

DELIVERABLE 2.1

DATA SET OF CASE STUDIES IN THE ARTS 2008-2020

MONTH 8, SEPTEMBER 2020
VERSION 1.2021

Acting on the Margin: Art as Social Sculpture
AMASS 870621

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REPORT DESCRIPTION: DELIVERABLE 2.1, WP2

PROJECT PERIOD: FEBRUARY 01.02.2020 – 31.01.2023

REPORT TYPE: PUBLIC

PURPOSE:

The data set of case studies fulfils a specific purpose:

- identify good practices of arts based social interventions, document their results, evaluate their sociocultural approaches and educational methods,
- and reveal their commonalities and specialties that make them valuable for practitioners working with marginalized groups.
- this deliverable, D2.1, is the data collection of previous artistic projects. This deliverable is presented as a data set of collected case studies of previous and ongoing case studies of artistic projects. It is connected to the AMASS D1.2, which is the report with the analysis and assessment of the project data collected in the data set D2.1. In D1.2 we also connect the findings of the analysis to the literature review.

REPORT CONTENT:

1. Case studies (templated data set collected) from the Czech Republic
2. Case studies (templated data set collected) from Italy
3. Case studies (templated data set collected) from Finland
4. Case studies (templated data set collected) from Malta
5. Case studies (templated data set collected) from Portugal
6. Case studies (templated data set collected) from the UK
7. Case studies (templated data set collected) from Hungary

CASE STUDIES

CZECH REPUBLIC

DATA SET OF CASE STUDIES
DELIVERED

MONTH 8, SEPTEMBER 2020
VERSION 1.2021

Acting on the Margin: Art as Social Sculpture
AMASS 870621





Template for projects on the arts for social change

1. Project data

1.1 Country Czech Republic, Germany, Belgium, Hungary

1.2 Title LE GRAND MAGAZINE Artistic Research into the Cooperative Model

1.3 Website of project currently not accessible

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Evropská komise, Kulturní program. Ministerstvo kultury ČR, České centrum Berlín, Německý federální kulturní fond, Evropské kooperativy Brusel, Národní kulturní fond Maďarsko, Česko-německý fond budoucnosti
- in English: European Commission, Culture Programme; Ministry of Culture of the Czech Republic, German Federal Cultural Foundation, Cooperatives Europe, Brussels, National Cultural Fund, Hungary, Czech-German Fund for the Future, Czech Center, Berlin

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website:

https://ec.europa.eu/info/index_en

<https://www.mkcr.cz/>

<https://www.kulturstiftung-des-bundes.de/en>

<https://coopseurope.coop/>

<http://www.nka.hu/english/nka>

<http://www.european-funding-guide.eu/>

<http://berlin.czechcentres.cz/>

1.4 Project co-ordinator

Name: Andreas Wegner, Berlin Bezirksamt Neukolln von , Abteilung Bildung, Schule, Kultur und Sport, Kulturamt Berlin

Vendula Fremlová, FUD Ústí nad Labem, Anna Vartecká, , FUD Ústí nad Labem, Magdalena Hunčová, FUD Ústí nad Labem, Alena Šeberlová, FUD Ústí nad Labem.

Profession: Artist, Curators, Teachers, Lecturers

e-mail: <https://www.artmap.cz/artist/andreas-wegner/>

Vendula Fremlová <https://www.artlist.cz/prispevatele-artlistu/vendula-fremlova-6026/>

Anna Vartecká <https://www.artlist.cz/teoretici/anna-vartecka-108419/>

Magdalena Hunčová <https://www.fse.ujep.cz/php/profil.php?id=84&lang=C&typ=doporucit>

Alena šeberlová https://theses.cz/id/zhdydj/?zoomy_is=1

1.5 Co-ordinating institution

Name

in native language: Univerzita Jana Evangelisty Purkyně, Fakulta umění a designu, Ústí nad Labem

Galerie im Saalbau, Berlin

Emil Filla Gallery, Ústí nad Labem

Trafó Gallery, Budapest

Institute of Contemporary Art – ICA, Dunajváros

Collegium Hungaricum, Berlin

in English: Jan Evangelista Purkyně University, Faculty of Art and Design, Ústí nad Labem

Galerie im Saalbau, Berlin

Galerie Emila Filly, Ústí nad Labem

Trafó Gallery, Budapest

Institute of Contemporary Art – ICA, Dunajváros

Collegium Hungaricum, Berlin

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely: KARKO, výrobní družstvo nevidomých, www.karkoul.cz
KARKO/Cooperative of blind people, CZ, Cooperative DUP in Pelhřimov, CZ,
Cooperative Vývoj in Třešť, CZ
-
- Not applicable (no co-ordinating institution)

Website (main website of the institution): www.fud.ujep.cz

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2008

End year and month: 2010

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): common village and housing estate inhabitants, politicians, public

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: creativity, social skills, quality awareness,

Development of behaviour (attitudes, values)

Major attitudes, values targeted: self-sufficiency, responsibility in cooperative production,

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted: development of a productive social force in the poor areas, interdisciplinary, cooperative production, establishing organisation systems of artistic and cooperative productions

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- 5 Creation in crafts and design (textile, wood, paper etc.)
- 5 Participatory art or design
- Creation in media arts
- 5 Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- 4 Other, namely: learning from each other (artists and collective organisation).....

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): performative arts and community arts

Connection to school / higher education curriculum - *please underline*

- strong connections to artistic discipline(s), *please specify which: deal with creativity, gallery practice (since parts of the La grand magazines were made into exhibitions of contemporary arts*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

Artists and workers's cooperatives under national associations of cooperatives in Germany, Czech Republic, Hungary, Slovakia, and International umbrella association Cooperatives Europe, Brussels. Most of workers in cooperatives are differently abled people and /or formerly people with special needs. One of the project's aims was the development and promotion of a win-win situation in a small production segment, i.e. cooperative production and artistic production. The questions raised were: are there any interfaces between the organisation systems of artistic and cooperative production? Are there possibly any overlapping spheres of interests? Can cooperatives draw a profit from artistic creativity and quality awareness as a means of production and what can artists learn from the necessarily collective organization and responsibility in cooperative production that they apply to their own methods of production and distribution?

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

34 product cooperatives and product sites mostly from the Czech Republic, Moravia, Slovakia, Germany, France, Italy, Spain and Hungary collaborated in the project connecting artists (visual arts, performing arts, social arts, designers) and cooperative workers, mostly with special needs and different abilities. LE GRAND MAGASIN initiative and its innovative model of cooperation sheds a light not only on possibilities of a collaborative concept and collective nature of contemporary arts production but also questions two working methods and challenges contemporary ways of designer capitalism and outsourcing model of production. The impact of the research might be even more actual in forthcoming changes in local and global production, regimes of paternalistic state and its paralysing effects on any form of social cohesion.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given

- attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Publication: *LE GRAND MAGASIN. Artistic Research into the Cooperative Model.* AG Spak Bücher. Editor: Abteilung Bildung, Schule, Kultur und Spert, Kulturamt. ISBN 978-3-940865-05-2

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Catalogues and other materials of exhibitions:

1. *Model Department Store and exhibition* LE GRAND MAGASIN. Galerie im Saalbau, Berlin-Neuköln, Hermennquartier, Berlin- Neuköln 10. 10. 2008 – 26. 02. 2009. 1. 5. 2009 – 31. 12. 2009.
2. *On the Periphery of Concern.* Emil Filla Gallery, Ústí nad Labem (CR) 10. 9. – 16. 10. 2009.
3. *The Big Deal: Disassembled World.* Trafó Gallery, Budapest. 10. 3. – 11. 4. 2010
4. *The Big Deal: Evarything for Everyone, Anytime.* Institute of Contemporary Art – ICA, Dunajváros. 6. 3. – 2. 4. 2010.
5. Collegium Hungaricum. Berlin. *Symposium and final presentation LE GRAND MAGASIN.* 8. 5. 2010.



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Template for projects on the arts for social change

1. Project data

1.1 Country Czech Republic

1.2 Title Poesialita. Univerzita Přeblice /University of Přeblice

1.3 Website of project <https://fud.ujep.cz/en/university-predlice/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Fakulta umění a designu, Universita Jana Evangelisty Purkyně, Ústí nad Labem.
- in English: School of Art and Design. Jana Evangelista Purkyně University, Ústí nad Labem
- Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website:

<https://fud.ujep.cz/en>

<https://www.msmt.cz/?lang=2>

1.4 Project co-ordinator

Name: Michal Koleček, Pavel Beneš

FUD Ústí nad Labem

Profession: Artists, Curators, Lecturers

e-mail:

<https://fud.ujep.cz/michal-kolecek/>

<https://fud.ujep.cz/odzadu-pavel-benes/>

1.5 Co-ordinating institution

Name

in native language: Univerzita Jana Evangelisty Purkyně, Fakulta umění a designu, Ústí nad Labem
Národní Galerie Praha

in English: Jan Evangelista Purkyně University, Faculty of Art and Design, Ústí nad Labem
National Gallery Prague

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely gymnasium
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely:
-
- Not applicable (no co-ordinating institution)

Website (main website of the institution): www.fud.ujep.cz

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2011

End year and month: 2012

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs

11. Group or individuals practising a particular profession
12. Other (please specify): teenagers living in socially excluded localities of Ústí nad Labem City

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: creativity, social skills,

Development of behaviour (attitudes, values)

Major attitudes, values targeted: self-sufficiency, auto-socio-construction, identity construction, relationship to sites of living, identification with the sites of their own existence and re-interpretation of the omitted subjectivity which can become instrumental in defence against the mindless enforcement of globalizing processes and furtive usurpation of public space enacted by the political establishment and state bureaucratic machine.

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Among the various aspects of approach to a milieu which is as complex as is doubtless present at Předlice, one should definitely point out a dominant factor: namely, the impact of regionalism in its positive manifestations. In fact, viewed from a certain angle, the *University of Předlice* project as a whole can be interpreted as a contribution to the debate on the possibilities and limitations of artistic work at the periphery, outside the centres of political, economic and cultural dominance.

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 3 Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- 5 Participatory art or design
- Creation in media arts
- 5 Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- 5 Other, namely: interdisciplinary art – visual and verbal /photograph and poetry
- **Working arrangements:** *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): community arts, poetry writing

Connection to school / higher education curriculum - please underline

- strong connections to artistic discipline(s), such as photography and graphic design, gallery practice – exhibition, public performance, creative writing
-
- some connections to discipline(s), *please specify which: public performance*
.....
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

Předlice, suburb of the city of Ústí nad Labem, northern Bohemia, wedged between the motorway linking the Czech Republic with Germany, former lignite scrap mine gradually transforming into a landscape covered by a lake and abandoned industrial compounds, has become over the last two decades a unique source of inspiration for a large group of artists. Creative projects that have been carried out there under the patronage of the Faculty of Art and Design at Jan Evangelista Purkyně University since the 1990s, have been focused on specific features of the local environment, including most notably the long-term deprivation felt by its population as a result of social exclusion, with its sequels of apathy and aggressiveness which – as two extremes of the same problem – evolve towards an ever more acute sense of alienation from the majority population, and the emergence of a hardly permeable communication barrier. In the course of the **University of Předlice** project, the collective work mode, including various forms of group authorship and anonymous interventions, has proven to be an inspiring transformational element, not just from the viewpoint of the artists themselves – students and teachers of the Faculty of Art and Design

at Jan Evangelista Purkyně University -, who have set up a number of interdisciplinary creative teams. Moreover, and most importantly, it has played a truly key role in particular in the complex process of establishing mutual trust and communication with the inhabitants of Přeblice. Their state of exclusion has doubtless had a devastating effect on the life of this community as regards both social and economic aspects, though what should be regarded here as the area spawning the direst frustration is that of the process of identification and search for a relevant position in society. While the majority population nowadays tends to regard Přeblice as a non-area, a territory extracted from the natural functioning of the urban entity as a whole, the people inhabiting this area themselves have been inclined to accepting this bracketing, and have in their largely adopted an intuitively defensive attitude towards outside interventions. Only through concentrated collective action, often mediated by representatives from institutions long established within the locality, have some of the projects succeeded in building up an ambience receptive to artistic as well as broader social interactivity and participation.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

While the majority population nowadays tends to regard Přeblice as a non-area, a territory extracted from the natural functioning of the urban entity as a whole, the people inhabiting this area themselves have been inclined to accepting this bracketing, and have in their largely adopted an intuitively defensive attitude towards outside interventions. Only through concentrated collective action, often mediated by representatives from institutions long established within the locality, have some of the projects succeeded in building up an ambience receptive to artistic as well as broader social interactivity and participation.

In fact, viewed from a certain angle, the *University of Přeblice* project as a whole can be interpreted as a contribution to the debate on the possibilities and limitations of artistic work at the periphery, outside the centres of political, economic and cultural dominance. People's identification with the sites of their own existence and re-interpretation of the latter's omitted subjectivity can become instrumental in defence against the mindless enforcement of globalizing processes and furtive usurpation of public space enacted by the political establishment and state bureaucratic machine. An array of projects from these student undertakings was selected by curators for presentation in an eponymous exhibition at the National Gallery in Prague. The building of a common space for discovery and experience has eventually become the keynote for all participants in the *University of Přeblice* project.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected

- quoted in report / papers
- summarised in report / papers
- A book released
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

- Publication: *Poesialita. Aneb aby řeč nestála.* Publisher: School of Art and Design. Jan Evangelista Purkyně University, Ústí nad Labem, 2012. ISBN 978-80-7414-544-5

Flyers, task sheets, leaflets, booklets etc. for children

Please list them. Flyers for the exhibition in National Gallery in Prague

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Exhibition Book Poesialita and other materials of exhibitions. Website:

<https://fud.ujep.cz/en/university-predlice/>



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Template for projects on the arts for social change

1. Project data

1.1 Country: Czech Republic

1.2 Title: Speciální výtvarná výchova/Special Art Education

1.3 Website of project: <https://www.med.muni.cz/en/veda-a-vyzkum/research/12985?page=3>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Ministerstvo školství, tělovýchovy a mládeže v ČR
- in English: Ministry of Education, Youth and Sports of the CR

Grant / financing type - please underline:

International – European – National – Regional – Local

Grant / financing inst. website: <https://www.msmt.cz/>

1.4 Project co-ordinator

Name: Mgr. Petr Kamenický, Ph.D.

Profession: Assistant professor, artist

e-mail: kamenicky@ped.muni.cz

1.5 Co-ordinating institution

Name

in native language: Masarykova univerzita, pedagogická fakulta, Katdra výtvarné výchova

in English: Masaryk University, Faculty of Education, Department of Art Education

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.ped.muni.cz/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2010.11.

End year and month: - 2013.10.

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): elderly people

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – performance of expertise and competencies

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts 5
- Creation in crafts and design (textile, wood, paper etc.) 5
- Participatory art or design 2
- Creation in media arts 3

- Planning / designing 2
- Performance (music, drama, dance and other performative arts) 1
- Reception (viewing, listening) 4
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to art discipline(s), please specify which: Art education
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The content of the project is to expand the existing activities of the Department of Art Education, Faculty of Education, Masaryk University.

The project contains five innovative educational segments. Each of them is created on the basis of cooperation with partner institutions and is focused on a different special and socio-pedagogical area.

In each of the segments, each student-participant takes part in a theoretical course, a new media course, creative workshops, reflective seminars and follow-up exhibition activities.

The planned activities are carried out by an experienced team of MU experts in cooperation with partner institutions.

Within the project, the study programs of the Department of Art Education, Faculty of Education, Masaryk University were innovated. Especially in the field of study Special Art Education. The project significantly contributed to increasing expertise and competencies towards employment in the field of work with socially disadvantaged groups. As expected, close (and long-term) cooperation with partner institutions was defined: the Administration of Refugee Facilities of the Ministry of the Interior of the Czech Republic, Nové Zámky - social service providers, the Diagnostic Institute for Youth Veslařská, Brno, the Museum of Romani Culture Brno and the Podpěrova Home for the Elderly, Brno.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

The project aims to innovate the study programs of the Department of Art Education, Faculty of Education, Masaryk University. As part of the development of interdisciplinary relations with the Department of Special Education, the Department of Social Pedagogy and the Department of Psychology, Faculty of Education, Masaryk University, a project for students using professional knowledge and competencies to work in socially disadvantaged groups. A prerequisite for the successful implementation of the project is the development of cooperation between partner institutions of the Faculty of Education, Masaryk University. The project partners are the Administration of Refugee Facilities of the Ministry of the Interior of the Czech Republic, Nové Zámky - providers of social services, Diagnostic Institute for Youth Veslařská, Brno, Museum of Romani Culture, Home for the Elderly Podpěrova, Brno. The technological background enabling the use of new media is determined. Students with their participants in theoretical courses in all partner institutions. Based on the information obtained, you can obtain information about client partner institutions through implemented creative workshops. Under the professional risk of psychology, special pedagogy and didactics, they expect reflective seminars responding to ongoing individual activities. No outputs are continuously documented and evaluated, on the basis of which study aids are created. The project is publicly presented at exhibitions and professional conferences.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed

- with project promoters (tutors, mentors, artists etc.)
- with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished; the program remained active) as a part of courses under title Arteterapie
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because
- Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Landová, M., Hanzelová, M. et al. (2012). *Romové 2011*, Brno: Pdf MU. Dostupné z: <https://databaze.op-vk.cz/Product/Detail/49040>

Landová, M., Stadlerová, H. et al. (2012). *Senioři 2011*, Brno: Pdf MU. Dostupné z: <https://databaze.op-vk.cz/Product/Detail/49041>

Other publications on the project

Kamenický, P., Stehlíková Babyrádová, H., Landová, M., Maly, S., Nedomová J., Kovářová, M., Maruška, M. (2013). *CREATIVE HELP: tvůrčí dílny s uprchlíky*. 1. vyd. Brno: MUNI press.

Nováková, M., Stadlerová, H., Kamenický, P., Landová, M., Maly, S., Kovářová, M., Maruška, M. (2013). *CREATIVE HELP: tvůrčí dílny s dětmi z diagnostického ústavu*. 1. vyd. Brno: MUNI press.

Kovářová, M., Poláková, J., Maly, S., Stadlerová, H., Landová, M., Kamenický, P., Petrů, M., Kunčík, P., Maruška, M. (2013). *CREATIVE HELP: tvůrčí dílny s romskými dětmi*. 1. vyd. Brno: MUNI press.



AMASS



Template for projects on the arts for social change

1. Project data

1.1 Country Czech Republic

1.2 Title Jamming (Barvolam association)

1.3 Website of project <https://www.jamming.cz/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Projekty spolku Barvolam jsou realizovány za finanční podpory hlavního města Prahy, Ministerstva kultury České republiky a Městské části Praha 7.
- in English: Project Jamming of Barvolam association are realized with financial support of the capital city of Prague, Ministry of culture Czech Republic and city district Prague 7.

Grant / financing type - *please underline*:

International – European – National – Regional - Local

Grant / financing inst. website:

<https://www.mkcr.cz/?lang=en>

<https://www.praha.eu/jnp/en/index.html>

<https://www.praha7.cz/>

1.4 Project co-ordinator

Name: OTTO KOUWEN

Profession: Artist, graphic designer/painter, founder, and chairman of Barvolam association, initiator of Jamming project

e-mail: info@barvolam.cz

web: <https://ottokouwen.com/>

Name: ALMA LILY RAYNER

Profession: Artist in multimedia, co-founder of Barvolam association

e-mail: info@barvolam.cz

web: <https://www.almalilyrayner.com/>

Name: MIREK KAUFMAN

Profession: Artist, painter, co-founder of Barvolam association, member of permanent team in project Jamming.

e-mail: info@barvolam.cz

Web: <http://mirekkaufman.com/>

1.5 Co-ordinating institution

Name

in native language: Barvolam

in English: Breakcolor

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely:
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely: civic / art association
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://barvolam.weebly.com/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2014

End year and month: until now

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age: 40 - 50
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession

12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

artistic creativity, social and communication skills, cooperation

Development of behaviour (attitudes, values)

empathy, understanding, self-reflection, responsibility in cooperative production

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted

establishing organisation systems of artistic and cooperative productions, identifying mechanism of social inclusion/exclusion in Art industry

Civic engagement/democratic development

Citizenship

Inclusion

artist with special needs, mental handicap / autism, neuroatypic artists, artbrut

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 4 Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- 5 Participatory art or design
- 3 Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- 2 Reception (viewing, listening)
- 1 Other, namely: learning from each other (artists and collective organisation)

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music

- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to artistic discipline(s), *please specify which: painting, drawing*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

Barvolam association supports artists labelled as mentally handicapped and creates opportunities for collaboration among them and other artists, who are disabled by their academic education. The aim of these sessions is inspiration, verbal and nonverbal dialog about creative processes, social stimulation.

Barvolam is critically reflecting questions like: what is art, who is artist, what is intelligence and creativity? Is it right to label someone as mentally handicapped, when it means that we only see what he/she cannot do, and we ignore what is she/he capable?

Barvolam manage professionally equipped art studio to support visual artists and specially „neuroatypical” artist. The studio is not intended to provide education or therapy. People involved in Jamming project are different but equal.

Main activity of Jamming project is to organise regular inclusive art workshops for public called Jamming – painting without barriers. Participants (neurotypical and neuroatypical) artists usually create large painting together.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Usually art projects and programs in art studios for mentally handicapped people have educational or therapeutic aims. That means participants are treated here as pupils or clients but not as visual artists. Barvolam with the project Jamming (and related project Artist statement) is pointing out that neuroatypical colleagues are part of contemporary art industry, they need professional attention of curators, galleries, art critics, and equal possibilities to develop their creative thinking and artwork.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities / creativity etc. standardised tests taken
 - skills / abilities / creativity assessment tasks given
 - attitude / values / motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them. Exhibitions, website

Text for the exhibitions:

Koťátková, E. (2019, May 10.) *Lukáš Paleček: Romo pračka pere okurky*. Galerie Jelení <https://www.galeriejeleni.cz/2019/lukas-palecek-romo-pracka-pere-okurky/?fbclid=IwAR3KAK1vCAh7A7VHXZK1iWJhZt1AYg9FmZUIbGEE5kDZNfic1iTpGkFilh4>

Koťátková, E. (2019, May 10.) *Lukáš Paleček: Romo wash machine washing cucumbers*. Jelení Gallery <https://www.galeriejeleni.cz/2019/lukas-palecek-romo-pracka-pere-okurky/?fbclid=IwAR3KAK1vCAh7A7VHXZK1iWJhZt1AYg9FmZUIbGEE5kDZNfic1iTpGkFilh4>

Catalogues of exhibitions:

Zemánková, T.; Kaufman, M.; Kouwen, O. (2017) *Jamming*. Katalog z výstavy v Centru současného umění DOX, Praha. Barvolam.

Zemánková, T.; Kaufman, M.; Kouwen, O. (2017) *Jamming*. Catalogue from exhibition in DOX Centre for Contemporary Art, Prague. Barvolam.

