to further education and vocational training. Several arts-based interventions were reported to have important benefits in the affective and motivational realm, but their promoters reported only their conviction that these benefits would be evident months or years after the conclusion of the project. Optimal methods of capturing the impact of the arts are not straightforward, and as Daykin et al. conclude, it is unlikely to find a single methodology that serves as a “gold standard” in research on the impacts of the arts because most of the implied gains can be evidenced in months or even years after the termination of the intervention (2008). We compiled a booklet of case studies of successful socially oriented arts education programmes (Kárpáti and Sarantou, 2021) and evaluated results of our projects through authentic assessment tools that were in line with project objectives and ensured sustainability through a clear articulation of observed gains of the interventions.

We also conducted a survey in AMASS participant countries about arts-based social interventions and revealed many good practices that were never published in English language books or journals; we invited our partners from seven countries, the Czech Republic, Finland, Hungary, Italy, Norway, Portugal and the United Kingdom, to document arts-based social programmes undertaken between 2010 and 2020 and documented in national languages. Our project database consists of 133 templates that describe a wide variety of programmes, representing a variety of art forms and methodologies of collaborative and individual artistic practices. These good practices were used to build on accomplishments and identify needs to fulfil.

The literature review and the project database analysis showed that previous interventions mainly targeted children and young adults and middle-aged and older generations were rarely involved. Among project objectives, self-expression and identity development and successful appropriation of cultural values seemed to be the most important. These interventions often lacked the assessment of results. Narratives by the project promoters

and enthusiastic recollections of selected participants were heart-warming but failed to prove that the arts successfully catalysed positive change. The lack of accountability could have been one of the reasons why most interventions were terminated as soon as financial support from grants ran out. Another reason was the lack of training and mentoring of local artists and educators who could utilise project results.

Based on the analyses of previous arts-based social interventions, we designed sustainable and accountable programmes involving a wide range of participants in 35 experiments that utilised the impact of arts for addressing marginalisation and exclusion. Our objectives were:

- To develop and sustain innovative projects in formal, informal and nonformal arts education.
- To collect, analyse and evaluate project results to measure their impact.
- To realise active participation of stakeholders of disadvantaged communities as an added value.
- To promote networking to increase impact, engaging stakeholders on local, regional and national levels.
- To use public spaces sustainably and thus increase community participation.
- To renew the promotion of culture using technology.
- To enhance and assess cognitive, affective and psychomotor skills development.

The various sections in this publication refer to different art forms, media, general themes and contexts in order to provide research-based evidence about the effects of developing arts-based strategies that meet these key needs. While all the artistic projects described in individual chapters promote broad participatory practices in and through the arts, they also provide information about the importance of sustaining cross-sectoral innovation that is linked to measured impact and identifiable results.

In AMASS, the visual arts were clearly the art form that most participants, artists and researchers employed in their projects and workshops. The chapter *Visual Arts for Social Inclusion* presents experiments that were carried out in Portugal, Malta, the United Kingdom, Hungary, the Czech Republic and Finland. Teresa Eça and Ângela Saldanha's text on the work of the Portuguese teachers' association APECV revolves around a model they refer to as a Pedagogy of Interdependence: an educational approach in which persons with special health-related needs are supported in their creative ambitions. This approach is implemented through arts-based methods that are informed by participatory research and community-driven strategies. These interventions were hindered by several restrictions during the COVID-19 lockdown. Nevertheless, important creative results ensued as well as data related to social impact of the arts and policy implications to provide opportunities for such efforts.

In their chapter, Erika Kugler and Andrea Kárpáti describe and assess a research project carried out in the Hungarian educational system, in which the abilities of students with learning difficulties tend to deteriorate in Grade 5 once specialised teachers take responsibility for different school subjects. The project's focus is on developing mathematical skills through art, is quite unique in AMASS due to the interdisciplinary, project-based methods of teaching and learning and the impressive developmental trajectories students presented. Comparably, the chapter by Raphael Vella and Milosh Raykov on the use of visual arts strategies and other methods like Photovoice with a group of sub-Saharan migrants in Malta seeks to assess a combination of creative outcomes in different

media, interpersonal skills development and findings from artists' journals, pre- and post-workshop evaluations, and other **benefit** from environmental improvements.