Annual report:

Kouwen, O. (2018) Barvolam. Annual Report

<https://drive.google.com/file/d/1uojUy7I12k4GPmWYqv8aKzbLKZT5d8f/view>



AMASS



Template for projects on the arts for social change

1. Project data

1.1 Country Czech Republic

1.2 Title Magdalenina prádelna / Magdalena's Laundry

1.3 Website of project <https://iniproject.org/en/prostor/archive/2020/magdalenina-s-laundry>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Činnost INI Project, z.s. je v roce 2020 realizována za finanční podpory Ministerstva kultury České republiky, Státního fondu kultury ČR a Hlavního města Prahy.
- in English: In 2020 the INI Project, z.s. activities have been financially supported by the Czech Ministry of Culture, the State Cultural Fund and the City of Prague.

Grant / financing type - *please underline*:

International – European – National – Regional - Local

Grant / financing inst. website:

<https://www.mkcr.cz/?lang=en>

<https://www.praha.eu/jnp/en/index.html>

<https://www.mkcr.cz/statni-fond-kultury-cr-42.html>

1.4 Project co-ordinator

Name: KARINA KOTTOVÁ

Profession: curator, theorist of contemporary art, founder of INI project

e-mail: info@iniproject.org

web: <https://iniproject.org/en/prostor/archive/2020/magdalenina-s-laundry>

Name: MAGDALENA KWIATKOWSKA

Profession: artist (installation, performance)

e-mail: mgdlnka@gmail.com

web: <http://magdalenakwiatkowska.blogspot.com/>

1.5 Co-ordinating institution

Name

in native language: INI projekt z.s.
in English: INI project (non-profit organisation)

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely:
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely: art studio - open initiative, with local impact and based in the local art scene, yet with the broadest possible professional, geographic and social overlaps
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://iniproject.org/en>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 01. 11. 2019

End year and month: 31. 01. 2020

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age: 30
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): clients of Jako doma/Like at Home – organization for women and transgender people in social distress or homeless

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

social and communication skills, cooperation, active listening

Development of behaviour (attitudes, values)

empathy, understanding of otherness, self-reflection, critical reflection of stereotypes, gender diversity, feminism, social responsibility, respect, inclusion

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted

identifying mechanisms of social system build on inequality, oppression, and exclusion through art

Civic engagement/democratic development

critical social work – partnership, participation, emancipation

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 4 Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- 5 Participatory art or design
- 3 Creation in media arts
- Planning / designing
- 1 Performance (music, drama, dance and other performative arts)
- 2 Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): performance, event, art as social practice, art in residence

Connection to school / higher education curriculum - please underline

- strong connections to artistic discipline(s), *please specify which: performative arts*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

Magdalena Kwiatkowska cooperates with clients of Jako doma organization since 2018. Her long-term interest is based in sociality of ordinary situation and politics of everyday life. In her artwork she critically reflects blending of private and public space, themes connected to destiny of excluded people and impossibility of self-preservation in society of intolerance.

In project Magdalena's laundry was created a network, place where working and not working, withhome or homeless people could meet and communicate while waiting for washed laundry. People (artists, neighbours, wide public) was invited to come to meet the clients of Jako doma and share time with them.

In this collective project nobody was told what to do, listening and mediating, giving up the control and sharing the power of artist was needed. Art in contrast to social work could provoke, question systems, and increase tension to awake reflection. The INI project refused to set rules from above, the simple interaction between clients and visitors should reveal complicated and arranged patterns of behaviour.

Clients of Jako doma organization are usually in position when someone is giving them advices and trying to educate them. In this project visitors were asked not to enter the Magdalena's laundry from position of art master of educator. Visitors were asked to actively listen and to be mutually sensitive.

During the residence clients of Jako doma prepared several workshops, for example: After long cold night defrosting body exercise; Debate on how not to be one of the others; Writing with fingernail on window; Whole day lessons of group lethargy; Dinner with those who hunt anything down.

Magdalena's laundry refers to Magdalene laundries in Ireland, asylums run by Roman Catholic orders from 18th until late 20th century. These asylums were intended for women, who were considered inadequate and uncomfortable burden for their families. Since 2001, the Irish government has acknowledged that women in the Magdalene laundries were victims of abuse.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

This project is one of the first art projects in Czech Republic that involves women and transgender persons in social distress or endangered by loss of home. Innovative is the way how it was elaborated – space of art studio is transformed into refuge, stage and neutral

zone where you can meet everyone or no one, where you can say everything or nothing, where you can listen or be heard.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities / creativity etc. standardised tests taken
 - skills / abilities / creativity assessment tasks given
 - attitude / values / motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Press Release:

Magdalenina prádelna zve k setkání s klientkami organizace Jako Doma v galerii INI Prostor. (2019, September 3.), Artalk.cz

<https://artalk.cz/2019/12/03/tz-magdalenina-pradelna-zve-k-setkani-s-klientkami-organizace-jako-doma-v-galerii-ini-prostor/>

Magdalena's laundry invites to a meeting with clients of Jako Doma Organization in gallery INI Space. (2019, September 3.), Artalk.cz

<https://artalk.cz/2019/12/03/tz-magdalenina-pradelna-zve-k-setkani-s-klientkami-organizace-jako-doma-v-galerii-ini-prostor/>

other on-line resources

Magdalene Laundries in Ireland (2020 March 22.) in *Wikipedia*

https://en.wikipedia.org/wiki/Magdalene_Laundries_in_Ireland

Magdaleniny prádelny (2020 červen 7.) in *Wikipedia*

https://cs.wikipedia.org/wiki/Magdaleniny_pr%C3%A1delny



AMASS



Template for projects on the arts for social change

1. Project data

1.1 Country Czech Republic

1.2 Title Romani art and artists (work of Ladislava Gažiová – exhibition, discussion, symposium, library)

1.3 Website of project summary text available on this webpage:

<https://artycok.tv/en/42836/lacka-ladislava-gaziova>

<https://artycok.tv/42836/lacka-ladislava-gaziova>

Exhibition

1) Džas bare dromeha / Jdeme dlouhou cestou - Džas bare dromeha / We're Taking a Long Route, 5. 11. – 3. 12. 2016, Nevan Gallery, Praha

<https://www.nevan.gallery/16-dzas-bare-dromeha>

2) O kosmos hino kalo / Vesmír je černý - O kosmos hino kalo / The Universe is Black, 3. 11. 2017 – 28. 1. 2018, Moravská Galerie, Brno

<http://www.moravska-galerie.cz/moravska-galerie/vystavy-a-program/aktualni-vystavy/2017/vesmir-je-cerny.aspx?lang=en>

Discussion

Romafuturism (16. 6. 2017), gallery Tranzit.cz

http://cz.tranzit.org/cz/prednasky_diskuse/0/2017-06-16/romafuturismus

Symposium

Umelecko simpoziumos - 5. Džtosgejl'ipen pre savo avena Romane Umelca / Umělecké symposium - 5. setkání Romských umělců / Art symposium - 5th meeting of Roma Artists

10. 9. - 17. 9. 2017 Muzeum Romské kultury, Brno / Museum of Roma culture, Brno

<https://www.rommuz.cz/umelecke-symposium-5-setkani-romskych-umelcu-2/>

Library

2018 Romafuturismo library, gallery Tranzit.cz, Prague

http://cz.tranzit.org/en/lecture_discussion/0/2018-02-01/romafuturismo-library-opening

2019 Romafuturismo - Knihovna Josefa Serinka, Most

<http://romafuturismo.org/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:

Exhibition:

1. Výstava vznikla díky spolupráci a zápůjčkám Muzea romské kultury, Moravské galerie a FFUK. Výstava je podpořena grantem Magistrátu hl. m. Prahy, Ministerstva kultury ČR a Státního fondu kultury ČR.

2. Výstava vznikla díky spolupráci a zápůjčkám Muzea romské kultury a Moravské galerie. Výstava byla podpořena Ministerstvem kultury ČR, Městem Brno, Visegrad Fund.

Discussion: Romafuturismo a Tranzit.cz

Symposium: Ministerstvo kultury České republiky, Město Brno, Visegrad Fund

Library: Agosto Foundation, Ministerstvo kultury ČR, Magistrát hl. m. Prahy, MČ Praha 2

- in English:

Exhibition:

1. The project was the outcome of collaboration between the Moravian Gallery and the Museum of Romani Culture and Faculty of Arts Charles University. Exhibition was financially supported by Ministry of Culture of Czech Republic, the capital city of Prague, and the State Cultural Fund.

2. The project was the outcome of collaboration between the Moravian Gallery and the Museum of Romani Culture. Exhibition was financially supported by Ministry of Culture of Czech Republic, the city of Brno and Visegrad Fund.

Discussion: Romafuturismo a Tranzit.cz

Symposium: was financially supported by Ministry of Culture of Czech Republic, the city of Brno and Visegrad Fund.

Library: Agosto Foundation, Ministry of Culture of Czech Republic, capital city of Prague, city district Prague 2

Grant / financing type - please underline:

International – European – National – Regional - Local

Grant / financing inst. website:

<https://www.mkcr.cz/?lang=en>

<https://www.praha.eu/jnp/en/index.html>

<http://www.praha2.cz/>

<https://www.mkcr.cz/statni-fond-kultury-cr-42.html>

<https://www.brno.cz/uvodni-strana/>

<https://www.visegradfund.org/>

1.4 Project co-ordinator

Name: Ladislava Gažiová

Profession: Artist, painter, curator, activist

e-mail: ladagaziova@email.cz

web: <https://www.artlist.cz/ladislava-gaziova-2619/>

1.5 Co-ordinating institution

Name

in native language: Moravská galerie a Museum romské kultury, Filosofická fakulta Karlova univerzity

in English: Moravian Gallery and the Museum of Romani Culture and Faculty of Arts, Charles University

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely:
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely: civic / art association
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

summary text available on this webpage

<https://artycok.tv/en/42836/lacka-ladislava-gaziova>

<https://artycok.tv/42836/lacka-ladislava-gaziova>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2016

End year and month: 2019

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years

4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

artistic creativity, social and communication skills, cooperation

Development of behaviour (attitudes, values)

empathy, understanding, self-reflection, responsibility in cooperative production

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted

emancipation of ethnicities and cultures experiencing discrimination, break up the stereotypical understanding of Romani art (the pastoral view), rewrite Romani history from emancipatory positions, involve the Roma community, which should become the main actors in all discussions

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 4 Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- 5 Participatory art or design
- Creation in media arts
- 1 Planning / designing
- Performance (music, drama, dance and other performative arts)
- 2 Reception (viewing, listening)
- 3 Other, namely: discussion, exhibition

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work

- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to artistic discipline(s), *please specify which:.....*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Exhibition: “An art project by Ladislava Gažiová presents a chronological story of Romani art built around items from the collection of the Museum of Romani Culture in Brno. It liberates the visual material from the timelessness which it has been traditionally associated with when being too often stereotypically identified with the label of outsider art or Art Brut. Quite on the contrary, it emphasizes the formal and stylistic moments of the works of art with affiliation to the "general" art history and highlights their relations with particular social-emancipation phenomena in the history of the Romani people. Historical time, formal metamorphoses and committed content together form the three vectors which in the interpretation of Ladislava Gažiová break up the monolith of the pastoral view of Romani art.” (official text from the Moravian Gallery website)

Discussion: „In the debate we shall examine to what extent the Afrofuturistic concept applies to the Roma people and what aspects of the liberation history of Afro-Americans might inspire us today. We want to speak of the history of the Roma nation and attempts to rewrite our own history from emancipatory positions, of Roma folk literature in which the Roma is victorious within a fictive setting, and of contemporary Roma rap, which links up to the tradition of black music and by offering a resolution to the situation of Roma ethnicity aims to become an instrument of change here and now. Romafuturism (16. 6. 7 pm, Tranzitdisplay, Dittrichova 9, Prague), guests: Ytasha L. Womack, P.A.T, Michal Mižigár, Eva Danišová, Jan Čonka, moderator: Edita Stejskalová” (official text from the Tranzit.cz website)

Symposium: Art symposium of fourteen Romani artists from Czech Republic, Slovak Republic, Poland, and Hungary, organised by Ladislava Gažiova in cooperation with artist

Alexej Klyuykov. Main aim of symposium is to collaborate and create artwork reflecting Romani historical experiences and through practice of emancipatory movements formulate statement about contemporary situation of Roma people. Crucial is critical view on actual social and political conditions, and to establish future perspectives of Roma nation self-awareness and Roma culture equality. (freely translated from Museum of Romani Culture website)

Library: Romafuturismo is a library of Roma literature aimed at the emancipation of ethnicities and cultures experiencing discrimination. The collection of works by Roma writers arose gradually thanks to the initiative of Ladislava Gažiová, who consulted experts in Roma affairs and activists regarding the selection of works. Library is mainly interested in collecting European authors but planning to venture beyond the boundaries of old continent. Library also include books on Roma culture, emancipation and postcolonial studies applicable to the particular problematic of the Roma. The library is a platform for encountering cultural and political topics, presenting authors and Roma personalities, etc. The primary aim of the library is to involve the Roma community, which should become the main actors in all discussions. (official text from the Tranzit.cz website)

Innovation in this project

Project introduce Romani art and artists, that do not represent Romani culture with stable folklore motives and romantic nomadic vision. Romani art and artist are aware of emancipatory moments in Romani history and relates to Romani culture politically.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities / creativity etc. standardised tests taken
 - skills / abilities / creativity assessment tasks given
 - attitude / values / motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Other publications on the project

Text for the exhibition

Chrobák, O. (2016) Džas bare dromeha / We're Taking the Long Route. Nevan Contempo

Chrobák, O. (2016) Džas bare dromeha / Jdeme dlouhou cestou. Nevan Contempo

<https://webmium.blob.core.windows.net/users/112793/assets/7189712bca49a3091ab5854985671358/tzdzasbare-dromehaczeng.pdf>

Summarising text of Ladislava Gažiová artwork

Drtinová, N. (10. 7. 2019) LACKA – Ladislava Gažiová

<https://artycok.tv/en/42836/lacka-ladislava-gaziova>

<https://artycok.tv/42836/lacka-ladislava-gaziova>

Press Release:

Artalk.cz (3. 11. 2016) Džas bare dromeha. Jdeme dlouhou cestou. We go a long way / Nevan Contempo / Praha / 5. 11. – 3. 12. 2016

<https://artalk.cz/2016/11/03/tz-dzas-bare-dromeha-jdeme-dlouhou-cestou/>

Press:

Romea.cz (22. 2. 2019) Knihovna Romafuturismo se přestěhovala do Mostu a má nové jméno: Knihovna Josefa Serinka. [Library Romafuturismo is moved to Most and was given a new name: Library of Josef Serinka.]

<http://www.romea.cz/cz/zpravodajstvi/domaci/knihovna-romafuturismo-se-prestehovala-do-mostu-a-ma-nove-jmeno-knihovna-josefa-serinka>

Kuncová, H. (19. 1. 2018) Pod šťastnou hvězdou. Knihovna romské literatury Romafuturismo zahájí provoz čtecím maratonem [Under a lucky star. Library of Romani literature Romafuturismo begins with reading marathon]



Template for projects on the arts for social change

1. Project data

1.1 Country Czech Republic

1.2 Title Máš umělecké střevo? / Do You Have a Knack for Art?

1.3 Website of project <https://umelekestrevo.cz/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Ministerstvo kultury ČR, Magistrát Hl. města Prahy, Městská část Praha 7
- in English: Ministry of Culture Czech republic, Capital City of Prague, City District Prague 7

Grant / financing type - please underline:

International – European – National – Regional - Local

Grant / financing inst. website:

<https://www.mkcr.cz/?lang=en>

<https://www.praha.eu/jnp/en/index.html>

<https://www.praha7.cz/>

1.4 Project co-ordinator

Name: Ondřej Horák

Profession: lecturer, curator, theorist of contemporary art, author of books about art, initiator of the platform Máš umělecké střevo?

e-mail: ondrej@umelekestrevo.cz

1.5 Co-ordinating institution

Name

in native language: Máš umělecké střevo? z.s.

in English: Do You Have a Knack for Art? (association)

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely: platform for Art Education
- Museum, gallery or other exhibition venue

- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely:
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://umeleckestrevo.cz/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2009

End year and month: until now

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Project improves art skills - using of art techniques, methods and different ways of creation, problem solving, project teamwork, social and communication skills, cooperation and improves specific art thinking.

Development of behaviour (attitudes, values)

Project trains young people in empathy, understanding of otherness, self-reflection, critical reflection of stereotypes about art, gender diversity, responsibility, respect, artistic confidence, understanding of contemporary art.

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

visual literacy

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 4 Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- 5 Participatory art or design
- 3 Creation in media arts
- Planning / designing
- 1 Performance (music, drama, dance and other performative arts)
- 2 Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - *please underline*

- strong connections to artistic discipline(s), please specify which: Art Education, History of Art, Environmental Education, Media Education
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The platform is used to communicate with students, lecturers, artists and representatives of gallery institutions in the Central European region. In 2009, MUS founded a presentation of student projects based on topics of contemporary fine art and society in general.

The project was established in the Czech Republic and continuously expanded to other countries. The idea to connect gallery and educational institutions is represented in a long-term cooperation with the most important institutions in the region of Central Europe such as the National Gallery in Prague, Moravian Gallery in Brno, Centre for Contemporary Art DOX, Galerie Rudolfinum, Slovakian National Gallery in Bratislava, Ludwig Museum in Budapest and the State Art Collections in Dresden.

Platform MUS offers 1) Art competition for students of high schools in Czech Republic, 2) International meeting of students involved in Art competition, exhibition and presentation, 3) Education in contemporary art – lectures, workshops, gallery/museum education, consultation and discussion with contemporary artists, 4) support for Art Education teachers, lecturers and assistants, 5) art interventions in to public space.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

This project succeeded in building a bridge between art education in schools and art industry. Education in schools and Art Education in Czech Republic are quite often considered as an ossified subject by artists. Art education and teachers needed a supporters who are able to create a partnership and relationship with artists, curators, etc. This project increases knowledge about Art and Art Education, helping to respect and find understanding on both sides.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)

- collected / documented and summarised
- collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities / creativity etc. standardised tests taken
 - skills / abilities / creativity assessment tasks given
 - attitude / values / motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished; the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Blog <https://umeleckestrevo.cz/blog-posts/>

Animation series about history of art Podivuhodné dějiny umění profesora Křečka (2018) / Profesor's Hamster marvelous art history

<https://umeleckestrevo.cz/apendix-art/kreckovy-kapitoly-z-dejin-vytvarneho-umeni/>

Freitagová, M.; Horák, O. (eds.) (2019) Proč umění? / Why Art? Taktum, Praha, 110 p., ISBN 978-80-270-6829-6

About book <https://umeleckestrevo.cz/platforma-mus/proc-umeni/>

Workbook (2020) Proč umění? / Why Art?

Please list them.

Other publications on the project

Please list them.

Máš umělecké střevo? Zažij zázrak! / Do You Have a Knack for Art? Experience a Miracle! (2. 4. 2019)

<https://www.divadelni-noviny.cz/mas-umelecke-strevo-zazij-zazrak>

AMASS



Template for projects on the arts for social change

1. Project data

1.1 Country Czech Republic

1.2 Title Handa Gote: Mraky/Clouds

1.3 Website of project: <http://handagote.com/en/handa-gote/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Ministerstvo kultury ČR, hlavní město Praha, MOTUS o.s., Divadlo 29, Institut světelného designu, Institut intermédií ČVUT, Terra Madoda.
- in English: Ministry of Culture of the Czech Republic, Main capital city Prague, MOTUS o.s., Theater 29, Institute of Lighting Design, Czech Technical University in Prague /ČVUT, Terra Madoda
- Grant / financing type - please underline:

International – European – National – Regional – Local

Grant / financing inst. website:

<https://www.mkcr.cz/>

<https://www.praha.eu/jnp/en/index.html>

<https://www.svetelnydesign.cz/>

<https://www.iim.cz/en/>

<http://www.earch.cz/cs/o-s-terra-madoda>

<https://www.cvut.cz/en>

1.4 Project co-ordinator

Names of coordinators: Veronika Švábová, Procházka, Hybler, Smolík, Dörner

Profession: artists

e-mail: jedefrau@jedefrau.org

1.5 Co-ordinating institution

Name : JedeFrau.org

in native language:

in English:

JedeFrau.org

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely:
-
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://handagote.com/en/portfolio/mraky/>

2. Project features

2.1 Time frame of the project

Start year and month premiere: 20.9.2011, Alfred ve dvoře/ festival 4 dny v pohybu

End year and month: June 27, 2014

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years

4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): common village and housing estate inhabitants, politicians, public

Public audiences

2.3 Developmental objectives

Development of skills, abilities:

Major skills and abilities targeted: creativity, social skills, quality awareness

Development of behaviour (attitudes, values):

Major attitudes, values targeted: self-sufficiency, responsibility in cooperative production

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Development of a productive social force in the poor areas, interdisciplinary, cooperative production, establishing organisation systems of artistic and cooperative productions

Civic engagement/democratic development

Citizenship

Inclusion

Other – social coherence

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts -5
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)-5
- Reception (viewing, listening)
- Other, namely: learning from each other (artists and collective organisation) -3

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / career involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): performative arts and community arts

Connection to school / higher education curriculum - please underline

- strong connections to artistic discipline(s): art education and performative arts, drama, theatre,
- some connections to discipline(s), *please specify which:* multimedia visual arts
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project raises following questions:

How did our ancestors influence our own lives?

What have they told us and what have they kept secret?

What happened in their lives and fates that repeats itself in ours?

In this piece “Clouds” the Handa Gote group continues to work with the ‘little histories’, this time turning to one of its own members’s personal archives. Veronika Švábová sifts through the history of her family seeking both the fateful moments and seeming trivialities that have survived in family member’s memories to this day, that are the fabric of family community. Clouds is a subjective study of one’s own family, a series of scenes without causal association, not unlike those fragments of past events that make up our own memories.

Innovation in this project

Handa Gote's show, Clouds, is a terrific lo-fi aesthetic in which the performer, Veronika Švábová, simply tell us about her grandparents. The actors created a patchwork of memories, a found impressive visual a dramatic way how to link Czech history with private family life. Veronika Švábová uses her family's history, compiled from photos, diaries, videos and a recipe, to engage the audience in a lively and informative way that is mostly compelling, thanks to her ingenious use of technology."

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - o quoted in report / papers
 - o summarised in report / papers
- **Interviews** taken and analysed
 - o with project promoters (tutors, mentors, artists etc.)
 - o with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - o collected / documented and summarised
 - o collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - o skills / abilities /creativity etc. standardised tests taken
 - o skills / abilities /creativity assessment tasks given
 - o attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)

- The project was not sustainable, because.....

6. Publications about the project

Other publications on the project

Interviews in radio: <https://vltava.rozhlas.cz/mraky-rodinna-archeologie-v-kontextu-minuleho-rezimu-6894407>

Records online

<https://www.youtube.com/watch?v=bOS1l1kUxA>



AMASS



Template for projects on the arts for social change

1. Project data

1.1 Country Czech Republic

1.2 Tohle všechno patří tobě/This all belongs to you

1.3 Website of project

<https://www.altart.cz/project/this-all-belongs-to-you-vol-ii/?lang=en>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Ministerstvo kultury ČR
- in English: Grant Ministry of Culture of the Czech Republic
- / financing type - *please underline:*

International – European – National – Regional -Local

Grant / financing inst. website:

<https://www.mkcr.cz/>

1.4 Project co-ordinator

Name: Jan Bárta, Aleš Čermák

Profession: theatre directors
e-mail: al.cermak@gmail.com

1.5 Co-ordinating institution

Name

Produced by: CreWcollective

<http://crewcollective.cz/>

in native language:

CreWcollective

in English:

CreWcollective

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely:
-
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month: 2015

End year and month: up to now

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years

4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): common village and housing estate inhabitants, politicians, public

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: creativity, social skills, communication skills, risk taking

Development of behaviour (attitudes, values)

Major attitudes, values targeted: self-sufficiency, responsibility in social group, cooperative awareness, respect, social cohesion, dignity

Increase well-being, use therapeutic functions of art

Polycymaking Policy/policies targeted:

Development of a productive social force, interdisciplinary, cooperative production, establishing organisation systems of artistic production

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- 5 Participatory art or design
- Creation in media arts
- 4 Planning / designing
- 5 Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely: learning from each other (artists and collective organisation).....

Working arrangements: *please underline all that is relevant:*

- mainly individual work

- mainly pair and group / team work
- parent / career involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): performative arts and community arts

Connection to school / higher education curriculum - please underline

- strong connections to artistic discipline(s), *please specify which:* curriculum of art education and drama education,
- some connections to school subjects: psychology, social education
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

Every performance is a process and a rediscovery of an elusive vision. This all belongs to you vol. II is a sequel of a performative project of the same name, that was created in 2015 in a diverse group. What has changed meanwhile? Has anything changed at all? And if something really did change, what is it like? Is it a story – a fairytale? A book? Or maybe obesity Yesterday, a head appeared in the window – and it rolls its eyes. Once upon a time, there was a princess. When she was born, just after she climbed from her mom, she got hungry.

Who will be responsible? All these risks – Martin sings.

Is it possible that some people don't age? Can a body go beyond language and create an independent reality?

We don't care about the answers, but about their diversity...

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Aleš Čermák creates performances that follow the movements of structures and systems within a globalised socio-political context. The innovative way is invalid the no actress with special needs to be main character and story taller. The body acts as the focus of these investigations, as a fundamental element of performance but also generally as a subject, object, quasi-object or quasi subject, as a tool, a source and victim of violence, and, lately, as an obstacle, a boundary. His projects are predominantly process-based and take the form of open systems that have the potential to modify and develop themselves in a manner akin to a body or organism.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - o quoted in report / papers mostly online, Facebook, Twitter
 - o summarised in report / papers mostly online communication
- **Interviews** taken and analysed
 - o with project promoters (tutors, mentors, artists etc.)
 - o with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - o collected / documented and summarised
 - o collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - o skills / abilities /creativity etc. standardised tests taken
 - o skills / abilities /creativity assessment tasks given
 - o attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects

- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Publication:

Čermák, A. (2019) *The Twin Ship Tao*. Praha: Aleš Čermák. ISBN: 9788021456846

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Catalogues and other materials:

Websites:

<https://www.altart.cz/project/this-all-belongs-to-you-vol-ii/?lang=en>

<https://nb-no.facebook.com/events/2248393352117797/>

AMASS



Template for projects on the arts for social change

1. Project data

1.1 Country *Czech Republic*

1.2 Title **Kreativní partnerství pro rovné příležitosti/*Creative Partnerships for Equal Opportunities***

1.3 Website of project <https://www.crea-edu.cz/kreativni-partnerstvi-pro-rovne-prilezitosti>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: *Evropský sociální fond Praha a EU*
- in English: *The European Social Fund Prague and EU*
- Grant / financing type - please underline:

International – European – National – Regional – Local

Grant / financing inst. website:

http://socialni.praha.eu/jnp/cz/financovani_socialni_oblasti/evropsky_socialni_fond/index.html

1.4 Project co-ordinator

Name: Mariana Sršňová

Profession: educator, manager

e-mail: office@crea-edu.cz (e-mail to coordinating institution)

1.5 Co-ordinating institution

Name

in native language: *Společnost pro kreativitu ve vzdělávání*

in English: *the Society for Creativity in Education*

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely Society for Creativity in Education (Organization developing training and supporting a large scale Creative Partnerships programme in Czech Republic)
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely:
- Not applicable (no coordinating institution)

Website (main website of the institution): <https://www.crea-edu.cz/>

2. Project features

2.1 Time frame of the project

Start year and month: July 2010

End year and month: February 2015 and follow up to now

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): parents, school community, Prague district and relevant local politicians, public

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: creativity, social skills, quality awareness, communication and learning competencies, critical thinking

Development of behaviour (attitudes, values)

Major attitudes, values targeted: self-sufficiency, motivation to learning, empathy, responsibility in cooperative production, active learning, self-responsibility

Increase well-being, use therapeutic functions of art – enhancing social climate in the classroom

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*: Development of equal opportunities in Czech society, democracy, cultural education, learning a teaching through artistic activities, social cohesion

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 5 Creation in visual arts
 - Creation in crafts and design (textile, wood, paper etc.)
 - Participatory art or design
- 4 Creation in media arts
 - Planning / designing
- 4 Performance (music, drama, dance and other performative arts)
- 2 Reception (viewing, listening)
- 5 Other, namely: learning from each other (artists and school teachers, including school management, workshops for pupils led by artists)

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / career involvement
- homogeneous age group
- heterogeneous age group – in accordance with specific projects led by school

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music

- Photo and film
- Visual arts
- Other (please specify): performative arts and community arts

Connection to school / higher education curriculum - please underline

- strong connections to artistic discipline(s) – cooperation with artists engaged in visual arts, sculpture, film and animation, photography, dance, conceptual art
- strong connection to other school subjects – project based on interdisciplinary relation – biology, history, literature, geography, physical education
- some connections to discipline(s), *please specify which:* citizenship education, gender education, inclusion
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project is based on the experience of Creative and Culture Education (CCE), an international foundation dedicated to transforming the learning experience of children and young people from disadvantaged backgrounds across the world. The Society for Creativity in Education has adopted its program Creative Partnership (initiated in Great Britain) for the Czech educational environment. The project is focusing on supporting **pupils with special needs, education through art and artistic creativity**. The aim is to increase pupils' motivation and success in learning, social and communicative competencies, to encourage them in personal and professional ambitions and to help them to find their individual specialization. Originally the project was realized at three general schools in Prague 12 (ZŠ ANGEL, ZŠ a MŠ Na Beránku, Základní škola profesora Švejcara). Currently there are 32 schools involved all around the country.

The project profited from cooperation with artists who helped to form a creative environment in the classroom through teaching art to pupils. All the pupils were engaged in art activities, not only the ones with special needs. Thus, the inclusion was an important aspect of the project. Another objective of the project was to enhance social climate of classrooms and to strengthen good relationships.

Innovation in this project

The art activities for pupils were designed in accordance to contemporary approaches in art and education. Their **interdisciplinary** character allowed involving contents of various subjects. Through art pupils learned about biology, history, literature, geography, physical education in more effective way. The participating artists were experts in **different art disciplines** from visual arts and sculpture to film, theatre and dance.

The experience of teachers from participating schools show that:

- The motivation of pupils increased after finishing the project as well as their activity in classroom and their interest to subjects.
- The creativity developed through a great number of art techniques. The art activities demanded divergent thinking.
- The pupils with special needs as well as other pupils reached better assessment after participating in the project. The changes in self-esteem of pupils with special needs are also recognizable.
- Art activities enhanced conceptual thinking of pupils and showed them another ways of communication and gaining some new information.
- The pupils was encouraged to cooperate. (Němcová 2015)

Prizes and other recognitions of merit obtained by the project:

International cooperation with CCE: <https://www.creativitycultureeducation.org/news/cce-in-czech-republic/>

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in annual reports and conference presentations
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Publication:

Němcová, K. & Němečková, I., Sršňová, M. (2014). Kreativita jako nutná výbava žáka? Výsledky monitorovací evaluace pilotního projektu Kreativní partnerství pro rovné příležitosti. (Creativity as a necessary equipment for a pupil? Results of the monitoring evaluation of the pilot project Creative Partnerships for Sustainable Development Goals.) Prague: Society for Creativity in Education.

Němcová, K. (2015). Jaký dopad má učení uměním? Výsledky evaluace pilotního projektu Kreativní partnerství pro rovné příležitosti. (What effects does learning through art have? Results of the monitoring evaluation of the pilot project Creative Partnerships for Sustainable Development Goals.) Prague: Society for Creativity in Education.

[Teaching aids, background info booklet, manuals, presentations etc. for teachers](#)

Materials on the website – photos of artworks, description of courses

<https://www.crea-edu.cz/kreativni-partnerstvi-pro-rovne-prilezitosti>

Other publications on the project

Catalogues and other materials of exhibitions:

Photos of final event in DOX (Centre for Contemporary Art, Prague) with installation of pupils' artworks and presentation evaluating the project

Available at: <https://www.crea-edu.cz/fotogalerie/zaverecny-event-k-projektu-kreativni-partnerstvi-pro-rovne-prilezitosti>



Template for projects on the arts for social change

1. Project data

1.1 Country Czech Republic

1.2 Title Noise

1.3 Website of project: <http://handagote.com/en/portfolio/noise/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Ministerstvo kultury ČR, hlavní město Praha, MOTUS o.s., Divadlo 29, Institut světelného designu, Institut intermédií ČVUT, Terra Madoda.
- in English: Ministry of Culture of the Czech Republic, Main capital city Prague, MOTUS o.s., Theater 29, Institute of Lighting Design, Institut of intermédiá ČVUT, Terra Madoda
- Grant / financing type - please underline:

International – European – National – Regional – Local

Grant / financing inst. website:

<https://www.mkcr.cz/>

<https://www.praha.eu/jnp/en/index.html>

<https://www.svetelnydesign.cz/>

<https://www.iim.cz/en/>

<http://www.earch.cz/cs/o-s-terra-madoda>

1.4 Project co-ordinator

Name: Veronika Švábová

Profession: artist, actor, choreographer, dancer

e-mail: jedefrau@jedefrau.org

<https://www.narodni-divadlo.cz/en/profile/veronika-svabova-1603748>

1.5 Co-ordinating institution

Name : JedeFrau.org

in native language:

Jede Frau

in English:

JedeFrau.org

Jede Frau

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely:
-
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://handagote.com/en/portfolio/mraky/>

2. Project features

2.1 Time frame of the project

Start year and month premiere: 02.04.2007, Alfred ve dvoře

End year and month: 2014

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years

5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Wide public

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: creativity, social sensitivity, interactive communication, performative skills

Development of behaviour (attitudes, values)

Major attitudes, values targeted: artistic expression, artistic responsibility in cooperative project, managerial soft skills

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Creative industries, cultural production, establishing systems of sustainable culture

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts - 5
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts) -5
- Reception (viewing, listening) -5
- Other, namely: learning from each other (artists and audiences) - 3

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement

- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): performative arts and community arts

Connection to school / higher education curriculum - please underline

- strong connections to artistic discipline(s), please specify which:
- art education, drama education, music education, with emphasis on creativity and communicative and expressive effects of contemporary arts in society
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The first part of the trilogy BODY AND TECHNOLOGY (Silence, Noise, Red Green Blue), which is concerned with an interactive dancer and different forms of technique (sound, video, lighting, music). Noise connects sound and light installations with dance. Sound and light create a live, everchanging setting, like “artificial nature,” whose conditions the dancer must modulate. Movement provokes changes in sound and light, and thus interplay of three inter-dependant elements – dance, sound and light – is created. The dancer herself thus creates the conditions for the existence of the setting of meshes of wire and blinking diodes, raw, unfashioned sound and light, which can themselves be an independent set, and refer to the aesthetics of the culture of Do It Yourself.

Innovation in this project

„In Noise...the solid structure of choreography renders the dancer’s movement perfect and assured and this is reflected in her facial expressions. All eyes are drawn to the purely self-assured and emancipated lady... All is supported by dance, which is totally contemporary, minimalistically economic, of course with a complete clarity of sense. That movement, connected with sound transmitters and optical sensors, becomes a gem which extends the space which the dancer is designated so it occupies the entire theatre. The small concentration of all factors in this performance make it a rare event...” (the artist’s statement).

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - o quoted in report / papers
 - o summarised in report / papers
- **Interviews** taken and analysed
 - o with project promoters (tutors, mentors, artists etc.)
 - o with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - o collected / documented and summarised
 - o collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - o skills / abilities /creativity etc. standardised tests taken
 - o skills / abilities /creativity assessment tasks given
 - o attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects

- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Other publications on the project

Catalogues and other materials on performances:

<http://handagote.com/en/portfolio/noise/>



AMASS



Template for projects on the arts for social change

1. Project data

1.1 Country Czech Republic

1.2 Title Gallery Artwall

1.3 Website of project <https://www.artwallgallery.cz/cs>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Hlavní město Praha, Praha 7, Ministerstvo kultury ČR
- in English: City of Prague, Prague 7, Ministry of Culture

Grant / financing type - *please underline*:

International – European – National – Regional – Local

Grant / financing inst. website:

https://www.praha.eu/jnp/cz/o_meste/finance/dotace_a_granty/index.html

<https://www.praha7.cz/>

<https://www.mkcr.cz/>

1.4 Project co-ordinator

Name: Zuzana Štefková

Profession: Artist, Curators, Teachers, Lecturers

e-mail: zuzana@artwallgallery.cz

Name: Lenka Kukurová

Profession: Artist, Curators, Teachers, Lecturers

e-mail: lenka@artwallgallery.cz

1.5 Co-ordinating institution

Name

in native language: Galerie Artwall

in English: Artwall Gallery

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely: independent publisher
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.artwallgallery.cz/cs>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2011

End year and month: unknown

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition: persons with visual impairment
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): adults and wide public incl. any age of spectators

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities:

Development of behaviour (attitudes, values): gender, environment, activism

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 1 Creation in visual arts
- 1 Creation in crafts and design (textile, wood, paper etc.)
- 1 Participatory art or design
- 1 Creation in media arts
- 1 Planning / designing
- 1 Performance (music, drama, dance and other performative arts)
- 5 Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): text

Connection to school / higher education curriculum - *please underline*

- strong connections to artistic discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Project Artwall is an open gallery that is accessible 24/7. Presented works are oriented on actual social and environmental topics. Space for exhibition is limited – it consists of six

large panels. Artwall is located in uninteresting part of Prague embankment. In general, works are most visible to commuters in trams and cars.

Innovation in this project

Artwall gallery is the greatest project of its type in Prague. Thanks to its location, works exhibited there are seen by hundreds of viewers every day, while many of them are people not interested in art. Artists are addressed in open calls which means anybody can present his or her work. Artwall focuses on socially and critically engaged projects.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects:
- Foreseen sustainability (for ongoing projects): relevant
- The project was not sustainable, because.....

6. Publications about the project

Other publications on the project

Presentations online, art magazines, Facebook, artmap website



Template for projects on the arts for social change

1. Project data

1.1 Country Czech Republic

1.2 Title Wo-men publisher

1.3 Website of project <https://www.by-wo-men.com/cz/index.php>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Nakladatelství Wo-men
- in English: Wo-men publisher

Grant / financing type - *please underline*:

International – European – National – Regional – Local

Grant / financing inst. website:

<https://www.by-wo-men.com/cz/index.php>

1.4 Project co-ordinator

Name: Barbora Baronová, founder of Wo-men

Profession: Artist, Curators, Teachers, Lecturers

e-mail: baara@baara.cz

Name: Dita Pepe, photographer

Profession: Artist, Curators, Teachers, Lecturers

e-mail: ditapepe@gmail.com

1.5 Co-ordinating institution

Name

in native language: Nakladatelství Wo-men

in English: Wo-men publisher

Type – *please underline*

- Educational institution: primary school - secondary school - college or university

- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely: independent publisher
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.by-wo-men.com/cz/index.php>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2016

End year and month: up to now

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age: not specified, e. g. unmarried women
7. Migrants
8. Persons with a specific medical condition: persons with visual impairment
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): adults

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities:

Development of behaviour (attitudes, values): women's identity, understanding various individual's values

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted

Civic engagement/democratic development, equal gender opportunity

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 1 Creation in visual arts
- 1 Creation in crafts and design (textile, wood, paper etc.)
- 1 Participatory art or design
- 1 Creation in media arts
- 1 Planning / designing
- 1 Performance (music, drama, dance and other performative arts)
- 5 Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): text

Connection to school / higher education curriculum - *please underline*

- strong connections to artistic discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Independent publishing house Wo-men is oriented toward gender-focused art books. Photographer Dita Pepe worked on books about unmarried women Slečny (Misses), Měj

ráda sama sebe (Love Yourself), Self-portraits or Intimita (Intimacy). All of those books present in text and photographs stories of actual Czech women and deal with topics such as social issues or individual values.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Books published by Wo-men focus on unique topics in context of today's Czech artistic/documentary production. They are also of high visual quality and they have won numerous international book awards. There is also a workshop about self-publishing provided.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

Barbora Baronová, Dita Pepe: Intimacy Book

28th International Biennial of Graphic Design Brno 2018, Czech Republic: shortlisted and exhibited

Les Rencontres de la Photographie Arles 2016, France: shortlisted and exhibited at Les Prix du Livre – Prix Photo-Texte

Magnesia Litera Prague 2016, Czech Republic: 1st place, Publishing Achievement

The Most Beautiful Czech Books of 2015, Czech Republic: 2nd place, Fine-press and Artist's Books Category

Dita Pepe: Self-portraits

Kaleid Editions, London, Great Britain, 35 Best Books of 2014

Barbora Baronová, Dita Pepe: Love Yourself

Art Books Wanted - Best Photography Book 2014, Czech Republic, France

Barbora Baronová, Dita Pepe: Misses

The Most Beautiful Czech Books of 2012 (3rd place in the Belles-Lettres category)

Honorable Mention at the Art Books Wanted Intl. Award (2012)

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected

- quoted in report / papers
- summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects:
- Foreseen sustainability (for ongoing projects): relevant
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Baronová, B., & Pepe, D. (2015). *Intimita*. Wo-men.

Pepe, D. (2014). *Měj ráda sama sebe: Love yourself* (autor úvodu Barbora BARONOVÁ). Wo-men.

Pepe, D., & Birgus, V. (2012). *Autoportréty: Self-portraits*. KANT.

Baronová, B., Pepe, D., & Šiklová, J. (2012). *Slečny. Wo-men.*



AMASS



Template for projects on the arts for social change

1. Project data

1.1 Country Czech Republic

1.2 Title UNES-CO (United Nations Real Life Organization): Building Normal Life for Men and Women

1.3 Website of project <https://www.unes-co.cz/en/home/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Dobrovolní dárci, Kateřina Šedá a město Český Krumlov, Egon Schiele Centrum
- in English: Individual public donors, Kateřina Šedá a Town Český Krumlov, Egon Schiele Art Centre
-
- Grant / financing type - *please underline*:

International – European – National – Regional – Local, in case of individual donors also International and European

Grant / financing inst. website:

Public donors: <https://www.unes-co.cz/contacts/>

<https://www.katerinaseda.cz/en/>

<http://obcan.ckrumlov.info/php/obcan/>

http://www.esac.cz/cz/egon_schiele_art_centrum/

1.4 Project co-ordinator

[Kateřina Šedá](#)

<https://www.katerinaseda.cz/en/>

Hana Jirmusová Lazarowitz, http://www.esac.cz/cz/egon_schiele_art_centrum/

1.5 Co-ordinating institution

Name

in native language: Národní galerie v Praze, Palác Kinských
palackinskych@ngprague.cz

in English: National Gallery in Prague
Staroměstské nám. 12
110 15 Prague 1
palackinskych@ngprague.cz

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely gymnasium
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely: Town of Český Krumlov
-
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

<http://obcan.ckrumlov.info/php/obcan/>

National Gallery in Prague
Staroměstské nám. 12
110 15 Prague 1
palackinskych@ngprague.cz

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 1. 1. 2017, main event: 1. 6. 2018- 31. 8. 2018

End year and month: postproduction 30. 12. 2019

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years

3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): ALL individuals of ALL ages and professions, ALL kinds of identities are relevant

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: Abilities of normal life, creativity, social skills, social communication, abilities of common activities

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

According to motivation letters <https://www.unes-co.cz/prace-snu/motivacni-dopisy/> of participants:

Ice breaking, open dialog, evocation of family history, empathy, get to know new things, humanism, slow-rhythm of life, relationship to sites, environments and places of living, defence of “normal life” against aggressive global tourism, well-being in national heritage sites

Policymaking Policy/policies targeted:

Local policy, cultural policy, UNESCO policy of Cultural World heritage, global tourism, open society, citizenship

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 3 Creation in visual arts

- 3 Creation in crafts and design (textile, wood, paper etc.)
- 5 Participatory art or design
- Creation in media arts
- 5 Planning / designing
- 5 Performance (music, drama, dance and other performative arts: public activities of everyday life)
- 4Reception (viewing, listening)
- 5 Other, namely: interdisciplinary art – visual and verbal /public communication

- **Working arrangements:** please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

ALL working arrangements put into effect

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): community arts, all activities of common life such as cooking, talking, dog walking, sweeping up, tidy up, playing with children, house maintenance, reading, sleeping, playing musical instruments, loitering, flaneuring, singing, enjoying free time in front of houses, roaming streets, etc.

Connection to school / higher education curriculum - please underline

- strong connections to artistic discipline(s), such as performative arts, photography – documentation, gallery practice – exhibition, public performance, creative writing
-
- some connections to discipline(s), *please specify which: public performance*
.....
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

Artist Kateřina Šedá tries to bring life back to Český Krumlov's tourist-clogged historic centre. She hired individuals and families for 3 months to practice activities of „normal life“ (part time and full time) in UNESCO cultural heritage site Český Krumlov.

Through the fictional company UNES-CO, Kateřina Šedá is offering paid positions to “citizens of Český Krumlov” with the job description of carrying out “a normal life.” “Employees” will be compensated with wages for a three-month stay in a company apartment in the centre of town and will perform everyday activities such as airing out pillows in windows, playing football in the street or taking a walk with a stroller. With this performance, Kateřina Šedá is drawing attention to the issue of tourist cities where residents have abandoned the centres and have moved to the edge of towns.

Houses where no one lives. Stores no one needs. Streets where people don't meet, and avoid each other. This could be characteristic of socially excluded places, but is also occurring in one of the most beautiful cities in the world, one inscribed on the UNESCO World Heritage List.

K. Šedá founded a fictitious company UNES-CO (Universal Cozy Organization) for the 16th International Architecture Exhibition, which will take place in Venice, 2018. The name of the organization in Czech, “*CO město UNESE*,” derives from a play on words. The phrase might be translated as *UNES* = bear, *CO* = 1) “corporation,” or 2) “what.” The impetus for creating it was the plight of towns on the UNESCO World Heritage List that are overburdened by tourism. The main goal of the organization is to strive to conserve a semblance of normal life on the part of the local population in the centres of the affected cities. UNES-CO is based in the Czech and Slovak Pavilions in Venice and as of today has initiated a membership negotiations with 195 countries. The Czech Republic became the first member state on May 24, 2018.