Magdalena Novotná and Marie Fulková's chapter "Searching for Beauty: Art at a Distance" explores ways of simulating exhibition visits in a virtual setting. In the home-made "museums" that were developed by participants, new forms of dialogue through sharing collections of family histories helped to weave new forms of beauty despite the educational and other difficulties that were experienced in a period of social isolation. In the second chapter by the same authors, "Cut for New Times: Emancipatory Effects of Artistic Open Form", the issue of inclusion was studied with students at the Faculty of Education in Charles University in Prague. A similar conclusion to that of the previous chapter was drawn here: art education should be based on personal encounters, and distance learning can only be considered as an additional, and relatively limited, mode of delivery and communication, not as a replacement for more direct educational methods.

Two chapters by AMASS members from the University of Leeds engage with some of the key themes identified in several educational experiments, such as the activation of communication networks among experts and the assessment of creative activities in order to gauge their impact. While the chapter by Tang Tang, Paul Wilson and Kiwoong Nam describes research undertaken to articulate connections and reveal the development of sustainable relationships in an international research project like AMASS, the chapter by Tang Tang and Paul Wilson uses a dialogical correspondence model to study and assess perceptions and expectations related to participation in AMASS. These self-reflections of the research community help contextualise the arts-based experiments.

The use of drama strategies in participatory arts research is discussed in two chapters in *Drama-based interventions for social inclusion*. The chapter by Isabelle Gatt discusses the theme of ageism and how this can be highlighted through theatrical processes in an Active Ageing Centre in Malta. While the participants in this theatre project found the experience challenging, they also felt that it was rewarding and helped to build a sense of group cohesion. The chapter by Raphael Vella, Milosh Raykov, Karsten Xuereb and Toni Attard refers to another theatre project and study that made use of a mixed-methods approach in order to understand challenges faced by persons with intellectual disabilities in Malta and to develop a creative outcome that highlighted the participants' ability to work in challenging circumstances. This is clearly in line with the third key need identified earlier, the importance of inclusionary policies.

The section on *Environmental and design education projects* presents a wide variety of methods and target populations. Some of the research foregrounded here refers to curricular innovation to promote skills development of disadvantaged groups. The section includes a chapter by Anna Eplényi, Rita Terbe, Gertrúd Schmidt and Dóra Szentandrás, who show the wide-reaching educational effects of a spatial skills development programme for teachers of socially challenged students. The chapter by Mirja Hiltunen uses arts-based action research to target a completely different population: a school community in Utsjoki, the northernmost municipality in the European Union. One of the main outcomes in the Finnish project was that participants in the school community grasped the importance of relating different learning contents to each other through the medium of contemporary art.

In contrast – and in line with the fourth identified key need to broaden social participation in the arts and culture – another Finnish project discussed by Maria Huhmarniemi, Satu Miettinen and Melanie Sarantou targeted a broader range of individuals and communities to understand how the arts can serve to improve well-being and human-nature

relationships. Similarly, broad in its reach, yet more activist in nature, is the artistic project discussed by Margerita Pulè, Milosh Raykov, Raphael Vella, Karsten Xuereb and Kristina Borg in their chapter that focuses on urban overdevelopment in Malta and the need for civic engagement and guerrilla actions to counter challenges of this sort. The chapter by Ângela Saldanha and Teresa Eça in this section also illustrates the range of possibilities in socially-engaged arts, as it promotes the participation of Roma communities and unemployed persons engaged in arts projects through an exhibition at the Museum of Misericórdia in Viseu, Portugal.