One of the UNES-CO's main areas of concern is “normal life” – that is, activities that have been selected by UNES-CO for their uniqueness and included on its list of endangered activities. The list includes activities linked to life in town centers that are gradually disappearing, such as those relating to family life, childcare, employment, cleaning, rest, play and other activities carried out by residents in both private and public areas. UNES-CO also deals with basic activities intimately bound up with everyday life, such as travel to work and school, shopping for everyday needs, meeting neighbors and taking out the garbage. The signatory countries and the towns in whose territory the endangered activities are carried out are required to protect them.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Artistic project with strong research components. This approach connects people into collaborating groups and sheds a critical light on global tourism and its negative effects such as depopulated centres of cities and sites (Venice, Prague, Český Krumlov, etc.) which become paradoxically excluded areas and thus socially /architecturally degraded.

Český Krumlov is the first city on the fictional UNES-CO company's list to have decided to financially support the project and actively participate in it. This curatorial concept at the 16th Architecture Biennale in Venice is focused on the generosity of spirit and the humanity of architecture. In the words of the project's main curators, "freespace" encourages reviewing our ways of thinking and finding new ways of seeing the world, which is the main idea behind the work of Kateřina Šedá.

UNES-CO is working hard to preserve the activities listed as endangered, and has also created new jobs for this purpose. The first town where such positions have been established is Český Krumlov, a popular tourist destination in UNES-CO's first member state, the Czech Republic. UNES-CO will provide its employees full- or part-time wages and, in some cases, job-related accommodations in the town centre from June to August 2018. Their job description states that they must visibly engage in normal life.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
 - A book released
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Book:

Šedá, K., Fraulerová, L. (2018) *UNECS-CO Catalogue. Czech Republic at the 16th International Architecture Exhibition in Venice*. Printing: Quatroprint, Brno. ISBN 978-80-907123-1-7

Flyers, task sheets, leaflets, booklets etc. for children

Please list them. Flyers for the exhibition *Czech Republic at the 16th International Architecture Exhibition in Venice*. National Gallery in Prague.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Online publicity:

<https://www.unes-co.cz/en/home/>

<https://www.lp-life.com/biennale-2018-czech-project-unes-co-offers-solutions-overpressure-tourists>

<http://www.progetto.cz/lartista-che-risveglia-dal-torpore-le-citta-turistiche/?lang=en>

<https://www.domusweb.it/en/speciali/biennale/2018/mass-tourism-steals-the-soul-of-historical-centers.html>

<https://www.pudilfamilyfoundation.org/en/clanky/katerina-seda-offers-normal-life-in-cesky-krumlov-as-a-full-time-job>



Template for projects on the arts for social change

1. Project data

1.1 Country Czech Republic

1.2 Title GASK without barriers / GASK bez bariér

1.3 Website of project <https://www.gask.cz/en/visit/education-centre>
<https://www.gask.cz/cs/doprovodne-programy/gask-bez-barier>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: GASK – Galerie Středočeského kraje v Kutné Hoře
- in English: Gallery of the Central Bohemian Region in Kutná Hora
- Grant / financing type - please underline:

International – European – National – Regional - Local

Grant / financing inst. website:

<https://www.kutnahora.cz/>

<https://www.mkcr.cz/>

<https://www.kr-stredocesky.cz/>

1.4 Project co-ordinator

Name:

Věra Pinnoy (*Umění spojení / Art of Connection 2013 – 2015*)

Karin Vrátná Militká (*GASK bez bariér* od 2016)

GASK

Profession: Educators

e-mail: Pinnoy@gask.cz; VratnaMilitka@gask.cz

1.5 Co-ordinating institution

Name

in native language: GASK – Galerie Středočeského kraje v Kutné Hoře

- GASK – Gallery of the Central Bohemian Region in Kutná Hora

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely gymnasium
- Museum, gallery or other exhibition

venue

- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely:
- Not applicable (no co-ordinating institution)

Website (main website of the institution): www.gask.cz

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2013

End year and month:

Umění spojení (2013 – 2015)

GASK bez bariér (since 2016)

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years:
 - living in socially excluded localities of Kutná Hora
 - with autism spectrum disorder
3. Children between 11-14 years: living in socially excluded localities of Kutná
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age: mothers on maternity leave
7. Migrants

8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs: blind and purblind person
11. Group or individuals practising a particular profession

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

creativity, social skills

Development of behaviour (attitudes, values)

Major attitudes, values targeted: self-sufficiency, identity construction, relationship to sites of living,

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely: interdisciplinary art – visual and verbal /photograph and poetry
- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): community arts, poetry writing

Connection to school / higher education curriculum - please underline

- strong connections to artistic discipline(s), such as photography and graphic
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

GASK without Barriers is the result of a three-year project The Art of Connection, the format of which fulfilled its purpose - it opened the topic of GASK's social competencies and social responsibility to a new, longer-term level. During the three years of its implementation, it was possible to map and establish close contacts with the local community on several levels. First of all, GASK was open to groups of visitors with various forms of disadvantage and special needs, but mainly thanks to partnerships with artists, the public and commercial entities within the charity auction, it managed to spread the values of socially beneficial cultural institutions outside the cultural sector.

Barrier-free GASK is a long-term setting of an institution, where the ideas of the art of connection are transformed and incorporated into common practice.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

In the current phase of strengthening GASK's social mission, it is important to shift the perspective of viewing the inclusion of visitors with specific needs from the level of integration to the inclusive level, to perceive museum audiences as "one world" with sensitive respect for deviations from the average. In this regard, we would like to create programs with a focus on the whole, the public as such, of course, using the necessary corrections for disadvantaged visitors, which, however, does not divide the museum audience into two worlds - visitors without disadvantages (majority audience) and disadvantaged visitors (minority audience). to which the creation of special programs according to the nature of individual disadvantages, albeit unintentionally, contributes. Another important task is to make the vision of a socially beneficial museum a common vision of the entire institution, not just the Teachers' Center. In this regard, it is important not only training such as how to interact with visitors with various types of disadvantages, but also that each gallery employee understands this common intention, identifies with it and explores the position of socially responsible approach in the context of their work, or think about possible new approaches and attitudes that can help to move in this direction.

A big drawback of social projects is non-continuity, which often leaves the addressed, motivated participants in a kind of vacuum after the end of the project. At this level, GASK without barriers continues to cooperate with organized groups of visitors with specific needs established during the implementation of the Art of Connection, which it defines in memoranda of cooperation. Currently, active cooperation continues with the Practical School in Kutná Hora and Kolín, the Seniors' Club in Kutná Hora, Diakonia Čáslav, the Hostel for Socially Weak Citizens in Lorca, the Children's Home in Býchory and the Educational Institute in Kutná Hora.

https://is.muni.cz/th/y15al/GASK_jako_spolecensky_prospesna_institute.pdf

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers BC and MA Thesis
 - A book released
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)

- collected / documented and summarised
- collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

- Publication: **Pinnoy, V.:** *Galerie Středočeského kraje jako společensky prospěšná instituce – bakalářská diplomová práce, 2017*
(https://is.muni.cz/th/y15a1/GASK_jako_spolecensky_prospesna_institute.pdf)

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

CASE STUDIES

ITALY

DATA SET OF CASE STUDIES
DELIVERED

MONTH 8, SEPTEMBER 2020
VERSION 1.2020

Acting on the Margin: Art as Social Sculpture
AMASS 870621





Template for projects on the arts for social change

1. Project data

1.1 Country: Italy

1.2 Title: Arrevuoto

1.3 Website of project: <https://www.arrevuoto.org/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Teatro Stabile di Napoli and Museo Madre di Napoli
- in English: Stabile Theatre of Naples and Madre Museum Naples

Grant / financing type - *please underline*:

International – European – National – Regional – Local

Grant / financing inst. website: <https://www.teatrostabilenapoli.it/> and <http://www.madrenapoli.it/>

1.4 Project co-ordinator

Name: Arrevuoto Association

Profession: -

e-mail: info@arrevuoto.org

1.5 Co-ordinating institution

Name

in native language: Arrevuoto

in English: Arrevuoto

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.arrevuoto.org/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2004

End year and month: still ongoing

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted: Bringing together different neighbourhoods, parts of the city usually far away, people from different backgrounds and social contexts for the purpose of a contamination aimed at producing an experience without boundaries.

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to schools discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

Every year, since 2006, more than 150 children from Naples, from 10 to 25 years old, are involved in a theatrical and pedagogical path. The workshops are held for six months. They are supported and followed by professional teamwork. The team is composed of artists, directors, educators. Together they produce culture in the city starting from the suburbs.

The pedagogical method of the Arrevuoto association finds its synthesis in the slogan "Only Connect". Only Connect means the possibility of bringing together young people, schools, associations, topics, theatrical texts, pedagogical processes. Bringing together different neighbourhoods, parts of the city usually far away, people from different backgrounds and

social contexts for the purpose of a contamination aimed at producing an experience without boundaries. Arrevuoto has involved in these years thousands of adolescents, coming from the city, the suburbs and the province of Naples.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

One innovation is related to the involvement of different children/youth from diverse neighbourhoods (from the city centre to the poor suburbs) in a common play. In this way the theatre/drama is a tool of inclusion and a positive activity that keep these youth away from bad attitudes and behaviours common in the poor suburbs that are often dominated by neglect and crime.

The second innovation is the process they follow. First of all a play from the classics is selected (Aristophanes, Artaud, Brecht, Cervantes, Synge, Molière, Viviani). The classical texts are perfect because they usually present critical reflections on the present condition. Then the group takes and "makes its own" the text, the words, the deepest discourse. It declines it to the present using the language of everyday life, dialect, street dialogues, adapting the story to real contexts. Every year it aims to reflect on current topics, to shake minds and souls, to activate thoughts and words. In this sense, theatre becomes action.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

[Flyers, task sheets, leaflets, booklets etc. for children](#)

Please list them.

[Teaching aids, background info booklet, manuals, presentations etc. for teachers](#)

Please list them.

[Other publications on the project](#)

Please list them.

Alfonso Amendola, Vincenzo Del Gaudio. (2016). Il cerchio invisibile. Due esperienze di teatro-comunità in Campania: da Leo de Berardinis a Punta Corsara. Comunicazioni Sociali. Vita e Pensiero

Marco Martinelli. Aristofane a Scampia. Come far amare i classici agli adolescenti con la non-scuola Milano, Ponte alle Grazie, 2016, pp. 163

Maria Federica Palestino. (2010). Creativity as a strategy to recover: learning from Scampia. International Journal of Sustainable development. Volume 2, Issue 2-4.



Template for projects on the arts for social change

1. Project data

1.1 Country: Italy

1.2 Title: Le avventure di Sven. Sven's adventure

1.3 Website of project: none

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Servizio di Neuropsichiatria Infantile di Bussolengo dell'ULSS 22, in provincia di Verona.
- in English: Child Neuropsychiatry Service of Bussolengo of ULSS 22, in the province of Verona.

Grant / financing type - please underline:

International – European – National – Regional – Local

Grant / financing inst. website: <https://www.aulss9.veneto.it/>

1.4 Project co-ordinator

Name: Luisa Boninazzo

Profession: Art therapist

e-mail: bonizzato@aulss9.veneto.it

1.5 Co-ordinating institution

Name

in native language: Servizio di Neuropsichiatria Infantile di Bussolengo

in English: Child Neuropsychiatry Service of Bussolengo

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.aulss9.veneto.it/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2008

End year and month: 2009

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts

- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to schools discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

On the occasion of the Expo in Bologna, Luisa Boninazzo (Art therapist) brought a video made by a group of teenagers, as the end product of an art therapy laboratory.

A small theatre, always present in a corner of the laboratory, has been used as a television screen through which every participants could express themselves by acting short improvised sentences. From this spontaneous game and from some free drawings was born the story, completely invented by the teenagers themselves, which was then developed for the representation with masks, accessories, sets.

The video, which shows the dramatization of Sven's adventures, is an illustrative and enlightening flash about today's teenagers. In this narrative the teens have brought their favourite topics, what attracts them and, at the same time, what they fear (the volcano and the dark forces of evil), their defences (soldiers, weapons), sexual development and therefore emotional desires (the conquest of a girl). The video brings out the sense of diversity and the risk of social exclusion felt by the teenagers.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The desire of the teenagers is that someone helps them to express, through narration and expressive activity, what they live every day and the video storytelling is the perfect tool that allows them to do that. From the video many unsolved problems comes out like: sexual identity, the sense of power and ability and the fear of being powerless and incapable, the school difficulties and the challenge of being successful at school.

Here we see young adults in an expressive creative environment in which they show commitment, investment and hidden behavioural aspects. In the workshop they found acceptance, understanding, interest in their person and their stories, support in their self-esteem, lack of judgment, not censure towards their arguments, but possibilities instead to expand their perspective and see other points of view. They have found help in giving a voice and shape to their emotional states, often overflowing, to find appropriate forms of expression and harmony.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts of target group participants collected**
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works of target group participants** (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Luisa Bonizzato. "Le avventure di Sven. Un'esperienza di arte terapia con un gruppo di ragazzi". I quaderni di PsicoArt, Vol. 4, 2014, pp.173-188.



Template for projects on the arts for social change

1. Project data

1.1 Country: Italy

1.2 Title: Inclusive memory

1.3 Website of project: <http://host.uniroma3.it/progetti/inclusivememory/en/index.html>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Università Roma Tre
- in English: University of Roma Tre

Grant / financing type - *please underline*:

International – European – National – Regional – Local

Grant / financing inst. website: <http://www.uniroma3.it/>

1.4 Project co-ordinator

Name: Antonella Poce

Profession: Professor

e-mail: antonella.poce@uniroma3.it

1.5 Co-ordinating institution

Name

in native language: Università Roma Tre

in English: University of Roma Tre

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://www.uniroma3.it/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2018

End year and month: on going

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): The aim of the project is to promote the social inclusion of visitors and groups of people usually excluded from non-formal and informal educational contexts.

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to schools discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

Museums have a strong link with the territory in which they are located even if, often, some communities (such as refugees, first and second generation migrants and people suffering from memory disorders) are excluded from the cultural and artistic life of the territory itself and, consequently, do not actively contribute to the creation and sharing of a collective social memory.

The inclusive memory project fosters the construction of a shared and collective social memory through an inclusive system within the museum. The core of this project is a close connection between new teaching methodologies and the implementation of new digital tools, in order to encourage the development of cross competencies at all museum users' disposal, especially for the disadvantaged sections of the population and also to reinforce contacts and instruments of the linguistic and cultural mediation.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The project is funded on the idea of museums conceived as an educational sites, not only from a canonical point of view (museum as an exhibition site), but also referring to the concept of social and cultural integration. Becoming a teaching site, a museum evolves into a contest of social integration, where all social categories manage to interact within it and to develop skills

such as critical thinking, communication and cooperation. The definition of learning no longer refers only to the field of knowledge acquired, but above all to skills developed and usable throughout life (Lifelong learning). This has allowed the development of research and learning methods/approaches that see the "education" of the learner as a broad, complex and, above all, social process. The skills acquired play their greatest role in society, helping the subject to a greater awareness of the reality in which he or she lives, a critical approach to events and a conscious acquisition of his or her role as a citizen. The role of museums in social integration develops when museums become an educational place, when all social categories (different in age, cultural level, social status) are able to interact with it and develop new skills.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Poce, A., & Re, M.R. (2019). Inclusive Memory. Museum Education to Promote the Creation of a New Shared Memory. In Proceedings of the 1st International and Interdisciplinary Conference on Digital Environments for Education, Arts and Heritage (pp.459-468). New York : Springer-Nature.

Poce, A. Il valore sociale del museo agente di cambiamento. Il progetto inclusive memory. 2019. Edizioni scientifiche italiane.



Template for projects on the arts for social change

1. Project data

1.1 Country: Italy

1.2 Title: Arte migrante

1.3 Website of project: <https://www.artemigrante.eu/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: -
- in English: They are supported only by free donation of people

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website: -

1.4 Project co-ordinator

Name: Arte migrante

Profession: -

e-mail: arte.migrante.bologna@gmail.com

1.5 Co-ordinating institution

Name

in native language: Arte Migrante

in English: Migrant art

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.artemigrante.eu/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2012

End year and month: on going

2.2 Target population

Please underline all that is relevant:

It touches all type of people

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 3. Creation in visual arts
- 3. Creation in crafts and design (textile, wood, paper etc.)
- 3. Participatory art or design
- 3. Creation in media arts
- 3. Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to schools discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

Arte Migrante is a non-party and a non-denominational group. It organizes weekly meetings that are open to everybody, aiming at promoting inclusion through art. It welcomes students, migrants, homeless people, workers, unemployed, young people and elders. The evenings of Arte Migrante are mainly divided into two moments: the first part of the evening, where everybody share the dinner together, the second part where who wants can share his/her artistic performances with everyone. Taking part in the evenings, you notice how in the first part there can be a slight embarrassment in new people to enter a group of little known people (especially if you come alone). Often small groups are created because the interaction in small groups is more "safe" and less expository for the individual. However in the second part of the evening through the use of art -a socially shared, decided and approved vehicle- the new participant relaxes, defining himself in a pre-established role within the group, either as a participating listener or as an exhibitor. This is perhaps even more true for those who do not speak Italian, who therefore find themselves in greater difficulty in the early part of the evening, where the only means of communication is a little-known language, where misunderstandings can then arise.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Art is therefore the central content that allows everybody to express themselves, regardless of the artistic level and of knowledge that a person has. Even at the level of artistic background, you can find at Arte Migrante the most varied past experiences (there are those who are professional and those who are not, those who have studied and those who have not, ...), in the most various environments and types of art. The art that is proposed has different and mixed components, that create a new experience both for the locals, and for the foreigners. Art allows to get more in contact with people and their cultures, in a climate of continuous exchange and ongoing refinement of borders. Despite the different types of artistic performances and the presence of the most varied instruments, from the guitar to the didgeridoo, the sharing remains very high. Art, as well as other human expressions, brings to light a very strong identity component. Arte Migrante sees the identity growth of those who are part of it, a growth linked to listening and participation, to interaction with others and with the inner self.

For many young foreigners, Arte Migrante has represented a space without judgment where they can rediscover and rebuild a part of themselves and at the same time has allowed them to get closer to the integration into the society they are now living.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic**

literature review. All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.



Template for projects on the arts for social change

1. Project data

1.1 Country: Italy

1.2 Title: La danza delle parole - The dance of words

1.3 Website of project: <https://www.ondateatro.it/progetti-formazione/giovani-adulti/danza-parole/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Fondazione San Paolo
- in English: San Paolo Foundation

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.compagniadisanpaolo.it/it/>

1.4 Project co-ordinator

Name: Francesca Guglielmino e Irene Salza

Profession: -

e-mail: info@ewivere.com; info@ondateatro.it

1.5 Co-ordinating institution

Name

in native language: Onda teatro and Ewivere

in English: Onda theatre and Ewivere

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.ondateatro.it/>
<http://www.interculturatorino.it/glossary/ewivere/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2013

End year and month: 2017

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- 3. Creation in visual arts
- 3. Creation in crafts and design (textile, wood, paper etc.)
- 3. Participatory art or design
- 3. Creation in media arts
- 3. Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)

- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to schools discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The project "the dance of words" is a theatre workshop for migrant women discovering the Italian language. The project, organized every year in a theatre workshop of about ten meetings of two and a half hours each, has produced during its four editions many theatre performances involving about five hundred people among participants, voluntary teachers and audience. The theatre workshop is the beating heart of the project and has been conceived and conducted according to the typical process phases of social theatre: training, improvisation, narration and finally performance creation.

The objectives of the path, in addition to those related to the consolidation of language skills and the exploration of individual and collective expressiveness, are: well-being, openness to others, recognizing positive aspects of oneself, evaluating/evaluating oneself, one's own values, traditions, language, desires, hopes. The main objective for all participating women is to be recognized in the totality of themselves.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Presented as an important part of the educational path offered by the association Ewivere to the migrant girls, the workshop enriches them with tools and techniques that promote speaking and engagement. This workshop improves the logical-rational skills, but also the creative and imaginative ones, in the belief that the artistic language is a universal language and therefore a meeting space privileged among people from different cultures. Theatre is the art that works on the role, the relationship and the communication and in which the interrelation between these components is stronger. Compared to other creative arts, it also has the performative value, given by the possibility of communicating an internal process outside of the group. The opportunity of taking the performative outcome of the workshop on stage at the Casa del Teatro Ragazzi e Giovani, a recognised place of art and culture, was one of the elements that contributed to the empowerment of the participants: seeing their stories recognised as something of artistic and human value led them to recognise that value as part of themselves and to be proud of it.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant: none

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because it was based on external financing

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.



Template for projects on the arts for social change

1. Project data

1.1 Country: Italy

1.2 Title: Nuovo Cinema Armenia

1.3 Website of project: www.nuovoarmenia.it

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

in native language: now it is a self-funded project, at the beginning they got funded by MigrArti

in English:-

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website:

1.4 Project co-ordinator

Name: Associazione Culturale Nuovo Armenia

Profession: -

e-mail: nuovoarmenia@gmail.com

1.5 Co-ordinating institution

Name

in native language: Associazione Culturale Nuovo Armenia

in English: Cultural association Nuovo Armenia

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): www.nuovoarmenia.it

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2016

End year and month: ongoing

2.2 Target population

Please underline all that is relevant: all

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to schools discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

Nuovo Cinema Armenia is the first multicultural cinema in the city of Milan, with movie showed in traditional language, on demand, following the desires and tastes of the various nationalities living in the area. The movies showed in the cinema represents all the cultures of the neighbourhood: Sri Lanka, China, Senegal, Peru, Arabia, as well as Italy. The cinema shows movies in original language, sometimes not distributed in Italy, with the aim of promoting a non-European cinematography and helping to create a new imagery about the countries of origin of foreigners living in Milan. It's an invitation to leave home and meet to rediscover the pleasure of sharing and discovery. The programming is made possible thanks to the collective work of a popular jury composed of Dergano and Bovisa inhabitants (two neighbourhoods of Milan), film experts, film lovers, students, housewives, friends and neighbours with different languages and backgrounds but who now live in the same city each one with different reasons. The movies are introduced by a foreign resident and together with some inhabitants of the neighbourhood, they tell a story in two languages, to trigger curiosity and create cohesion.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Cinema generates dialogue and promotes change. This is why it is one of the tools chosen to transform the collective imagination. The proposal is to screen films in language with Italian subtitles from the countries of origin of foreign communities living in Milan. The aim is to promote knowledge between communities and act as an expressing room for the many cultures and languages present in the territory.

The cinema cares about the narrative of our human condition, of citizens of the world. The cinema wants to build a more sincere and positive narrative of our being compared with the dominant and destructive narrative of the complexity of the migration phenomenon.

In addition to the cinema programming, the cinema creates thematic reviews, hosts and organizes festivals, involves schools, supports emerging directors and the natural bridges between the cultures of origin and the culture of arrival.

Only by nourishing the roots is it possible to have new branches and fruits: by valorising the different origins, the journey and the mother tongues, it is possible to build dialogue and imagine the future for a complex and varied society like the one we live in.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant: none

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews taken** and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.



AMASS



Template for projects on the arts for social change

1. Project data

1.1 Country: Italy

1.2 Title: L'Arte di Fare la Differenza (The Art of Making the Difference)

1.3 Website of project: <https://www.associazionearteco.it/larte-di-fare-la-differenza/>
<https://associazionearteco.wordpress.com/2012/11/14/larte-di-fare-la-differenza-2/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Compagnia di San Paolo nell'ambito del bando "Generazione Creativa" e il Dipartimento per le Pari Opportunità nell'ambito dell'Avviso per la concessione di contributi per iniziative finalizzate alla promozione delle politiche a favore delle pari opportunità di genere e dei diritti delle persone e delle pari opportunità per tutti.
- in English: San Paolo Company under the call "Creative Generation" and the Department for Equal Opportunities within the framework of the call for grants for initiatives aimed at promoting policies in favour of gender equality and people's rights and equal opportunities for all.

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website:

<https://www.compagniadisanpaolo.it/it/>

<http://www.governo.it/it/taxonomy/term/435>

1.4 Project co-ordinator

Name: Anna Maria Pecci

Profession: Museum Anthropologist and Researcher

e-mail: annamaria.pecci@libero.it

1.5 Co-ordinating institution

Name

in native language: Associazione Arteco

in English: Arteco Association

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely: Curatorship and Education
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.associazionearteco.it/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2012.01

End year and month: 2012.10

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practicing a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:...

Development of behaviour (attitudes, values)

Major attitudes, values targeted: inclusion, sharing, openness.

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:...

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 4. Creation in visual arts
- 5. Creation in crafts and design (textile, wood, paper etc.)
- 5. Participatory art or design
- 1. Creation in media arts
- 3. Planning / designing
- 3. Performance (music, drama, dance and other performative arts)
- 1. Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): performance

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The project has involved 15 actors and was developed in a participatory path that led to the production of 5 artworks, subsequently presented in exhibitions throughout the Turin area and accompanied by workshops and meetings aimed at citizens.

Through the exchange, dialogue, and comparison of contemporary artistic experiences with the ethnographic and *Art Brut* collections of the Museum of Anthropology and Ethnography of Turin, the project was developed as a cooperative and interdisciplinary process of intercultural mediation and art education.

The beneficiaries of the project (*migrants and Italians*) were emerging artists; outsider artists (*people in situations of marginality, discomfort, or social and/or psychological and relational disadvantage*); educators, in training and experts. Exploring and experimenting with the languages of contemporary art as critical tools for reading reality and museum collections, the project aimed to activate a path of cultural empowerment through a plural practice of shared and relational art, open to the political and social dimension. Through the collaboration between different subjects, it created opportunities for access, participation, and cultural protagonism in the field of contemporary art and material and immaterial heritage.

Within the interdisciplinary Laboratory, a pivot of the project, working groups formed by a young artist, an outsider artist, an educator were composed. These triads participated - in a collaborative way - in the conception and realization of works that were displayed in an exhibition spread throughout the territory.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The project supported and promoted young people's creativity, presenting itself as an important training opportunity for emerging artists and as an occasion to question the diversity of which everyone is the bearer.

It was a complex project: months of work, dialogue and training for 5 groups of young emerging artists, outsider artists (*people in situations of marginality, discomfort or social and/or psycho-physical and relational disadvantage*) and educators supported by art historians, anthropologists and professional educators.

Designing in a participatory way, entailed involving the beneficiaries in the conception and implementation of the actions, mediating between the knowledge and know-how of the different actors in the project with a view to sharing and highlighting, adopting

"methodological feasibility" and maintaining a constant (self)reflective gaze. In other words, participatory planning has also served as a generative method of shared creativity and artistic plurality.

The project also fostered the role of artistic creation as an agent of cultural democratization and empowerment in the exercise of active and responsible citizenship, through the recognition of the value of culture and art in making people aware of differences, and was a successful example of integration between public and private.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

-

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities / creativity etc. standardised tests taken
 - skills / abilities / creativity assessment tasks given
 - attitude / values / motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Mangiapane G., Pecci A.M., Porcellana V. (2013). *Arte dei Margini. Collezioni di Art Brut, Creatività Relazionale, Educazione alla Differenza. (Art of the Margins. Collections of Art Brut, Relational Creativity, Education for Difference.)*. Franco Angeli Editore.

Pecci. A.M. (2012). *L'Arte di Fare la Differenza. Arte Relazionale: Pensieri, Percorsi, Opere e Luoghi delle Interconnessioni con la Contemporaneità Artistica e Sociale. (The Art of Making a Difference. Relational Art: Thoughts, Paths, Works and Places of Interconnections with the Artistic and Social Contemporaneity)*. [Project Catalogue]. Torino, Italy: SEI Editrice. ISBN 978-88-05-88300-4.







Template for projects on the arts for social change

1. Project data

1.1 Country: Italy

1.2 Title: CHROMOPOLIS_la città del futuro (CHROMOPOLIS_the city of the future)

1.3 Website of project: <http://www.artefatto.info/article/pagine/edizioneincorso>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Università degli Studi di Trieste
- in English: University of Trieste

Grant / financing type - please underline:

International – European – National – Regional - Local

Grant / financing inst. website: <https://www.units.it/>

1.4 Project co-ordinator

Name: Donatella Rocco

Profession: Executive Officer, Pedagogical Coordinator of Educational Services in the School, Education, Culture and Sport Area of the Municipality of Trieste.

e-mail: donatella.rocco@comune.trieste.it

1.5 Co-ordinating institution

Name

in native language: ARTEFATTO

in English: ARTEFATTO

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely: Service of the Department of School, Education, Tourist Promotion, Culture and Sport of the Municipality of Trieste.
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://www.artefatto.info/index/homepage>

Name

in native language: PAG_Progetto Area Giovani

in English: YAP_Youth Area Project

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely: Trieste Municipality Youth Area Project.
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://pag.comune.trieste.it/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2017.11

End year and month: ongoing project / 2019.04 last edition.

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted: participation and collaboration.

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 5. Creation in visual arts
- 1. Creation in crafts and design (textile, wood, paper etc.)
- 5. Participatory art or design
- 2. Creation in media arts
- 3. Planning / designing
- 3. Performance (music, drama, dance and other performative arts)
- 4. Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): Urban Art / Street Art

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*

- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The biennial project CHROMOPOLIS, of which an ARTEFATTO residence is one of the phases, supports and enhances the creativity of young people with the aim of improving the appearance and livability of the city and its suburbs by intervening on certain surfaces, using artistic languages typical of urban creativity and a participatory methodology.

ARTEFATTO is a project included in the programming of the PAG _Project Youth Area, a service that is part of the Department of School, Education, Tourism Promotion, Culture and Sport of the City of Trieste. The PAG is a reference point for the under 35s of the city; it is a container where new forms of participation are elaborated and where the projects of young people from 14 to 35 years old are supported and promoted.

The Municipality of Trieste has activated an important network around CHROMOPOLIS in order to guarantee quality and visibility of the project and to be a system of knowledge exchange and mobility for young artists.

The artists involved are asked to work on the territory interfacing with the different subjects that compose it in order to achieve a work that is an expression of the artist but also the result of careful listening and negotiation with the context.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

CHROMOPOLIS is a project of urban regeneration through art, which has as objectives the enhancement and dissemination of art and youth creativity, the improvement and redevelopment of some urban contexts with particular attention to the suburbs and the creation of new networks and synergies between artists, local authorities and communities that use the spaces affected by the interventions. To this end, various cultural realities rooted in the territory are involved with the aim of developing an articulated planning that would make it possible to overcome the perception of urban art as mere masonry decoration and would constitute an engine of opportunities for meeting, participation and

debate, a powerful means of expression with a strong social impact, able to express the identity of a place and the community that lives there, while laying the foundations for possible future lines of development.

Local cultural associations dealing with urban creativity have been involved; a collective of young professionals specialized in urban regeneration, participatory planning and usability of public spaces; an artistic director has been appointed to ensure continuity to the interventions.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Chiarelli B., Novak V. (2019). *Chromopolis. La street art come motore di partecipazione ed espressione dell'identità di una comunità. (Chromopolis. Street art as an engine of participation and expression of the identity of a community.)*. Roma, Italia. ISBN 978-88-942824-6-7.







Template for projects on the arts for social change

1. Project data

1.1 Country: Italy

1.2 Title: Quartieri Teatrali (Theater Districts)

1.3 Website of project: <https://www.cantierimeticci.it/quartieri-teatrali/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: -
- in English: -

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: -

1.4 Project co-ordinator

Name: Angela

Profession: Project Manager at Cantieri Meticci

e-mail: angela@cantierimeticci.it

1.5 Co-ordinating institution

Name

in native language: Cantieri Meticci

in English: Cantieri Meticci

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely: Social Promotion Association
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.cantierimeticci.it/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2015.10

End year and month: ongoing (last edition 2019.11)

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Asylum seekers

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: learn a new language and culture

Development of behaviour (attitudes, values)

Major attitudes, values targeted: participation, sharing, integration

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 2. Creation in visual arts
- 2. Creation in crafts and design (textile, wood, paper etc.)
- 3. Participatory art or design
- 1. Creation in media arts

- 3. Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- 5. Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The aim of this project is to involve new and old citizens through the tools of art, to find new ways to take care of the cultural life of the territories.

There are many places that the project touches on: schools, libraries, centers of aggregation for adolescents, reception centers, mosques, parishes, social centers. The places are open to different artistic practices, to ignite a first spark of passion for culture. A staff of the

association is responsible for reaching the places where people already are, and they never take it for granted that it is they who come to them.

They mix Italians and migrants and start from themes felt as important and propose languages felt as familiar and shared by the participants. They frame the artistic workshops within horizons and civic meanings of common interest through participatory paths.

The journey begins in October and culminates with a final outcome in April: the journey, the encounter and the relationship with the different are at the centre of most of the dramaturgies on stage, elaborated from immortal texts of the theatre or from narrative cues proposed by the participants.

Innovation in this project

Please argue: why is this approach innovative? (Minimum 1000 characters).

Quartieri Teatrali is a widespread project articulated on various paths activated in key places in the city of Bologna. Participatory theatre workshops that invite students, artists, migrants, asylum seekers, and anyone who wants to get involved, to build fun gyms for meeting and crossbreeding. They are opportunities for exchange and learning the Italian language for those who come from far away, and moments to develop new tools for reading and rewriting the districts of Bologna, a pilot city in the spread of community-artistic practices, through which to generate relationships between citizens and migrants and activate paths of knowledge and care of their territory.

By mixing Italians and migrants, the project generates interpersonal bonds that build a “community of careful practices” that develops its common passion in open and permanent workshops in which practices of pedagogy of the other, dialogue, exchange and collaboration are deepened, working, for example, in possible dual perspectives that depict migrants as victims or invaders, transforming them into outsiders and different to Europeans. The theatrical metaphor of cosmopolitan solidarity is challenged by the physical proximity of the “other”. The participatory theatre is used as a means to resist, rework, or disrupt the mainstream logic of the border spectacle while also promoting new forms of citizenship.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers

- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.



Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Moralli M., Musarò P. (2018). A scena aperta: il teatro come esperienza collettiva per ripensare le comunità. (Open stage: theatre as a collective experience to rethink communities.). *Sociologia della Comunicazione*, 56, 82-102.





Template for projects on the arts for social change

1. Project data

1.1 Country: Italy

1.2 Title: “Barriera di Milano” e “Barriera è opera mia” (“Barriera di Milano” and “Barriera is my creation”)

1.3 Website of project: <https://www.stranaidea.it/servizi/comunita-e-partecipazione/news-e-progetti-comunita/208-teatro-di-giornata-approda-a-torino>

<http://teatrodigiornata.it/eventi-spettacoli/teatro-di-giornata-2016/>

http://www.comune.torino.it/urbanbarriera/news/teatro-di-giornata.shtml#.Xt_Ym54zZE4

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Bando OPEN, Fondazione Compagnia di San Paolo
- in English: OPEN call, Compagnia di San Paolo Foundation

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website:

<https://www.compagniadisanpaolo.it/it/contributi/bando-open2change/>

1.4 Project co-ordinator

Name: -

Profession: -

e-mail: -

1.5 Co-ordinating institution

Name

in native language: Cooperativa Stranaidea

in English: Stranaidea Cooperative

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution

- Social welfare institution
- Arts collective
- Other institution, namely: Non-profit organization of social utility
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.stranaidea.it/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2016.09

End year and month: 2016.12

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Neighborhood residents

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted: active social participation and sharing

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 1. Creation in visual arts
- 1. Creation in crafts and design (textile, wood, paper etc.)
- 3. Participatory art or design
- 1. Creation in media arts
- 4. Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- 4. Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

“Barriera di Milano” is a social and community play brought on stage at the Ettore Fico Museum in Turin, developed within a common creative space between artists and residents of the *Barriera di Milano* district in Turin after three intense days of meeting, discovery and analysis of the territory, which was followed - two months later - by the event “Barriera is my creation”, a celebration of the neighborhood through a shared and participated artistic experience, which intended to valorize personal and collective experiences of the neighborhood and the neighbors, aiming at promoting citizenship participation and community development.

The script of the show was written starting from a confrontation with its residents who were asked some unsettling questions. Starting with smells, scents, sounds and noises. All involved, from children to adults.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Socio-cultural project paths favor audience development, which does not refer to the mere attempt to increase the number of an audience, but to increase the active participation of people in cultural activities of social interest. Cultural participation in interactive artistic activities contributes to the development of communities of practices composed of people mutually engaged in actions and relationships aimed at maintaining and developing the communities themselves. This perspective gives back to the individual his or her active role and not just as a spectator.

Through social and participatory theatre, the reality of a territory has been told, developing an artistic and cognitive path that has placed citizenship at the centre. Based on the "culture of narration", the project has increased the knowledge of a territory, increasing the bond with the community. It fostered the participation of citizens, enhanced the territory, and developed a "competent community".

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)

- collected / documented and summarised
- collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities / creativity etc. standardised tests taken
 - skills / abilities / creativity assessment tasks given
 - attitude / values / motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, due to a lack of coordination of priorities between the management entities.

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Albanesi, C., Boniforti, D., Novara, C. (2019). *Comunità imperfette: dalle dinamiche disgregative al decision making comunitario. (Imperfect communities: from disruptive dynamics to community decision making.)*. Bologna: Alma Mater Studiorum - Università di Bologna, 213-216. ISBN 9788898010943. DOI [10.6092/unibo/amsacta/6104](https://doi.org/10.6092/unibo/amsacta/6104).

Coccorese P. (2016, December). *“Barriera è opera mia”*: un progetto di teatro di Comunità. (*“Barriera is my creation”*: a community theater project.). [Article]. Torino, Italy: La Stampa newspaper.

<https://www.lastampa.it/torino/2016/12/03/news/barriera-e-opera-mia-un-progetto-di-teatro-di-comunita-1.34750328>



sabato 24 settembre, ore 21

Museo Ettore Fico
Via Cigna, 114 - Torino

Entrata libera

Un gruppo di artisti
alla scoperta di
Barriera di Milano
in uno spettacolo
ispirato alla vita
del quartiere

Barriera va al museo
e si mette in mostra





Template for projects on the arts for social change

1. Project data

1.1 Country: Italy

1.2 Title: Welfare Culturale: Molteplici Arti (Cultural Welfare: Multiple Arts)

1.3 Website of project: www.moltepliciarti.it

<http://www.moltepliciarti.it/Engine/RAServePG.php/P/25211MAR0304/T/Progetto>

https://psm.bologna.it/Engine/RAServeFile.php/f/documenti/3.8_WELFARE_CULTURALE_MOLTEPLICI_ARTI.pdf

<https://psm.bologna.it/Engine/RAServeFile.php/f/s.m.3.8.pdf>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Piano Strategico Metropolitan di Bologna
- in English: Bologna Metropolitan Strategic Plan

Grant / financing type - *please underline*:

International – European – National – Regional - Local

Grant / financing inst. website: <https://psm.bologna.it/>

1.4 Project co-ordinator

Name: Antonio Taormina

Profession: Lecturer, coordinator, director, and manager in the field of Arts, Music and Performing Arts disciplines.

e-mail: <https://antoniotaormina.com/> - moltepliciarti@cittametropolitana.bo.it

1.5 Co-ordinating institution

Name

in native language: Istituzione Gian Franco Minguzzi della Città metropolitana di Bologna

in English: Gian Franco Minguzzi Institution of the Metropolitan City of Bologna

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution

- Social welfare institution
- Arts collective
- Other institution, namely:
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://minguzzi.cittametropolitana.bo.it/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2014.01

End year and month: ongoing project

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): all the citizens of the city of Bologna

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted: solidarity, social cohesion and integration

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 4. Creation in visual arts
- 2. Creation in crafts and design (textile, wood, paper etc.)
- 5. Participatory art or design
- 3. Creation in media arts
- 4. Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- 3. Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - *please underline*

- strong connections to Art discipline(s), please specify which: Higher Education Course "Theatre for the community and social inclusion", Department of Education, University of Bologna.
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The Community of the Multiple Arts is created for production, research and experimentation of artistic forms of social interaction, where culture and art are closely combined with solidarity and the promotion of well-being in a vast network of social and cultural planning in which the protagonists are associations and companies in the social and cultural field, with a strong propensity for innovation and research, in close collaboration with the University and the various cultural institutions of the city of Bologna. Theatre, music, figurative arts, literature are innovative vehicles for socialization and integration: forms of expression available to all and especially to the weakest, marginalized or excluded. The Multiple Arts build welfare: well-being and cohesion.

Within these guidelines, over time a research oriented to the use of the creative languages of theatre, music, figurative arts as innovative opportunities for socialization, integration is developed: forms of expression and therefore of citizenship available to all.

The Multiple Arts that are experienced in the social field can be recognized in the following orientations:

- the production and enjoyment of culture and art represent a powerful welfare factor for the population and an important tool for promoting social inclusion and active involvement of people;
- culture and art are at the same time loisir, pleasure, contexts of sense generation, training, personal development and sociality;
- the social aim of cultural actions can and must combine with a strong attention to competence, quality, ability to connect cultural contents and contexts of intervention;
- artistic research applied to social issues can achieve significant aesthetic results and become part of the "official" circuits bringing new products and new languages;
- culture and art are not confined to "deputies", but can invade all spaces and generate liveability in public places;
- beauty is a powerful factor of well-being and education for all and, specifically, for people in difficulty;
- culture and art are able to develop personal and social empowerment;
- culture and art are particularly effective in dealing with new poverty, post-modern poverty;
- culture and art are a powerful factor of mind changing and innovation in society;
- the welfare orientation perspective can be linked to the economic valorisation of cultural production. Culture can also produce jobs for people in difficulty.

An example of these orientations is the "theatre of social interaction" that involves people in situations of hardship, vulnerability, social exclusion are already consolidated realities from both a qualitative and organizational point of view, production centers with multiple relationships with associations and institutions of the city. These experiences are

characterized by being the expression of a theatre, endowed not only with therapeutic value, but also with ethical and aesthetic value, that is, capable of creating value by sensitizing the community on the issues of marginalization and creating beauty as a true artistic and cultural product.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

This project understands culture as a generator of social cohesion, as a fundamental public good for individual and collective well-being, promoting intergenerational and intercultural exchange and dialogue. The Multiple Arts applied to the social can build welfare and make culture, addressing new audiences, educating new spectators to appreciate both aesthetic values and human and social values of solidarity and inclusion.

One objective is the constant expansion of the network of partners so that the Community of the Multiple Arts progressively acquires a metropolitan dimension, with constant reciprocal information on experiences and potential resources available. The project involves many important artistic realities of the territory: Municipality of Bologna, Province of Bologna (Social and Health Policies Service, School and Training Service, Culture Service, G.F.Minguzzi Institution), Fondazione Teatro Comunale, University of Bologna / Department of Education Sciences, ASL/Mental Health Department, Pratello Theatre, Primo Levi University, Academy of Fine Arts, OgK Association, Hamelin Association, Solidarity Theatres Network, Art and Health Association, Gli Amici di Luca Association, Tra un Atto e l'Altro Association, ITC Theatre of S.Lazzaro.

In addition to the involvement of a large part of the institutions of the territory, this approach allows to promote and consolidate the Theatres of Social Interaction, in particular: the theatre in prison; the research and artistic production activities in the specific field of rehabilitation/integration of people with disabilities and psychic discomfort; the qualification and relaunch of Theatre/School; activating and consolidating training paths, aimed at the recognition and use of artistic languages and, in particular, of theatre language as an educational possibility, as a common good able to promote inclusion and social cohesion, participation and active citizenship processes; Launching new experiences of Visual and Non-Visual Arts Ateliers, with educational and therapeutic value, open to students, young people and adults, oriented to the mix of people, genres, generations; Promoting musical culture in the territory, in a two-way relationship with the world of education, leaving the theatre and going to schools and other places where it is possible to perform live performances; Divulging the artistic forms of social interaction with all generations to expand their knowledge heritage through new acquisitions, which take into account the continuous evolution of knowledge.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Taormina A. (2015, March). *Un progetto per Bologna città metropolitana. (A project for Bologna metropolitan city)*. *Economia della Cultura*, 1/2015, 127-132.
<https://www.rivisteweb.it/doi/10.1446/80354>



Template for projects on the arts for social change

1. Project data

1.1 Country: Italy

1.2 Title: Tutti al museo!

1.3 Website of project: https://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/MibacUnif/Eventi/visualizza_asset.html_1264151068.html

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Mibact
- in English: Mibact

Grant / financing type - *please underline*:

International – European – National – Regional - Local

Grant / financing inst. website:

<https://www.beniculturali.it/mibac/export/MiBAC/index.html#&panel1-1>

1.4 Project co-ordinator

Name: -

Profession: -

e-mail: -

1.5 Co-ordinating institution

Name

in native language: Palazzo Mansi and Villa Guinigi

in English: Palazzo Mansi and Villa Guinigi

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely:
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://www.luccamuseinazionali.it/it/mansi/museo-nazionale-di-palazzo-mansi>
<http://www.luccamuseinazionali.it/it/guinigi/museo-nazionale-di-villa-guinigi>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): from 2012 every year for 3 months
End year and month: 2018

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts

- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to Art discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

"Tutti al museo!" project is designed for the students of the schools of the territory of Lucca, in which the multi-ethnic component is more and more evident. The aim of the project is implementing the knowledge of the city's art and the participation in the cultural activities of the two national museums, both of the children and of their families, through the organization of specific laboratories. Moreover, the project has foreseen the use of digital communication media, in an edutainment perspective. The use of innovative technologies provides new ways of accessing information, also through a playful, sensory and emotional approach to museum collections. A tablet allows the students to play in the rooms of the museum by comparing art

pieces and ancient cultures with contemporary habits following the evolution of clothing and food in the various cultures. Children are ordered in groups and can create an Avatar, a guide character who will look for the "hidden" objects while the digital system will multiply information and images. "Princesses, knights and monsters" are clues to be explored in the details of the paintings of "noblewomen" and "lords in arms" represented in the main floor of the nineteenth-century gallery of Palazzo Mansi and the medieval and gothic section of Villa Guinigi.