The section called *Media-based social interventions* includes two chapters about the use of new media and social media. Carolina Gutiérrez Novoa and Silvia Remotti write about the work of PACO Design Collaborative, leading young people in Italian suburbs to document their surroundings with analogue cameras. This experience helped participants to gain new skills in a medium they were not acquainted with and express ideas about their environment through the language of art photography. The Roma Cultural Influencer training programme presented by Andrea Kárpáti, Ágnes Veszelszki, Lajos Kovács, Márton Rétvári and Eszter Deli seeks to highlight the cultural heritage of the Hungarian Roma minority through empowering young Roma women to open new channels that present moral and aesthetic values of life and culture, In a male-dominated media environment that is characterised by narratives of segregation, marginalisation and unemployment, or acts of aggression, their clear and strong voice opens new dialogues. Their positive and encouraging posts about role models, art treasures and cultural achievements are well received by Roma and Hungarian youth and strengthen the feelings of confidence and recognition among the followers of the Cultural Influencers.

The last section on *Social interventions in nonformal settings* brings together chapters from three countries in the EU: Finland, the Czech Republic and Hungary. The chapter authored by Zsófia Albrecht focuses on a new educational initiative in the Hungarian National Gallery to develop the cognitive and affective skills of students with Special Educational Needs through interdisciplinary museum experiences. Artworks of the Hungarian National Gallery serve as educational resources and make museum collections central to experience-based learning. Another project in a museum setting, the chapter by Zsófia Somogyi-Rohonczy, presents an educational programme for children of the disadvantaged living quarters in the immediate vicinity of the beautiful modern edifice of the Ludwig Museum in Budapest. The programme utilised contemporary art as a catalyst of learning about core identity and personality issues. Their teachers were mentored by museum educators to introduce and wrap up the museum experience at school. Art educators, along with teachers of other disciplines, acquired methodologies and tools to ensure the sustainability of the art appropriation programme, with the key message: “It’s your life!”, that build bridges between visual and media arts and their young audience.

Also dealing with museum education, the chapter by Marie Fulková and Magdalena Novotná focuses on an exhibition at the Museum of Applied Arts in Prague and its use in a project with hearing-impaired children in a Czech school. Importantly, this chapter offers a nuanced view of the target population in Czech education, highlighting shortcomings in meeting the needs of such children. Another text by the same authors also discusses a museum visit in a chapter that highlights and studies Roma-related issues. Here, the authors conclude that museum and gallery education can develop cognitive abilities, though the under-valuation of the arts in curricula and educational settings continues to offer severe challenges.

Starting with a provocative question – Is money a dirty word? – the chapter by Melanie Sarantou and Niina Karvinen studies how market forces affect certain art forms and cultural production generally. Working with artists and designers based in Finnish Lapland, the experiment explored new possibilities of getting artists to engage with the business world. Among the results, a revealing outcome is that artists have generally positive attitudes towards entrepreneurial practices and marketing strategies. They want to enter central stage, coming from the margins of the land.

A wide range of good practices are described in different sections of this book. They can serve as an inspiration for policymakers to harness the potential of the arts to address social marginalisation in Europe. The projects presented here suggest that artists and arts educators are ready and able to meet this challenge.

## References

- Gustrén, Cia, Lindström Sol, S., Johannison, Jenny, Blomgren, Roger. 2021. “Artistic Means of Social Change: Arts-Based Interventions for Addressing Marginalisation in a European Context.” *Invisibilidades*, 15, 12–21. <https://doi.org/10.24981/16470508.15.2>
- Daykin, Norma, Orme, Judy, Evans, David, Salmon, Debra, McEachran, Malcolm. 2008. “The Impact of Participation in Performing Arts on Adolescent Health and Behaviour: A Systematic Review of the Literature.” *J. Health Psychol.*, 13 (2), 251–264. <https://doi.org/10.1177/1359105307086699>
- Lindström, Sofia, Gustaf Nelhans. Cia Gustrén, Johan Eklund, and Roger Blomgren. “Mapping research on the social impact of the arts: what characterises the field?.” *Open Research Europe* 1, no. 124 (2022). <https://open-research-europe.ec.europa.eu/articles/1-124/v1>
- Kárpáti, A., Sarantou, M. Eds. 2021. *Arts-based Social Interventions: First Results of the AMASS Testbed*. Rovaniemi: University of Lapland. <https://zenodo.org/record/5539948#.Y5rzpnaZOUl>