In order to access the information of each object, it is necessary to frame the QR-code placed in the margin of it. Each object is associated with a world map, in which the object was placed. This expedient shifts the focus of attention towards a different geographical area and from here take the opportunity to present some evocative images of the culture of that area. In this way, new cultures like the African, Chinese, Latin American, etc...have been introduced to the children.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The two museums have tried to provide a concrete response to the growing needs for social cohesion and multi-cultural integration, internalizing these objectives within their own mission. In order to address the theme of interculturality in the museums it has been essential to define a space for dialogue and confrontation, which has been achieved through a participatory process. The participatory process has limited the increase of critical issues (for example, it has been possible to avoid the use of certain types of images that are not well perceived by all religious) and it has identify tools and topics that make it easier the achievement of the educational objectives. The adoption of a participatory approach is an additional tool available to museums to enable them to play an increasingly effective role as protagonists in the today's society, which is rapidly and constantly changing.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised

- collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because based on external financing

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.



Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Ludovico Solima. (2015). I musei e la progettazione partecipata: l'esperienza dei musei nazionali di Lucca in un contesto multiculturale. *Il capitale culturale. Studies on the Value of Cultural Heritage*. Vol. 12, 2015



Template for projects on the arts for social change

1. Project data

1.1 Country: Italy

1.2 Title: Compagnia Mayor Von Frinzius

1.3 Website of project: <https://www.compagniamayorvonfrinzius.it/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Fondazione Teatro Carlo Goldoni di Livorno
- in English: Carlo Goldoni theatre Foundation

Grant / financing type - *please underline*:

International – European – National – Regional - Local

Grant / financing inst. website: <https://www.goldoniteatro.it/>

1.4 Project co-ordinator

Name: -

Profession: -

e-mail: - compagniamayorvonfrinzius@gmail.com

1.5 Co-ordinating institution

Name

in native language: Compagnia Mayor Von Frinzius

in English: Mayor Von Frinzius Company

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely:
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.compagniamayorvonfrinzius.it/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2002

End year and month: ongoing

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:

Development of behaviour (attitudes, values)

Major attitudes, values targeted: self esteem

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to Art discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The Company is composed of about 80 actors, disabled and not disabled. Annually, it holds a theatre workshop open to the disabled youth of the area (currently about 40) becoming a place where all young people can do an experience, unique in its kind, of knowledge and contact with the world of the disability. The meetings are twice-weekly at the Goldoni Theatre in Livorno and have as main purpose the realization of a show to be staged in May at the theater itself.

The Theatre Company, therefore, represents an important opportunity for meeting and socialization and a great resource for the city; one of its main objectives is to bring out of marginality those who are most at risk of being confined there.

The theatre workshop is divided into two phases: the first is preparatory to the second. In the first phase disabled youths carry out exercises related to space, time and music. In the second phase the director decides the theme of the show and sets up the scenes. The

director takes inspiration mainly from what happens during the exercise hours, in the improvisation of the youths to write the script and to set up the scenes.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The show is a pedagogical tool. Thanks to the theatre, youths with disabilities have been able to change their communication style, movement, and relationship. Theatre is like a great soul restorer. Disabled youth get more self-confidence in themselves while the audience leaves that feeling of pity by realizing they are in front of real actors.

Disabled people need a space that allows them to express their fragility in a positive way and the theatre is the perfect place because it has a "magic power", unusual but still powerful. This "power" is "magical" because it is self-reflective; it is able to bring out the difficulties, and then overcome them until you are no longer afraid. So the disabled youth faces a Theatre, like Goldoni, without any fear often giving support to the actors who feel the most tension (who always are the not disabled ones).

It can leave the audience speechless because it challenges a disease like autism with self-irony. The disabled youth is protected but at the same time left free to experiment.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

Premio Persefone, XVIII edizione, Premio Speciale, Follonica, 4 agosto 2019

Premio Miglior Regia, Lì sei vero, Monza, maggio 2019

At this link all the recognitions: <https://www.compagniamayorvonfrinzius.it/spettacoli-e-premi>

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed

- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.



Template for projects on the arts for social change

1. Project data

1.1 Country: Italy

1.2 Title: SOU, Scuola di Architettura per Bambini (SOU, School of Architecture for Children)

1.3 Website of project: <https://www.farmculturalpark.com/index.html>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: raccolte fondi a scopo benefico
- in English: fundraising for charity

Grant / financing type - *please underline*:

International – European – National – Regional - Local

Grant / financing inst. website: <https://www.splitted.it/sou>

1.4 Project co-ordinator

Name: Francesco Lipari

Profession: Architect

e-mail: info@sou-school.com

1.5 Co-ordinating institution

Name

in native language:

in English:

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2017.10

End year and month: ongoing

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: observation, analysis, critical thinking

Development of behaviour (attitudes, values)

Major attitudes, values targeted: participation, tolerance and solidarity, generosity and social commitment

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- 4. Creation in visual arts

- 4. Creation in crafts and design (textile, wood, paper etc.)
- 5. Participatory art or design
- 1. Creation in media arts
- 5. Planning / designing
- 1. Performance (music, drama, dance and other performative arts)
- 2. Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

SOU, School of Architecture for Children is located inside the Farm Cultural Park, a new generation independent cultural centre and an incubator of social innovation projects that listens to ideas and proposals from the territory and from all over the world, in Favara in Sicily.

This school offers educational activities to children after school, related to urban planning, architecture, environment, community building, art, design, urban agriculture and food education, cooperation, social innovation and do it yourself culture.

The mission of the School is not only to stimulate reflection, design and action for the improvement of society but also the promotion and education to the values of welcome, participation, tolerance and solidarity, generosity and social commitment; that children can be accustomed to the freedom of thought, the magic of creativity, the vocation to realize collective dreams, the desire to make the impossible possible. They argue that only by investing in future generations can we have freer, more ethical and generous citizens tomorrow.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

SOU, School of Architecture for Children innovates in the didactics in which it integrates children, challenging them to participate collaboratively in projects of various kinds with a strong connection to the territory and the community.

These workshops vary in topic, as do the experts invited to carry them out. They are organised in training modules, in which at least once a week the children meet a trainer who comes from Palermo, Milan, Turin, everywhere. They are university professors, architects, artists, journalists, writers, videomakers.

The lessons are never trivial and each module is a challenge, ten minutes of theoretical part and then they imagine, design and build micro-cities, playgrounds, futurist and creative projects. The SOU project has made it possible to start experimenting new educational models thanks to the participation of many teachers who volunteer to teach in the school.

There are also some extra-school activities and thanks to the school we get in touch with a new audience that is the family.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants

- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities / creativity etc. standardised tests taken
 - skills / abilities / creativity assessment tasks given
 - attitude / values / motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Salvator-John A. L. (2018). Architettura Temporanea per la Condivisione. (Temporary Architecture for Sharing). *International Journal of Architecture, Art and Design, AGATHÓN*, 04, 29-36. ISSN: 2532-683X (online) - DOI: 10.19229/2464-9309/44

Lombardo E. (2017, February). Educare, innovare, sognare. A Farm Cultural Park si riparte dal futuro. (Educate, innovate, dream. At Farm Cultural Park we start from the future.). [Article] *Il Giornale delle Fondazioni, Telematic journal*. Venice, Italy.



Youtube channel:

<https://www.youtube.com/channel/UCgR7jtIArylst2WoggUVS1w/featured>





Template for projects on the arts for social change

1. Project data

1.1 Country: Italy

1.2 Title: Laboratorio teatrale in carcere, Casa di Reclusione Milano Opera (Theatre workshop in prison, Milano Opera House of Reclusion).

1.3 Website of project: <https://www.operaliquida.org/produzioni-1>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: -
- in English: -

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: -

1.4 Project co-ordinator

Name: Ivana Trettel

Profession: Regista e Direttore Artistico

e-mail: operaliquida@gmail.com

1.5 Co-ordinating institution

Name

in native language: Opera Liquida

in English: Opera Liquida

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely: Theatre Association
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.operaliquida.org/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2009.09

End year and month: 2018.10

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Prisoners

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: communication, critical thinking

Development of behaviour (attitudes, values)

Major attitudes, values targeted: empathy, sharing, will, integration

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 2. Creation in visual arts
- 2. Creation in crafts and design (textile, wood, paper etc.)

- 2. Participatory art or design
- 1. Creation in media arts
- 3. Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- 2. Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The theatrical activity is addressed annually to a group of about 12-14 prisoners and 5-6 ex-convicts. The theatre and drama workshop takes place regularly two mornings a week and is aimed at ordinary prisoners. Following the process of training the actor, the participants enter a neutral space, a magic bubble where anything is possible.

The staging begins with the choice of a theme shared by the group. In the path that leads to a show, therefore an artistic product, everyone goes through their own experience making it become the experience of everyone, the participation of the actors in the writing of the text that, through a method of dramaturgical editing, allows their personal reflection on the theme addressed, without forgetting their condition as prisoners. The work thus becomes a space for reflection that can trigger change. In this way its context takes on "useful" contours for all those who will be listening, but above all for himself who transforms his story, becoming a real protagonist.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The discipline of theatre in prison encourages social inclusion, promotes legality and prevents risky behaviour in young people. It uses the stage as a place to reflect and question oneself, inside and outside prison, on current social issues by staging plays that come from the texts of the actors in prison. Where walls and gates delineate boundaries and barriers, the fluidity of a performance takes on a characteristic of absolute freedom. The experience of dramaturgy unites prisoners and society in a space of encounter and reflection that can foster change, the overcoming of prejudices and clichés.

Experience has shown that activities of this kind in prisons have a big impact on the prisoners involved and the quality of their prison experience. The strong educational value of theatre helps prisoners to develop a new self-awareness, to rebuild self-esteem and self-confidence and to take responsibility. At the same time, these activities build a bridge to the outside world by creating performances that positively change the prisoner's relationship with the community and the prison system.

As an impact example, we can mention that data collected in 2017 from participants in this project, shows that 43% of the prisoners involved had drug addiction problems compared to 59% of medium-security prisoners who did not perform the activity.

The project has been such a success that the theatre company with prisoners has been organising an annual theatre festival since 2014.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed

- with project promoters (tutors, mentors, artists etc.)
- with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities / creativity etc. standardised tests taken
 - skills / abilities / creativity assessment tasks given
 - attitude / values / motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.



Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Giordano F., Perrini F., Langer D., Pagano L. (2017). *L'impatto del teatro in carcere: Misurazione e cambiamento nel sistema giudiziario. (The impact of theatre in prison: Measuring and changing the justice system.)*. Italy: EGEA.





Template for projects on the arts for social change

1. Project data

1.1 Country: Italy

1.2 Title: Cantieri delle Differenze (The Shipyards of Difference)

1.3 Website of project: <https://www.facebook.com/cantieredelledifferenze/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: -
- in English: -

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: -

1.4 Project co-ordinator

Name: Alessandro Garzella & Satyamo W. J. Hernandez

Profession: Institutional Coordination / Playwright & Art Therapist, respectively.

e-mail: alessandro.garzella@fastwebnet.it / info@animalicelestiteatrodartecivile.it

1.5 Co-ordinating institution

Name

in native language: Animalicelesti, Teatro d'Arte Civile

in English: Celestial Animals, Civil Art Theatre

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely: Social Promotion Association and Civil Art Theatre
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

<http://www.animalicelestiteatroartecivile.it/laboratori/cantiere-delle-differenze/>

Name

in native language: Associazione AEDO

in English: AEDO Association

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely: Cultural and Social Promotion Association
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.associazioneaedo.com/cantiere-delle-differenze/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2012

End year and month: ongoing

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: communication skills, openness, creative expression

Development of behaviour (attitudes, values)

Major attitudes, values targeted: sharing, integration, collaboration

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 3. Creation in visual arts
- 1. Creation in crafts and design (textile, wood, paper etc.)
- 1. Participatory art or design
- 1. Creation in media arts
- 1. Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- 3. Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

Cantiere delle Differenze is a centre for contemporary art that promotes the production and research on theatrical, artistic and cultural activities on the Tuscan territory referring to situations of social marginality, enhancing the creative expression and integration of people and groups that manifest specific identities and needs, with particular reference to mental disorders, physical disabilities, non-EU cultures, adolescents and elderly people in difficulty.

They develop a permanent laboratory for theatrical research and experimentation on the values and forms of diversity in the arts, philosophy, science and society. Aimed at immigrants, young actors, people in physical difficulty or with behavioural disorders, social health workers, adolescents with school problems, university students, citizens interested in listening and expressing their otherness, artists, educators, psychiatric rehabilitation technicians, and users of social-health services.

Theatre, music and other artistic expressions are the tools to overcome the many diversities that are increasingly present in our society. The project aims to create a network of artists, associations and professional companies that through theatre and the arts express the poetic and political needs that emerge from situations of need, integrating differences, in art understood as a place where rules and freedom are set together. It promotes and realizes cultural workshops with the carers involvement that can allow progress in subjects with psychiatric pathologies.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Cantiere delle Differenze welcomes artistic, cultural and social experiences related to situations of marginality and need that, through theatre and the arts, enhancing the expression of people and groups with identities and lifestyles different from the canons of homologation: mental disorders, physical disabilities, youth exuberance and adolescent discomfort, non-community cultures which, in this context, become values to integrate, richness to offer to the entire social community.

Diversity does not take away, but adds, enriches a community. In an increasingly homologating vision of our world, the project aims to make a cultural leap and reflect on differences, to make them known so as not to be afraid of them and to promote social inclusion. *Cantiere delle Differenze* uses the powerful expressive means of theatre and other arts to overcome the fences of differences in a collaborative and participative way, also inviting different experts who are involved to work in the research and creative activities along with the patients and students, such as actors, directors, trainers, psychologists, biologists and psychiatrists, building a strong, engaged and committed network to the initiative.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities / creativity etc. standardised tests taken
 - skills / abilities / creativity assessment tasks given
 - attitude / values / motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.



Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Garzella A. (2017). I Cantieri delle Differenze: progetti di arte-terapia per la ASL Nordovest. ("The Shipyards of Difference": art-therapy projects for ASL Nordovest.). *Il Seme e l'Albero*:

rivista di scienze sociali, psicologia applicata e politiche di comunità, III, 3. DOI:
[10.17386/SA2017-003028](https://doi.org/10.17386/SA2017-003028)





CASE STUDIES

FINLAND

DATA SET OF CASE STUDIES
DELIVERED

MONTH 8, SEPTEMBER 2020
VERSION 1.2020

Acting on the Margin: Art as Social Sculpture
AMASS 870621





Template for projects on the arts for social change

1. Project data

1.1 Finland

1.2 Taika I: taide kohtaamisalustana sektorirajat ylittävälle kulttuurisille innovaatioille [Taika I: Art as an encounter for cross-sectoral cultural innovations]

1.3 <http://taikahanke.pbworks.com/w/page/38011235/TAIKA-hankkeen%20loppuraportti>
(this is the report, the actual website is not valid anymore)

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- EU ESR
- European Union, European Social Fund

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://ec.europa.eu/esf/home.jsp?langId=fi>

1.4 Project co-ordinator

Name: Anja Kuhalampi (until 28. February 1010), Anu-Liisa Rönkä

Profession: Anu-Liisa Rönkä Curently communication manager in city of Lahti

e-mail: anuliisa.ronka@gmail.com

1.5 Co-ordinating institution

Name

in native language: former "**Helsingin yliopiston Koulutus- ja kehittämiskeskus Palmenian**".

Now HELSINGIN YLIOPISTO KOULUTUS- JA KEHITTÄMISPALVELUT HY+

in English: University of Helsinki Centre for Continuing Education HY+ (fully owned subcompany of the University of Helsinki)

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution

- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://hyplus.helsinki.fi/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2008

End year and month: 2011

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted: appreciation for arts-based methods art work: improve well-being at work, reduce sick leave and boost productivity. Art can also increase the innovation capacity of the work community.

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted: cultural policy, (also innovation policy)

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 3. Creation in visual arts
- 5. Creation in crafts and design (textile, wood, paper etc.)
- 1. Participatory art or design
- Creation in media arts
- Planning / designing
- 2. Performance (music, drama, dance and other performative arts)
- 4. Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The Finnish nation-wide TAIKA I studied the challenges inherent to the development of working life from the viewpoint of arts and culture. The project's goal was studying and assessing how well art-based methods can respond to the development needs of working life. How can art-based methods be introduced to working life and how can they be used to develop work communities?

The project was based to the notion that good results have been obtained from arts projects addressing societal challenges, but the lack of continuity has been perceived as a problem: proven activities have often ended with projects. It was also considered a problem that arts-based work had been profiled as a tool for care and therapy work, even if it has potential to other professions too; in this case for workers in the health care sector, at workplaces.

The task of the TAIKA project was to consider how the integration of art and working life could be promoted more widely in Finnish working life. The objectives of the project were related to current themes in the field of innovation policy and cultural policy.

With regard to innovation policy, a key question was how arts and culture are seen as related to prevailing innovation policy and innovation in general. The innovation debate has traditionally been conducted from the perspective of scientific and technological innovation, although in recent years there has also been talk of social innovation. The Ministry of Education has wanted to add creativity to the debate, which can be seen as a prerequisite for innovation.

With regard to cultural policy, it was an attempt to pay more attention to the welfare effects of art and culture. As proof of this, program work on the health and well-being effects of culture is being carried out under the leadership of the Ministry of Education and Culture.

Aims were:

- collect, produce and disseminate information on the use of art-based methods in work communities
- model the processes by which art-based methods are introduced in work communities
- develop a guidance and mentoring system that promotes the use of art-based methods.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The aim of all the activities of the TAIKA project (2008-2011) was to promote innovation: art as an encounter for cross-sectoral cultural innovations. Artistic activity was seen as a space where, for example, members of a multi-professional work community can meet each other without work roles, which opens up opportunities for new perspectives and conversational connections. The boundaries between the fields of research and art, as well as the different sectors, have been crossed. The art interventions were researched by researchers in social sciences and cultural studies: arts-based methods had not previously been studied from this perspective in Finland.

The project highlighted in particular the innovativeness of art-based practises that are small and interwoven into everyday culture at work in the health care sector.

According to Kirsi Heimonen, a researcher who led the movement improvisation workshops, innovation proved to be an expansion of the world of life of the employees participating in the workshops. Experiencing everyday activities in a different way through art workshops restored employees' faith in their own being as a creative and active. The same workshop also combined different art forms, such as the connection between movement and image. The study emphasized singularity, the individual's opportunity in life, and the certainty of their own experience in participating in the workshops. With the help of written feedback (questionnaires), the power of experience was clearly highlighted.

A workbook for creative writing was tested as a method in the work communities of the Lahti City Elderly Service. The booklet was distributed to all participants for storing their own notes, stories, meditations, drawings, and pictures, but this proved to be challenging and perceived as too demanding a task. In one of the work communities, however, the method of co-writing itself was innovated: only one booklet was left on the coffee room table, where everyone was allowed to write or draw their own thoughts on successes or failures in care situations, stories or follow other people's stories, etc.

The unit also acquired a digital camera to capture its own work and workplace, with the idea that the images could be used to build the department's own story. In and outside the workshops, the pilot units have been able to produce joint artworks, for example by felting. According to the feedback received with the joint work, the unit's collective spirit and the appreciation of the expertise of others have clearly increased.

A new way of listening to music in a hospital setting was also tested in the work communities of the city of Lahti, so that other people in the same room would not be disturbed. The MP3 player, with headphones for two listeners, is fully loaded with classical and popular music as well as the sounds of nature, so that both the caregiver and the cared for can listen at the same time. The equipment and instructions were made available for testing by all unit managers involved in the three projects. No time was found for the experiment at all in one unit, in another one of the caregivers had used the player actively and in the third relatives had been the most active user group. All the experimenters were satisfied.

A living brochure implemented by the project can be considered a communicative innovation: the musical theater students of Lahti University of Applied Sciences produced a performance that describes the core idea of the project to improve working life with the help of art-based methods. The presentation has been used in numerous public events, where, in addition to verbal information, it is desired to convey an experience-based insight into the operation and goal of the project. At the same time, the presentation shows that artistic means can be used for many purposes in working life - in this case for project presentation.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Anu-Liisa Rönkä (ed.) (2011). TAIKA-hankkeen loppuraportti. [Final report of the TAIKA-project]. <http://taikahanke.pbworks.com/w/page/38011235/TAIKA-hankkeen%20loppuraportti>

Rantala, P. (2010) Ihmisen kokoinen kehitys : taide ja kulttuuri hyvinvoinnin katalysaattoreina Lapissa : TaikaLappi-hankkeen raportti [Human-sized development: art and culture as catalysts for well-being in Lapland: TaikaLappi project report]

Anu-Liisa Rönkä, Ilkka Kuhanen, Minna Liski, Saara Niemeläinen, Päivi Rantala, Ilkka Väänänen (ed.) (2011) TAIDE KÄY TYÖSSÄ: TAIDELÄHTÖISIÄ MENETELMIÄ TYÖYHTEISÖISSÄ [Art goes to work. Arts-based methods for work communities]. Lahden ammattikorkeakoulun julkaisu Sarja C 74. https://blogs.helsinki.fi/taika-hanke/files/2009/02/Taide_kay_tyossa.pdf (hox this one has abstracts in english)

TAIKA shortly in english

The Arts developing Quality and Innovation Capabilities in Working Life

https://blogs.helsinki.fi/taika-hanke/files/2009/02/Taika_in_English.pdf



Template for projects on the arts for social change

1. Project data

1.1 Finland

1.2 TAIKA II: Taika työelämän laadun ja innovaatiokyvykkyyden kehittäjänä. [TAIKA II: art as a developer for quality of work life and innovation capacity]

1.3 Website of project: This is the final report. The actual website is not valid anymore.
<https://blogs.helsinki.fi/taika-hanke/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- EU ESR
- European Union, European Social Fund

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://ec.europa.eu/esf/home.jsp?langId=fi>

1.4 Project co-ordinator

Name:

Profession:

e-mail:

1.5 Co-ordinating institution

Name

in native language: Helsingin yliopiston koulutus- ja kehittämispalvelut HY+

in English: University of Helsinki Centre for Continuing Education HY+ (fully owned subcompany of the University of Helsinki)

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution
- Arts collective

- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2011

End year and month: 2013

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted: attitudes toward impact of arts-based methods at work

Increase well-being, use therapeutic functions of art

Polycymaking Policy/policies targeted: cultural policy

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 3. Creation in visual arts
- 5. Creation in crafts and design (textile, wood, paper etc.)
- 1. Participatory art or design
- Creation in media arts
- Planning / designing
- 2. Performance (music, drama, dance and other performative arts)
- 4. Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:* University disciplines in art education, health care.
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The TAIKA II project promotes the utilization of art-based methods in working life, especially in supervisory work and management. By strengthening creativity, art-based work can

broadly serve the development of the quality of working life and the innovation capacity of work communities.

Project development measures are implemented in pilot organizations, where art-based work is applied, developed and researched as a tool for managerial work from the perspective of the work community's ability to innovate.

The project developed mentoring models for art-based methods and produced a mentoring handbook. A mentoring program was organized for artists. In addition, the project documents and developed practices and models convey art to working life.

The project was based on first stage in 2008–2011 (TAIKA I) in which art-based methods were introduced to working life particularly in the social and welfare sector. Artbased methods had previously focused on the customers of the social and welfare sector, and TAIKA offered employees of the sector an opportunity to participate in art-based workshops. The goal was to embed the methods in the everyday life of caretakers and also to model processes to be used when implementing the methods. The first stage of TAIKA gave rise to a process analysis on the use of art-based methods in work communities. The work done during the first stage was then utilised in the second stage of the project in 2011–2013. Furthermore, the methods were more extensively introduced into working life in a variety of sectors. TAIKA II represented the culture industry in the discussion about the change taking place in working life and the development of working life.

At present 2012 (when the first publication was made) the development of working life was a popular subject in social discussion. In 2012, the Finnish Ministry of Employment and the Economy published its Working Life Development Strategy in compliance with the government platform. The vision of the strategy was making Finnish working life the best in Europe by 2020. The Ministry of Education and Culture shared the vision, which was proven by its project Valuable Working Life that started in the autumn of 2012. The objective of the project was integrating arts, cultural competence and sports into the development of working life. TAIKA II project was part of the nation-wide ESF development programme Developing Innovation and Expertise Systems of the Finnish Ministry of Education. By funding TAIKA, the Ministry of Education and Culture wished to promote the role of arts and culture in the innovation discussion that has traditionally focused on the viewpoints of science and technology innovations and also in discussions pertaining to the development of working life. The idea is that arts and culture have something important to add to the discussion about the significance of creativity, initiative, enthusiasm and personal commitment to the value generation of work communities.

Key questions when assessing the impacts of the project were: what kind of a change does an artbased method induce in the attitude of an individual towards his or her work, the work community and the organisation, and how can this change be seen in the person's everyday life?

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

In the TAIKA II project, the effects of art-based work have been evaluated in different ways: by traditional research methods (e.g. interviews and observation) as well as by art (e.g. imaging). Actual quantitative metrics for this type of activity cannot be found, as each work community is different and the starting points and needs are different sorts of. However, during the TAIKA II project, efforts have been made to develop different methods detection and verification of effects. The project has also produced a survey by in the work community can be used to map the situation before and after the activity.

In addition to research activities, the TAIKA project developed the mentoring skills of art-based work in the social and health fields, and considered the preconditions for combining art and working life more broadly in society.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Rantala, P. & Jansson, Satu-Mari (2013) Taiteesta toiseen. Taidelähtöisten menetelmien vaikutuksia. [From Art to Other: Impact of art-based methods]
https://blogs.helsinki.fi/taika-hanke/files/2009/02/Taiteesta_toiseen.pdf

Anu-Liisa Rönkä (ed.), Pekka Korhonen, Minna Liski, Päivi Rantala, Eila Sainio ja Elise Vanhanen (2013). TAIDETTA TYÖELÄMÄÄN – Valtakunnallisen TAIKA-hankekokonaisuuden toimenpiteet ja tulokset [Art to Work life – Actions and results of the national TAIKA-project]
<https://blogs.helsinki.fi/taika-hanke/files/2009/02/Taidetta-ty%C3%B6el%C3%A4m%C3%A4n.pdf>

Pekka Korhonen, Riitta Pasanen-Willberg ja Ilkka Kuhanen (2013). TAIDE JA TYÖ – Rakenteita ja osaamista [Art and Work: Structures and expertise]. <https://blogs.helsinki.fi/taika-hanke/files/2009/02/Taide-ja-ty%C3%B6.pdf>

Kirsti Nieminen & Eila Sainio (2013) “EI TARVITTUKAAN PARASETAMOLIA” – kuvauksia mentoroinnista ja taidetoiminnasta hoivassa [“Painkillers were not needed” – presentations of mentoring and arts-based activities in care]. https://blogs.helsinki.fi/taika-hanke/files/2009/02/Ei_tarvittukaan_parasetamoliam.pdf

Päivi Rantala & Satu-Mari Korhonen (eds.) (2012) Uutta osaamista luomassa: Työelämän kehittäminen taiteen keinoin [Making new expertise: Development of work life through art]. University of Lapland. (Lapin yliopiston yhteiskuntatieteellisiä julkaisuja B. Tutkimusraportteja ja selvityksiä 61.) https://blogs.helsinki.fi/taika-hanke/files/2009/02/Uutta_osaamista_luomassa.pdf

Päivi Rantala, Aini Linjakumpu, Sandra Wallenius-Korkalo ja Eliza Kraatari (2010). Ihmisen kokoinen kehitys. Taide ja kulttuuri hyvinvoinnin katalysaattoreina Lapissa. Human-sized

development: art and culture as catalysts for well-being in Lapland: TaikaLappi project report]. Rovaniemi: Lapin yliopisto



Template for projects on the arts for social change

1. Project data[

1.1 Finland

1.2 Hallituksen kärkihanke: parannetaan lasten taiteen ja kulttuurin saavutettavuutta
[Government key project: lets enhance accessibility of art and culture for children]

1.3 Website of project does not exist anymore

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Opetus- ja kulttuuriministeriö
- in English: Ministry of education of culture

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website:

1.4 Project co-ordinator

Name: Iina Berden

Profession: negotiating official

e-mail: iina.berden@minedu.fi

1.5 Co-ordinating institution

Name

in native language: Opetus ja kulttuuriministeriö

in English: Ministry of Culture and education

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely: Government in Finland: Ministry of Education and Culture
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2016

End year and month: 2018

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: art and culture

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts

- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The promotion of the culture for children is a priority for the Ministry of Education and Culture. Art and culture are seen important for the personal development of children and the young in general. The Ministry supports cultural work for children that is first-rate in terms of its arts and culture content, child and young person-oriented, provided by art and art education professionals. The Ministry's goal is for art and culture to be a permanent element in the lives of children and young people. To accomplish its goal, the Ministry sponsors the work of 26 regional children's arts centres, the Association of Finnish Children's Cultural Centres and Taiteen perusopetusliitto (the Finnish association for basic education in the arts). The goal was given a significant boost by the Government Programme key project facilitating access to the arts and culture running from 2016 to 2018. Through the programme pupils in grades 1-10 of basic education got more opportunities for being involved in the arts and culture on a regular basis in school. Art education was arranged at school, after the "normal" school hour. The programme enhanced art and cultural accessible to all children and young people and promoted creativity among the young.

There was a survey made of the project in 2016-2017. Then 14 200 children, 520 school or kindergarten ja 500 artist/are educators participated the programme. The project continued in 2017-2018.

Improving the accessibility of arts and culture in project activities was a result according evaluation. Several successful factors in the projects clearly supported the art and cultural accessibility. The wishes of children and young people were taken into account when designing the classes. Projects and their the funding received was fairly evenly distributed throughout the country. The projects supported new forms of cooperation between municipal and school actor and between local arts and cultural actors. The experiences of the project participants - children and young people - also supported meeting the objectives of the flagship project: opportunities in the arts and culture equal pursuit of improvement; creative skills, cultural competence and attachment to school was strengthened; and loneliness, insecurity and doing deficiency decreased in the afternoons.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Art education in Finland takes place mainly with strong learning aims: both at schools and in childrens art schools in evening. Not all families take their children to art schools. Often the ones who would benefit the arts most (if having hard time at home) can not participate. This programme was a large scale effort to integrate art-hobbies to school days, straight after the classes in curriculum. The focus was on well-being. Children could tell themselves, which arts they want to practise. There is hopes and political aims to make this as so called Finland's model for children's art and culture (compared to one a bit similar in Island). Aim is that every child would have a right to one arts hobby once per week. The model would increase the use of school infrastructure (spaces) and give jobs for artist and art eductors (mainly other than ones working at school).

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active) (At least th
- Sustainability through effect on new projects: there is still effort to get this as active model
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Sami Määttä, Pirita Korpivaara, lines Palmu (2018) TAIDE JA KULTTUURI OSAKSI KOULULAISTEN PÄIVÄÄ. Opetus- ja kulttuuriministeriön teettämä selvitys hallituksen kärkihanke 4 toimenpide 1 toteuttamisesta. [Art and culture integrated to children's school day. A survey ordered by Ministry of Culture and Education for the Government key project]. Niilo Mäki instituutti. <https://www.nmi.fi/2018/12/20/karkihankeselvitys-taide-ja-kulttuuri-osaksi-koululaisten-paivaa/>



Template for projects on the arts for social change

1. Project data

1.1 Finland

1.2 Nuorten hyvinvoinnin ankkurit [Anchors of young peoples well-being]

1.3 http://www.sosiaalikallega.fi/hankkeet/paattyneet-hankkeet/nuorten-hyvinvoinnin-ankkurit/main_page

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- EU ESR
- European Union, European Social Fund

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website: <http://www.ely-keskus.fi/web/ely/ely-lappi>

1.4 Project co-ordinator

Name: Katri Kuusela

Profession: Education manager

e-mail: katri.kuusela@ulapland.fi

1.5 Co-ordinating institution

Name

in native language: **Pohjois-Suomen sosiaalialan osaamiskeskus.**

in English: Social expertise centre in Northern Finland

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution):
<http://www.sosiaalikallega.fi/poske/poske/esittely>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2008.05
End year and month: 2010:11

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted: The aim of the project was to promote the well-being of young people in Lapland and to prevent and reduce the problems of youth exclusion, loneliness and mental health in the transition period after primary school.

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify:

In addition, the project sought to find ways to strengthen young people's attachment to their home region and to their studies and labor market. The target group of the project was

young people aged 15 and over in transition after primary school, as well as those working with young people, mainly youth and school activities.

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 2. Creation in visual arts
- 5. Creation in crafts and design (textile, wood, paper etc.)
- 1. Participatory art or design
- 3. Creation in media arts
- 4. Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): environmental art, public art, photography, installation art

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), please specify which: art education.
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (Minimum 1000 characters).

The project carried out a welfare survey of young people in Lapland, which consists of questionnaire material for 9th grade young people (N = 562) and interviews with 18 young people aged 15-18. The well-being study comprehensively shows what matters for the well-being of young people in Lapland and what are the factors that cause and may cause young people to experience nausea. Through the survey, the experiences of young people in Lapland have been revealed. The results of the welfare survey have been announced and the report has been widely disseminated to the Lapland region. Through the study, the experiences of young people in Lapland have been made public and made known for their work in promoting the well-being of young people and as part of decision-making and the development of welfare services.

Art activities supporting the well-being of young people were carried out in various ways through various art activities research and workshops in schools and youth farms in the project municipalities in 2009. The art work involved young people from 9th grade, additional classes, vocational start and vocational college. In total, about 200 young people have been involved in art activities and about 60 young people were involved in longer-term art work.

During the project, longer-term forms of artwork have been e.g. a communal metal sculpture project, photography workshops, a recycled wall art workshop, and various space changes in common living spaces. In addition to these, shorter forms of art work were held on youth houses, such as making lanterns, a pin workshop, and community painting.

Three different art method trainings (fire sculpture and lantern workshop, empowering video recording, willow work) were organized for the youth-school and social work staff working in the municipalities. During 2010, the municipalities have successfully incorporated art activities into their own youth and school activities, and art in support of the well-being of young people is now visible as part of the basic work of the project communities. Municipal art work projects, such as space changes and community paintings, have been and will be implemented in the municipalities even after the end of the project.

From the art work, the young people themselves described e.g. the following effects: increased sense of belonging, experiences of success, joy of doing and learning, increased sense of responsibility, consideration of the opinions of others and appreciation of the knowledge and skills of others. In addition, the art work has brought out the young people's own voice in their own municipality and created opportunities to work on their own identity, future plans, their own strengths and skills, and to receive positive feedback on how to do it.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The young people participated in the production of youth welfare data, the testing and development of operating models, and the activities of the cooperation network between project actors and within project municipalities. Youth was examined from the perspective of girls and boys, from the perspective of young people in urban and rural areas, as well as young people from different cultures (eg the Sámi).

The art action models produced in the project have been studied by art education students theses. Studies have highlighted the impact of models on the well-being of young people and local communities. Arts activities have been found to support young people in transition social relations, agency and clarification of identity. Participatory art provided opportunities for self-expression and identity work. Youth also got support in integrating to their own environment and community.

Based on research, community art activity, which involves many different techniques and stages of work, naturally makes it possible to bring out different skills and generate successful experiences of learning new skills. Learning new things was relevant to the participants in the project. Acquiring skills was associated with the joy, encouragement, and vigor of learning. Bringing new skills and successful experiences impacted positively to the young person's self-esteem and confidence in their own skills. Hidden talents were also revealed. As a result of positive feedback from others, the student's perceptions of their own abilities took shape in a realistic direction. Relying on ones abilities and awareness of strengths will help the young person into his or her age and transition and increase their courage in stepping into new challenges, such as next school

The opening ceremonies of public artworks, various celebrations and closing events for collaborative projects created a sense of togetherness, provided experiences of success and increased comfort. They also provided a pathway for active participation and the development of agency for the participants. Young people got the opportunity to influence their own environment and to participate in decisions about themselves and their own culture.

In all the art activities of the project, a balance was struck between art methods that are familiar and safe for young people on the one hand and new and challenging on the other.

Group work proved to be a significant factor in art action models. Artistic activity required working together, incorporating a wide range of work steps and skills that serve as tools for young people's social interaction and meaning-building. Joint making of the large scale work and the different stages of work created situations for young people to interact with each other. In their work, young people had to take others into account in their actions and decisions. Interaction skills improved and developed as projects progressed. Working together highlighted the positive attitude of the participants towards each other, which was reflected in the improvement of the relationship between the participants. Mutual communication was natural. In the interaction there was also a division of roles between

advisors and authors. Compared to the beginning of the operation also gender communication improved. These findings were important for the psychosocial well-being of young people. At the end of the project it was concluded that providing young people with opportunities to do art together and challenge them to work in a team that cares for others can strengthen young people's mutual community and support psychosocial well-being.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Hiltunen, M. & Huhmarniemi, M. (eds.) (2010). Rälläkkä ja sivellin. Taidetoimintaa nuorten hyvinvoinnin tueksi. [Art Activities for Young People to support well-being]. Rovaniemi: Sarja C. Katsauksia ja puheenvuoroja 33. Lapin yliopiston taiteiden tiedekunnan julkaisuja. Rovaniemi: Lapin yliopisto. http://www.sosiaalikallega.fi/hankkeet/paattyneet-hankkeet/nuorten-hyvinvoinnin-ankkurit/Rallakka_ja_sivellin_julkaisu.pdf

Other publications on the project

Please list them.

Riikka Sutinen (2010) "Loistava perhe, mahtavat kaverit ja koulussa menee hyvin" lappilaisten nuorten hyvinvoinnin ankkurit . [„Great family, great friend and school goes well”: Anchors of young peoples well-being in Lapland. http://www.sosiaalikallega.fi/hankkeet/paattyneet-hankkeet/nuorten-hyvinvoinnin-ankkurit/Hyvinvointi_julkaisu_Sutinen.pdf

Sutinen, R. & Huhmarniemi, M. (2011) Nuorten hyvinvoinnin ankkurit Lapissa: hyvinvointia taiteella ja tutkimustiedolla. [Anchors you peoples well-being in Lapland: well-being from art and research]. Nuorisotutkimus 29:1, 75-79.

Ahola, S., Koivula, E., tiedekunta, T. & Design, F. o. A. a. (2011). *Tässä ja tulevaisuudessa: Digitaalivalokuvaustyöpaja nuorten hyvinvoinnin ankkurina Inarissa*. Lapin yliopisto. Masters theses.

Riikonen, U., Rissanen, V., tiedekunta, T. & Design, F. o. A. a. (2010). *Elämän onnenlehdet?: Toimintatutkimus yhteisöllisestä metalliveistoprojektista Ranuan ammattistarttiluokalla*. Lapin yliopisto. Masters theses.



Template for projects on the arts for social change

1. Project data

1.1 Finland

1.2 Taide julkisena palveluna: strategisesti kohti tasa-arvoa [ARTSEQUAL research initiative]

1.3 <https://www.artsequal.fi/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Suomen akatemia: strateginen tutkimus
- in English: Academy of Finland's **Strategic Research Council**.

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.aka.fi/stn>

1.4 Project co-ordinator

Administrative coordinator: Aino Alatalo (13.1.–31.12.2020), Tii Salminen (1.1.2021–)

Profession: Advisor

E-mail: aino.alatalo@uniarts.fi, tii.salminen@uniarts.fi

Principal Investigator: Heidi Westerlund

Profession: Professor

E-mail: heidi.westerlund@uniarts.fi

1.5 Co-ordinating institution

Name

in native language: Taideyliopisto

in English: University of the Arts Helsinki

Type – *please underline*

- Educational institution: primary school - secondary school - college or university

- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.uniarts.fi/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2015. 05

End year and month: 2021.04

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): elderly people

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted: cultural policies, educational policies

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 2 Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- 3 Participatory art or design
- 4 Creation in media arts
- 5 Planning / designing
- 1 Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:* art education, music education.
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (Minimum 1000 characters).

The project has following aims:

- Changes perspective radically. Examines arts and art education as equal basic public service from a new, holistic and systemic perspective.
- Examines how art as a public service could advance equality and well-being in society.
- Analyzes new kind of art and art educational interventions implemented at schools, in basic art education, in eldercare, in multicultural youth work, in disability services and in prisons, and their effects on equality and well-being.
- Makes new art and art education based social innovations visible, and examines the expanded roles of art and art education, as well as their social impact.
- Encourages us to cross institutional borders (between art, education, social, care, culture)

The project acts in close cooperation with more than 50 collaborators, such as Ministry of Education and Culture, Ministry of Social Affairs and Health, Arts Promotion Centre Finland, Finnish National Board of Education, Association of Finnish Local and Regional Authorities, the cities of Espoo, Helsinki and Turku, Regional State Administrative Agencies, NGO's and research communities.

Six research groups in the ARTSEQUAL project reinterpret the traditional position of the arts in Finland by regarding them as a basic service that should be available equally for all and that contributes to well-being across a wide range of life domains. From the perspectives of equality and well-being, the project produces new knowledge on how already existing arts services can be developed in order to enhance citizen creativity and communal engagement.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The research groups apply systems thinking in order to comprehend the social impacts of the arts, and analyse how participatory artistic and arts-educational interventions in schools, basic arts education and in social and health services impact well-being. The project will propose policy recommendations to support political decision-making and consolidate new arts services. The project is carried out in close collaboration with ministries, regional state administration, municipalities, and NGOs.

The project includes many innovations and has produced many policy briefs. For example, ***Accessibility as the starting point in the Finnish Basic Education in the Arts system (PDF)*** (<https://sites.uniarts.fi/documents/14230/0/Accessibility+of+the+basic+education+in+the+arts/c217c80f-5fa6-4312-b587-d0069451434c>) This ArtsEqual policy brief offers government bodies and local institutions responsible for the implementation of Basic Education in the Arts insights from recent research to inform discussions on accessibility, as well as offer concrete suggestions on how accessibility can be realized in all fields of arts education.

People in care institutions have limited opportunities to benefit from art and cultural services and the wellbeing they contribute to. This is one reason why the reach of these services needs to be extended to the social welfare and healthcare sectors. This could be done by expanding the currently employed percent for art principle. It would serve to create more equal opportunities for all people to participate in the arts and culture. ArtsEqual policy brief ["Enhancing wellbeing in social welfare and healthcare services by expanding the percent for art principle"](https://sites.uniarts.fi/documents/14230/0/PB+%percent+principle/11eba6d0-863c-488b-913c-2a24ac35e26b) offers latest research information and critical perspectives on the realization of cultural rights and cultural welfare and supports the extending of the percent for art principle in accordance with the program of the current Finnish government.

([https://sites.uniarts.fi/documents/14230/0/PB +percent+principle/11eba6d0-863c-488b-913c-2a24ac35e26b](https://sites.uniarts.fi/documents/14230/0/PB+%percent+principle/11eba6d0-863c-488b-913c-2a24ac35e26b))

Work-related burnout and stress cause enormous costs to employers and the society. The potential of art activities as a source of both well-being and productivity at the workplace hasn't yet been sufficiently recognized or used. Art belongs in all work communities. Traditionally places of employment have purchased art to be displayed at the workplace. There are also other ways to bring art into work communities. Artists and arts can serve as developers of the work community and enhancers of well-being. The writers of the policy brief encourage work communities to explore the potential offered by art and cultural activities. [ArtsEqual policy brief: "Art enhances well-being at work" \(PDF\)](https://sites.uniarts.fi/documents/14230/0/PB+%Arts+enhances+well-being+at+work/51fc5258-4ca6-4866-bd21-ccca5c3946a5)

([https://sites.uniarts.fi/documents/14230/0/PB +Arts+enhances+well-being+at+work/51fc5258-4ca6-4866-bd21-ccca5c3946a5](https://sites.uniarts.fi/documents/14230/0/PB+%Arts+enhances+well-being+at+work/51fc5258-4ca6-4866-bd21-ccca5c3946a5))

Research has shown that extracurricular activities have enormous potential to address social inequality, and music education in particular has the power to "bring people together, enhance communal well-being, and contribute substantially to human thriving." The BEA system is thus in a unique position to effect positive social change together with, and for, Sámi communities in Finland. This discussion paper does not offer a blueprint of what is already being done in BEA, or what should be done, but rather serves as a point of departure for discussions and a resource for decision-making as BEA continues its efforts to enhance equality for all. The paper was prepared for Basic Education in the Arts (Music) in collaboration with The Sámi Music Centre Inari (Sámi Parliament), The Sámi Music Academy Utsjoki (Sámi Education Centre), and City-Sámit Ry Helsinki. [Basic Education in The Arts, Equality, And Sámi Communities in Finland \(PDF\)](https://www.artsequal.fi/-/basic-education-in-the-arts-equality-and-sami-communities/1.8) (<https://www.artsequal.fi/-/basic-education-in-the-arts-equality-and-sami-communities/1.8>)

Numerous studies have shown that arts and cultural education strengthens the cultural capital of children and young people, and supports their capacities to actively participate in society. Based on this premise, comprehensive schools should be

considered as Finland's largest cultural centers, where high-quality, diverse arts and cultural education is equally available to all. [ArtsEqual policy brief 2/2017: Comprehensive school: Finland's largest cultural center \(PDF\)](#) (<https://www.artsequal.fi/-/artsequalin-toimenpidesuositus-koulusta-suomen-suurin-kulttuurikeskus/1.9>)

In the Finnish comprehensive schools the attitudes of principals have been shown to play a significant part in decisions concerning optional subjects in curricula, after-school club classes and the distribution of resources. Even though a majority of school principals in Finland see music as an important subject for the growth and development of a child, its status in the comprehensive school curriculum has declined in recent years. Equal rights for students to receive high quality basic education in music can be ensured by improving the level of and resources for teaching and learning. [ArtsEqual policy brief 1/2017: "Ensuring equal rights for comprehensive school students to receive high quality education in music" \(PDF\)](#)

Loneliness concerns all age groups and it appears to be on the increase. According to a survey on adults' health, well-being and services from 2015, more than 400 000 adults in Finland feel that they are lonely. Loneliness has considerable impacts on public health. Various studies have pointed out that the average lifespan of lonely people is shorter. Loneliness is also known to increase the risk of mental illness. Research has shown that professionally organized art and cultural activities have positive effects that help to alleviate loneliness, treat health problems, reduce costs of health care and generally enhance well-being. [ArtsEqual policy brief 2/2016: Art prevents loneliness \(PDF\)](#)

People's right to participate in the arts and culture as well as to develop themselves and their communities are basic cultural human rights. Cross-disciplinary collaboration between the culture sector and the municipal social and health care sectors has proven itself as an effective means to look after people's basic cultural rights and to enhance wellbeing. When the responsibility for social and health care services will be transferred to provincial authorities along with the ongoing reform (Sote), cultural wellbeing and cultural rights must not be overlooked in decisions concerning the field. [ArtsEqual policy brief 1/2016: Cultural rights as a legitimate part of social and health care services \(PDF\)](#)

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

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 - quoted in report / papers
 - summarised in report / papers
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 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
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 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Toolkit for Instrumental Music Teachers in Finland Promoting Constructivist Instrumental Music Education as a Mechanism for Pedagogical Equality Other publications on the project.