Part I

# Visual arts for social inclusion



Taylor & Francis

Taylor & Francis Group

<http://taylorandfrancis.com>

# 1 Dialogical correspondence of socially-engaged participatory arts research project

*Paul Wilson, Tang Tang and Ki Woong Nam*

## **Participating in socially-engaged participatory arts research**

Socially-engaged art practice and research involve individuals and communities as the medium or material of the work to transform society and society's impacts. Its intention to impact people and communities directly makes socially-engaged arts different from other types of art. The artworks – outcomes of the collaborative act – are shaped by the intentions and actions of each participant or agent. As a result, it can produce diverse intended and unintended consequences of some significance. Similarly, the artists' and art researchers' methods, processes and projects of knowledge creation are also outcomes of such a collaborative act and could be considered as potential instances for the development of a particular type of art or social sculpture since their results and impacts often act and achieve the same intentions as other types of art activities. This case study aims to establish a theoretical framework for assessing and developing shared understandings around expectations and experiences of participation within and through one particularly complex instance of socially-engaged participatory arts – the externally funded international, interdisciplinary research project called AMASS (Acting on the Margins: Arts as Social Sculpture).

## **Description of target population**

Socially-engaged arts by its nature are participatory and collaborative and can result in sites or situations of great complexity. There is a growing need for artists and art researchers to carefully consider and manage the complexities generated by multicultural and multidisciplinary research projects. Beneficiaries from this case study will include artists, art researchers, communities and organisations who participate in the arts-based and socially-engaged participatory arts research projects. The research advances our understanding of how teams of individuals, partnerships between organisations, agreements among institutions and connections to communities within and outside the specific research context can establish a positive pre-award relationship for gaining funding and producing new knowledge via the activities outlined by the application.

## **Description of methodology and procedure**

This report presents the results of research investigating the application 'dialogical correspondence' model as a means to understand the complexities in establishing pre-project relationships. We first conducted a literature review that analysed ideas of correspondence (Ingold 2015) and dialogical practice (Kester 2000) and highlighted key concepts that

DOI: [10.4324/9781003376927-3](https://doi.org/10.4324/9781003376927-3)

This chapter has been made available under a CC-BY-NC-ND-4.0 license.

help to establish research relationships. A wider range of factors were further identified through an auto-ethnographic study (Wilson 2020) with all AMASS project partners and then mapped onto the theoretical model of dialogical correspondence.

## **Literature review to develop the factors dialogical correspondence**

### *Correspondence*

The concept of correspondence reframes ideas of social engagement to view and review interactions in a way that acknowledges the multidimensionality of relationships. At the core of correspondence is the idea of being-with-others (and other things) and, consequently, of a weaving together of the actions, ideas and outcomes that are constituted or result from these acts: correspondence is, fundamentally, a process (of being-with) rather than viewed by a need to arrive at a stable or concrete endpoint or being composed additively by sets of discrete elements (Ingold 2017a). Fundamental to correspondence is an idea of openness as critical to any activity (ibid) where a life lived with others depends upon engagement with all others – and that such relationships are determined by an idea of meshwork, entanglement and movement, of things travelling back-and-forth between participants and of a joining-together (Ingold 2017b). Such joining might often not result in an ordered form for correspondence (or an ordered structure to any situation) but, instead, calls forward a harmony between participants – being attuned to each other and how this is shaped in the process of becoming-with are regarded as critical to correspondence.

Correspondence can be considered as a communicative act of anticipation and response. The word correspondence conjures images of the materialities of meaningful human communication and of a connection and intimacy between individuals, even over great distances. Correspondence is determined, therefore, by a gap between ourselves and others. It acknowledges the potential for some kind of meaningful exchange within these spaces. It calls for us to recognise and embrace how our experiences of being human are co-created within moments of dialogue and reciprocal communication. Gatt and Ingold's (2013) discussion of correspondence can be used as a model to identify things that pass over, between and through scenarios of complexity such as the research relationship. It allows for the identification of the matter of any exchange and for describing the bond formed as a result (between all parties in any scenario). It results in a mesh or network along which such 'gifts' are exchanged as the basis of each scenario's complexities and their respective correspondences.

Within arts, design or creative practices, correspondence acts to generate possibilities to suggest and speculations that are responses-in-process within any such discrete situation or context (Ingold 2017b). Ingold's ideas of correspondence present us with a way to reflect on the types of activities and interactions that are part of a project such as AMASS – correspondence being an inherently social and socialised activity determined by the entanglements and co-existence of all partners who are part of such a relationship (Ingold 2015).

### *Dialogue*

Kester (2000) has outlined a model for an immersive, participatory and community-led art practice within which relationships, aesthetics and ideas of exchange are (re)defined in terms of their being 'dialogical'. He discusses how, an arts-based practice that is established upon ideals of dialogue or discourse stands out for its sense of having coherent values, a utilisation of opportunities for bi-directional communication and the potential

for contribution to a strategy or approach. Such dialogue allows for opportunities to remake not only the artist but also their collaborators, the ‘object’ of any art practice and the knowledge that can be created around and within any dialogical interaction. He identifies the following three characteristics of ‘discursive or dialogical art practice’

*Interdisciplinarity*

Chiefly, of being ‘between’ (institutions, established discourses), at – or as – an interface between people and between established or emerging knowledge, actively tracing new disciplinary trajectories or routes between, through and around those that currently exist or have been developed.

*Operating with/on multiple registers of meaning*

Meaning is not held within an object or determined by a viewer but ‘dispersed through multiple registers’, of both space and of time, where it can and should be co-created by particular contexts of reception and the range of ‘discursive systems’ at play. For Kester’s notion of dialogical practice, ‘the work is constituted as an ensemble of effects and forces, which operate in numerous registers of signification and discursive interaction’.

*Indeterminacy – but one that is dialogical and not formal*

Meaning, however messy or difficult to ascertain, is still something that can be agreed upon or defined – a given in any dialogical process for knowledge production which aims for a degree of novelty or innovation.

**An auto-ethnographic study with AMASS project partners**

A project like AMASS is a complex hyper-object and challenging to fully understand. We recognised a potential to grasp or represent the relationships among its partners in a way which reflected the needs for, and practices of, dialogue at many levels. The purpose of our study was not just to visualise or communicate this dialogue but also to create instances where we could try and capture ways to understand it from the inside out.

Recognising that Design-led communication has a role to play in helping navigate the complexities of contexts, individuals, institutions, activities and relationships in AMASS so that meaningful and valuable research can result, a novel method for participation making use of a series of bespoke, auto-ethnographic tools (Wilson 2020) was adopted to encourage intra-community communications. These graphic tools were deliberately designed to create experiences of novel participation which, through their use of textual production and dialogical interaction, allowed for an embodied, performative use of memory to recall and identify significant moments or events in the project’s life and in the lives of its members. A four-phase interpersonal relations framework was used to encourage conversation and to elicit narratives of autobiographical memory on the project’s development during the pre-award phase:

- 1 Association: How did you find each other or first meet? How did you establish a common language to discuss your working relationship?
- 2 Build-up: How did you identify common goals? Were there opportunities to bring together pre-established directions for the project?

- 3 Continuation: How did you establish mutual trust? Were there any considerations you had to make with regard to power within the relationship?
- 4 Transformation: Has the relationship changed since your first discussion and subsequent decisions? How have you been able to manage these changes?

Fourteen AMASS project partners from six institutions (two to four participants per country) participated in auto-ethnographic workshops online via Microsoft Teams and using the Miro platform. The insights gathered assisted the identification of the details which would go on to shape our dialogical correspondence model.

### **Summary of assessment methods and outcomes**

The synthesis of Kester and Ingold's concepts allows correspondence to be mapped as a key characteristic (and outcome) of this distinct and particular instance of research-led reflection and dialogue. Three themes and seven subthemes emerged from the analysis of results from auto-ethnographic workshops and revealed examples, moments or suggestions of correspondence.

#### *New knowledge generated at the interstices of collaboration*

Meaning develops from motivations and mutual need. Three subthemes connected to Kester's category of interdisciplinary emerged from the participants' narratives of relationship-as-process.

- A value in Embracing dynamism: experiences of relationship are considered as something active and valuable – an action and an intentional (or designed) activity which benefited from (and made use of) a pre-established 'network of networks'.
- No correct ways for proceeding: it recognised that having to work together in ways that are not precise or perfect and which, sometimes, might require the use of creative intuition in response to uncertainty.
- Balancing professional and personal: dialogue must complement but not replace established hierarchies. For dialogue to be sustainable, there is a necessity to both cultivate motivations and recognise mutual need.

#### *Operationally-polysemic meaning was present in the project*

For Kester, meaning is situated across contexts and within or between relationships. Our participants' articulation of their experience in forming the AMASS relationships resulted in three notable subthemes.

- Recognising the value in connections: participants' perception of a project's value is situated by the range of constituents that make up its network of networks and the connections between people, and their contexts.
- Agreeing on common understanding: the open-ended nature of the project's call document meant that a deliberate activity of seeking or making meaning was required and could be developed through a series of interactions in response to the call's text.
- Considering people's institutional contexts an individual's motivations and connections between individual partners might not be enough to result in a stable or sustainable relationship.

*Uncertainty is a condition of meaningful engagement and dialogical exchange*

For Kester, productive, innovative and potentially successful relationships (and their underpinning values) should embrace the ambiguities and challenges which define their dialogical interactions. In the context of an emergent research network, positive or constructive indeterminacy necessitates the co-creation of meaning. Our participants recognised a number of instances of positive or constructive indeterminacy, where ongoing dialogue allowed for correspondence which helped to co-create meaning for the network and its ambitions.

- The establishment of relationships in the AMASS network was frequently a non-linear or interrupted process.
- Negotiating a reliance on others: interdependence was cultivated directly and deliberately through, between and within the relationships which form a network.
- Recognising reasons for success: moments of certainty are often a direct result of processes of dialogue and meaningful exchange.

**The dialogical correspondence model**

There are clear overlaps between Kester's notions of 'dialogical interaction' and how Ingold determines the characteristics of 'correspondence'. Likewise, Kester's assertion that dialogical practices are determined by their 'ensemble of effects and forces' itself reflects Ingold's discussion of correspondence as being defined as an entanglement and a 'mesh-work' of participants and their relationships, activities, contributions, etc. Our model of dialogical correspondence' has an idea of 'relationship as process' at its heart which recognises that our consortium and project were both processes of 'being and becoming'. The model embraces an idea that our correspondences are formed and take place through shared experiences of communication and we feel our three themes (outlined above) can serve as key pillars in the development of any future-facing, sustainable relationships for research partnerships.

**Conclusion**

The AMASS project's relationships, status or context as a form or type of fluid, dynamic and emerging social sculpture can be acknowledged and as a consequence of our study of its partnerships a model for dialogical correspondence has been developed – an idea which constructs and shapes relationships where these relationships construct and shape the form the project goes on to take. Within the context of AMASS, such an exchange (at points of correspondence) also presents opportunities at which mutually-beneficial connection can be made and reinforced. Such connections (perhaps particularly when undertaken during the preparation and writing of a project's application) establish a set of attachments which help to develop social infrastructure which has a power in the potential that is brought together through a complex collection of individuals, communities and activities. The dialogical correspondence model recognises and explores a reality where the best likelihood of achieving meaningful impact can be reached through interconnected processes of evidence-based accretion and where a carefully choreographed series of studies, trials, operations or procedures establishes broad concepts of value that can go on to underpin social innovation - impacting upon individuals and their