<https://www.artsequal.fi/-/toolkit-for-instrumental-music-teachers/2.5>

Basic education in the arts, equality and Sámi communities. <https://www.artsequal.fi/-/basic-education-in-the-arts-equality-and-sami-communities/1.8>

Please list them.

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Heimonen, M. & Westerlund, H. (2015). Lukijalle (Editorial). *Musiikkikasvatus / The Finnish Journal of Music Education*. Vol. 18 no 2: 4-6.

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<https://doi.org/10.1080/14613808.2018.1545014>

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Template for projects on the arts for social change

1. Project data

1.1 Finland

1.2 Creative Connections project (2012-2014)

1.3 Czech Republic, Spain, Ireland, the United Kingdom, Portugal and Finland

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- EU Comenius Grant for three years (European Union Comenius Fund: EACEA-517844 2011-2014)

Grant / financing type - *please underline*:

International – European – National – Regional – Local

Grant / financing inst. website:

1.4 Project co-ordinator

Name: Richardson, Mary

Profession: Senior Lecturer in Education (Assessment), UCL Principal Supervisor, PhD

e-mail: mary.richardson@ucl.ac.uk (address now in 2020).

1.5 Co-ordinating institution

Name: Roehampton university

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.roehampton.ac.uk>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2011

End year and month: 2014

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:... *Creative Connections*, a multi-partner research project that facilitated exchanges for young people to explore their European identities using online art galleries and blogging technologies. Using contemporary art and art education to approach the abstract concept of European citizenship and develop multiliteracy skills with the analysis of artworks and other pupils artworks.

Development of behaviour (attitudes, values)

Major attitudes, values targeted: awareness of European identity, through the look on own backgrounds: acknowledging local, national and personal identities, presenting local traditions and communities to others. To create sense of European citizenship, sense of connections to other European peers and sense of connectedness. To find the shared values and situations with European peers.

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify:

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 1. Creation in visual arts
- 4. Creation in crafts and design (textile, wood, paper etc.)
- 3. Participatory art or design
- 5. Creation in media arts
- 6. Planning / designing
- 7. Performance (music, drama, dance and other performative arts)
- 2. Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): environmental art, public art, photography
- **Connection to school / higher education curriculum - please underline**
- strong connections to discipline(s), please specify which: art education.
- some connections to discipline(s), please specify which: citizenship education, media education.
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Creative Connections, a multi-partner research project that facilitated exchanges for young people to explore their European identities using online art galleries and blogging technologies. Students from schools in the six countries worked with art and citizenship educators in 13 primary and 12 secondary schools using the work of contemporary European

artists to explore perceptions and experiences of European citizenship. Their multi-modal conversations revealed an openness to consider artworks as sources of knowledge and experience. Participants did not focus on the nationality of the artist, but concentrated on the relationship that the subject matter of the work had with their own concerns. Anxiety related to populism, exclusive nationalism, social inequality and new forms of labour appeared to impact young European citizens' relationships and their perceptions of democracy.

The project followed ethical guidelines based on BERA Guidance (2011) with schools, teachers, parents and students all giving informed consent to their participation. This consent included publication and sharing of artworks, written work and online communications. Ethical guidelines were translated into Catalan, Spanish, Portuguese, Finnish, Sámi, Gaelic and Czech.

In comparing the work from the six countries, the researchers found that students generally demonstrated an openness to consider the works of other countries as sources of knowledge and experience. The students did not look so much at the nationality of the artist, but focused on the relationship that the subject matter of the work had with their concerns. The students' ways of communicating and learning from one another were also reflected in the practices of the six research teams.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The EC-funded Creative Connections project (2012-2014) used art as means of exploring citizenship and offered pupils the opportunity to express feelings about European identities through visual media and online blogging. The project didn't only apply an interdisciplinary approach, but it engaged teachers in action research that helped them to develop their practice.

Within the project students and teachers from the Czech Republic, Spain, Ireland, the United Kingdom, Portugal and Finland create together the Connected Gallery which includes five steps: depicting their identities, presenting their nations and communities, composing visual reports, developing cultural guides and acting upon these ideas. The Connected Gallery is a powerful tool that can be used to explore and help children identify their national, but also their European Identity.

The project offers also a rich list of lesson plans and practical advice for instance on how to set up a blog or manage online translation tools, and links to resources for teaching. The final online gallery from the project suggests that recent economic and political decisions have had the effect of challenging a sense of shared European citizenship and demonstrate concern for their future based on students' (and often the researchers') current lives. The management of a multi-partner project is challenging and complex, but its rewards are rich sources of educational exchange and continued opportunities to share good practice.

The EU's goals to promote citizenship competences may require revision to meet the emerging challenges posed by populism, exclusive nationalism, social inequality and new forms of labour, which are affecting European citizens' relationships and their perceptions of democracy.

Based on the research on the project, the art educational and co-operational approach to European citizenship was successful by opening the discussion and building personal connections to the topic. The pupils' and teachers' feedback indicated that, the possibility to communicate with the pupils from other European countries and see their artworks made the connections to Europe more concrete and human.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

The project's website was selected for a focus on innovation for the EU's School Education Gateway website

<http://www.schooleducationgateway.eu/en/pub/latest/practices/rediscovering-and-redefining-i.htm>

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Website with online gallery of contemporary artworks selected for educational use for the theme. Group blogs for participating pupils to share and comment own artworks.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Website (www.Creativeconnexions.eu) with a gallery of contemporary artworks with introductions and informations about the works and artists, teaching aid materials for the participating teachers and example lesson plans. Guidelines for using the artwork examples and training days, meetings and seminars.

Website presented a digital catalogue with lesson plan examples.

Other publications on the project

Please list them.

Richardson, M. & all (2020/ in print) Creative Connections – The power of contemporary art to explore European citizenship. London Review of Education. London: UCL Press

Manninen, A. (2020/in press). Connecting through Art: Exploring the Integration of Art and Civic Education. In: Learning through Art: International Perspectives. G. Coutts & T. Eca. (eds.) Insea. p.269–288.

Manninen, A. E. (2019) Europe is in Everyday Things: School Children's Visualisations of Europe through the Integration of Art and Citizenship Education. *Synnyt : taidekasvatuksen tiedonala* . 4 (23), p. 68-91.

Manninen, A. E. (2018). "Opittiin oikeista ihmisistä": Kansainväliset ryhmäblogit oppimisympäristönä kuvataidekasvatuksessa. ["Learning from real people". International group blogs as learning environment in art education.] In: *Suhteessa maailmaan: ympäristöt oppimisen avaajina*. Granö, P., Hiltunen, M. & Jokela, T. (eds.). Rovaniemi: Lapland University Press, p. 203-225.

Manninen, A. E., 2017, European identity through art: developing the use of contemporary art in education. In Tavin, K. & Hiltunen, M. (toim.). Experimenting FADS: Finnish Art-Education Doctoral Studies, an innovative network for PhDs. Helsinki: Aalto-yliopisto, s. 152-157 (Aalto University publication series. Art + design + architecture; Nro 5).

Manninen, A. E. & Hiltunen, M. L., (2016) Dealing with complexity: Pupils' representations of place in the era of Arctic Urbanization. in T. Jokela & G. Coutts, G. (toim.). Relate North: culture community and communication (pp 34-56). Rovaniemi: Lapland University Press.

Manninen, A. E. (2016). From Imitation to Open-ended Process: Using Contemporary Artwork Examples in the Creative Connections Project. In : IMAG. vol 1, nro 3, p. 19-31. Available: <http://insea.org/node/1064>

Manninen, A. E. (2015). European identity through art – using the creative connections artwork database to develop the use of contemporary art in education. In Mira Kallio-Tavin and Jouko Pullinen (eds.) Conversations on Finnish art education. Helsinki: Aalto University publication series.

Manninen, A. E. & Hiltunen, M. (2014). **Importance of Art Education. The Role of Connected Gallery.** Creative Connections -Digital catalog (2014). In: <http://creativeconnexions.eu/dc/BB01.html>

Creative Connections Digital Catalog (2014). Available in the project website <http://creativeconnexions.eu/dc/> (from 2014 until 2019).

<https://www.ulapland.fi/news/Creative-Connections---kuvataidelahtoinen-lahestymistapa-eurooppalaisuuteen-/30873/e17a9ac0-4d28-4979-b201-f8e14f8526cb>



AMASS



Template for projects on the arts for social change

1. Project data

1.1 Finland

1.2 Operating models and tools to support life management and well-being of older people

1.3 Ikäihmisten elämänhallinnan ja hyvinvoinnin tukeminen (IKÄEHYT)

some.lappia.fi/blogs/ikaehyt/

<https://www.lapinamk.fi/fi/Yrityksille-ja-yhteisoille/Tutkimus,-kehitys-ja-innovaatiot/Ennen-vuotta-2014-paattyneet-hankkeet/Hankkeet-Rovaniemi/IkaEhyt---Ikaihminen-elamanhallinnan-ja-hyvinvoinnin-tukeminen>

<https://www.ulapland.fi/loader.aspx?id=87aac935-fb6f-4b7a-a7fa-3f1b27a240a4>Lapin korkeakoulukonserni: Kemi-Tornion ammattikorkeakoulu

Lappia

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- EU ESR
- Manner-Suomen ESR 2007-2013,

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website:

1.4 Project co-ordinator

Name: Leena Leväsvirta, vs. Sinikka Kähkölä

Profession: head of schooling

e-mail: [leena.levasvirta\(at\)tokem.fi](mailto:leena.levasvirta(at)tokem.fi)

1.5 Co-ordinating institution

Lapland University Consortium: University of Lapland, Kemi-Tornio University of Applied Science, Rovaniemi University of Applied Science, School of Health Care and Sports

Name

in native language: Ikäihmisten elämänhallinnan ja hyvinvoinnin tukeminen (IKÄEHYT)

in English: Operating models and tools to support life management and well-being of older people

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): www.token.fi

2. Project features

2.1 Time frame of the project

Start year and month : 2011.01

End year and month: 2013.08

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age: edelry over 70+
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Increase well-being, use therapeutic functions of art

Polycymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify:

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 4. Creation in visual arts
- 3. Creation in crafts and design (textile, wood, paper etc.)
- 1. Participatory art or design
- Creation in media arts
- 2. Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): Installations art, service design

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), please specify which: social work, art education, service design, health care, nursing
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (Minimum 1000 characters).

“IKÄEHYTT” project focusing on designing services with the elderly. The project was run in 14 Lappish communities to increase accessibility, inclusion and wellbeing.

Ageing of population is a megatrend in western world. This means that services for elderly people are more and more important in the future. We have to secure that elderly people have an opportunity to participate designing their own services and secure that they get services of good quality. Ikäehyt project aim is to support elderly people life control and their welfare. The main goal is to define, which are the most significant factors for elderly people participation and inclusion, services elderly people need, their current service position and shortly about service design and co-design. The basis of the project lies at the area where the fields of art and culture and service desing meet the fields of health and social care. The operational environment encompasses art-based projects carried out in elderly care home and a daytime activity centre for elderly.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

the project was carried out in cooperation with the municipalities of Lapland (14),

The project responded to its objectives:

- the introduction of a new model for assessing the functional capacity of older people
- promoting the rooting of the use of artistic and cultural methods in senior and elderly work in the project area: piloting different methods, supporting and training managers and staff in the use of methods with open-minded emphasis on overgeneration and multidisciplinary nature.
- multi-producer models were created: the website of the Service Advisory Service (Länsi-Pohja), the cross-cutting use of the library car (Enontekiö), the service house as a meeting place for the municipal staff (Kolari), the services of a community college for older people (Kittilä)
- promoting cooperation between home and home care and the development of new approaches: support from managers [Structure for the development of management of old work] and training of managers and staff, development in pilot projects through action research and service design methods;
- the use of service design for the development of welfare services throughout the project area;
- evaluation data were collected to develop welfare services;

The project shows that a participant-based activity, co-desing which supports inclusion and empowerment, demands common understanding of the deeper goals and meaning of the concepts behind them. One of the central conclusion is that community-based art education

and service desing could contribute to changing the status of older people in the society, from exclusion to inclusion. By organizing, especially constructing varying groups, we can support interaction, broader inclusion and feelings of mental safety. As well as interaction, we have to create possibilities so that the imaginative and experiential nature of art can come true in the activity. Then again, there should also be a place for challenging activities.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Jumisko, Eija; Jänkälä, Raimo; Piekkari, Jouni (2013) Hyviä vuosia Lapissa : Toimintamalleja ja työkaluja ikäihmisten elämänhallinnan ja hyvinvoinnin tukemiseen. [Good years in Lapland : Operating models and tools to support life management and well-being of older people]] Lapin yliopiston taiteiden tiedekunnan julkaisuja C. Katsauksia ja puheenvuoroja 42. Rovaniemi: Lapin yliopistopaino.

<https://www.theseus.fi/handle/10024/64171>

<http://urn.fi/URN:ISBN:978-952-5897-67-8>

Ahonen, E (2013) Lähtöisin vanhuksista? Taidelähtöisen toiminnan prosesseja hoitoyhteisöissä [Originating from Elderly? Processes of Art-based Activities in Healthcare Settings] (Master's thesis) University of Lapland, Faculty of Art and Design

https://lauda.ulapland.fi/bitstream/handle/10024/60710/Ahonen_Elisa_Gradu.pdf?sequence=2

Hiltunen, M. & Turulin, M. (2013) Yhdessä näkyväksi [Together visible]. In E. Jumisko, R. Jänkälä, Raimo; J. Piekkari (eds) Hyviä vuosia Lapissa : Toimintamalleja ja työkaluja ikäihmisten elämänhallinnan ja hyvinvoinnin tukemiseen. (pp. 14-16)[Good years in Lapland : Operating models and tools to support life management and well-being of older people] *Lapin yliopiston taiteiden tiedekunnan julkaisuja C. Katsauksia ja puheenvuoroja 42*. Rovaniemi: Lapin yliopistopaino.

<https://www.theseus.fi/handle/10024/6417114-16>

Laitinen, R. (2013) On a Milk Dock Journey. The residents of a retirement home and the students of the neighbourhood school on a journey to a common story. In T.Jokela; G. Coutts; M. Huhmarniemi; E. Härklönen (eds.) Cool. Applied Visual Arts in the North. *Publications of the Faculty of Art and Design of the University on Lapland Series C. Overviews and Discussion 41*.

<https://lauda.ulapland.fi/handle/10024/62112>

Miettinen, S. & Vuontisjärvi, H-R (2016) Rethinking the marginal: service design for development. Design for All. *A publication of Design for All Institute of India* ,11(8); pp 81-95.

Ruotsalainen, H. (2012) Palvelumuotoilijan haasteet – ikääntyneiden osallistumiseen vaikuttavat tekijät yhteissuunnittelutyöpajassa. Case: Ikääntyneet ihmiset omien palvelujen ja toimintaympäristöjen suunnittelijoina yhteissuunnittelutyöpajassa Kolarin palvelutalolla. [The challenges of service designer – factors that affect participation of elderly people in co-design workshop. Case: elderly people designing their own services and environment in co-design workshop at Kolari sheltered home.] (Master's theses) University of Lapland, Faculty of Art and Design

https://lauda.ulapland.fi/bitstream/handle/10024/60796/pro_gradu_hanna_ruotsalainen.pdf?sequence=1

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

<https://www.ulapland.fi/loader.aspx?id=87aac935-fb6f-4b7a-a7fa-3f1b27a240a4>

<https://www.lapinamk.fi/fi/Yrityksille-ja-yhteisoille/Tutkimus,-kehitys-ja-innovaatiot/Ennen-vuotta-2014-paattyneet-hankkeet/Hankkeet-Rovaniemi/IkaEhyt---Ikaihmisten-elamanhallinnan-ja-hyvinvoinnin-tukeminen>

- Mirja Hiltunen: "Art with Older peoples Promoting older peoples's wellbeing and coping in Northern Finland" In the Spirit of the Rovaniemi Process 2015. 2nd International Conference. Local and Global Arctic 24-26.November 2015 Contemporary art and the Northern Heritage – Art as Innovation

<https://blogi.eoppimispalvelut.fi/ikaehyt/blogiartikkelit/page/2/>

<https://www.ulapland.fi/news/Soveltavan-kuvataiteen-seminaari-ja-nayttelyn-avajaiset-1710/y0fvxt5z/294f86b6-e07f-4161-9efb-7f25dee70bc8>

<https://www.ulapland.fi/news/Rautiosaaren-palvelutalolle-tarinoiden-ja-muistojen-piha/y0fvxt5z/e57e7629-2ae0-43c6-997c-974cc72d32c7>

<https://www.ulapland.fi/news/Taidetta,-toimijuutta-ja-palvelumuotoilua-%E2%80%93-kohti-hyvaa-vanhenemista-/mahebd4d/9827d2ac-e87e-4b30-b5dc-9658fbd04b71>



Template for projects on the arts for social change

1. Project data

1.1 Country - Finland

1.2 Title - Lähde! Empowering daily life with art (2017-2020)

1.3 Website of project <https://www.kulttuurikauppila.fi/en/lahde-empowering-daily-life-with-art-2017-2020/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Euroopan Sosiaalirahasto
- in English: European Social Fund

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website: <https://ec.europa.eu/esf/home.jsp?langId=en>

1.4 Project co-ordinator

(PAST, until 30.4.2020)

Name: Merja Männikkö

Profession: Project manager

e-mail: merja.mannikko@ii.fi

1.5 Co-ordinating institution

Name

in native language: Oulunkaaren kuntayhtymä

in English: Oulunkaari Joint Authority

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution

- Social welfare institution
- Arts collective
- Other institution, namely: Joint Municipal Authority (municipalities of Simo, Ii, Vaala, Pudasjärvi, Utajärvi)
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.oulunkaari.com/>

Co-ordinating institution

Name

in native language: Iin kunta, Ii-instituutti / Taidekeskus KulttuuriKauppila

in English: Ii Municipality, Ii Institute / KulttuuriKauppila Art Centre

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely Municipal art centre
- Not applicable (no co-ordinating institution)

Website (main website of the institution): www.kulttuurikauppila.fi

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2017.02

End year and month: 2020.04

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants

8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession: health care professionals
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 4 Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- 5 Participatory art or design
- Creation in media arts
- 4 Planning / designing
- 4 Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts

- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (Minimum 1000 characters).

Lähde! Empowering daily life with art (2017-2020) aimed to promote wellbeing through methods of art and the prevention of social exclusion especially among young people, immigrants and other special groups. New models and platforms were be created to add level of wellbeing and social participation, and to support daily life.

There were three work packages in the project:

WP1. Promoting performance in work life and career planning by methods of art

WP2. Public spaces as a promoters of wellbeing through methods of art

WP3. Connecting mobility of arts field professionals to welfare services

The project offered new perspectives to the use of art as a tool of wellbeing and added utilization and accessibility of arts. By using art based methods the sense of community, empowerment and participation of youngsters, immigrants and other special groups as well as citizens were increased. Key value of the project was social, economical, cultural and ecological sustainability.

The project is administrated by Oulunkaari Joint Authority and Ii municipality. The main collaborator of the project was KulttuuriKauppila Art Centre. The project took place in Northern Ostrobothnia in Finland.

Innovation in this project

Please argue: why is this approach innovative? (Minimum 1000 characters).

Lähde! Empowering daily life with art 2017-2020 - Art and Culture as part of social and health services in Oulu area.

Lähde! Empowering daily life with art -project (2017-2020) aimed to promote wellbeing through methods of art and the prevention of social exclusion especially among young people, immigrants and other special groups. New operating models were created to increase wellbeing and social participation, and to provide tools for daily life.

There were three operating models in the project:

- 1) "Taidekummi" -model promoted performance in work life and career planning through methods of art
- 2) Lähde! – Park concept combined art with nature to create a unified experience of public spaces that supports wellbeing
- 3) Arts in Community - model connected mobility of art professionals to welfare services through artist residency programmes

The project offered new perspectives to the use of art as a tool of wellbeing and added utilization and accessibility of arts. Through using art based methods the sense of community, empowerment and participation of young people, immigrants and other special groups as well as citizens can be increased. Collaboration between health care professionals and artists was introduced to the municipalities in the project.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken – standardised questionnaire taken before and after project activities
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

[Flyers, task sheets, leaflets, booklets etc. for children](#)

Please list them.

[Teaching aids, background info booklet, manuals, presentations etc. for teachers](#)

Please list them.

[Other publications on the project](#)

Lähde! Empowering daily life with art. (2020). Empowering daily life with art 2017-2020. Retrieved 1 June, 2020 from <https://www.kulttuurikauppila.fi/en/lahde-empowering-daily-life-with-art-2017-2020/>

Lähde! Empowering daily life with art. (2020). *Lähde! Taiteesta voimaa arkeen* [Brochure]. Retrieved from: <https://www.kulttuurikauppila.fi/wp-content/uploads/2020/04/lhde-esitekortit-2020-aihiomo.pdf>

Lähde! Empowering daily life with art. [Oulunkaaren kuntayhtymä]. (2020) *Lähde! Taiteesta voimaa arkeen - Hyvinvoinnin tilat* [Video file]. Retrieved from: https://youtu.be/SFKfqCrhj_U

Lähde! Empowering daily life with art. [Oulunkaaren kuntayhtymä]. (2020) *Lähde! Taiteesta voimaa arkeen – Sosiaalisen taiteen residenssi* [Video file]. Retrieved from: <https://youtu.be/dMrEIP01F3Y>

Lähde! Empowering daily life with art. [Oulunkaaren kuntayhtymä]. (2020) *Lähde! Taiteesta voimaa arkeen – Työpolut* [Video file]. Retrieved from: <https://youtu.be/rw2CxmZc27M>



Template for projects on the arts for social change

1. Project data

1.1 Finland

1.2 Utsjoen tulikettu [Firefox in Utsjoki]

1.3. – website of the proeject does not exist anymore

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- EU ESR
- European Union, European Social Fund of 30,000 EUR

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website: <http://www.ely-keskus.fi/web/ely/ely-lappi>

http://esrlomake.mol.fi/esrtiepa/loppuraportti_S84911.html

1.4 Project co-ordinator

Name: Juhani Harjunharja

Profession: Teacher (retired)

e-mail:

1.5 Co-ordinating institution

Name

in native language:

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.utsjoki.fi/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2004.01): 2004.

End year and month: 2006

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority:-Sami
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted: The goal set in the ESF project plan for *Tulikettu*, to give the inhabitants of Utsjoki the opportunity of increased participation in learning in the fields of education and culture. The aim of the project was to promote community based art education, the equal participation in art, intergenerational and intercultural interaction, self-esteem of young people, empowerment, well-being in the most northern municipality in Finland.

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify:

The study analyzes the construction of communality in the project and the development of community-based art education practices in it. It examines also the construction of meanings among the art education students involved. Participation in multifield projects constructs their role as future art educators within the realms of the general school system and informal art education, covering the areas of social services, healthcare, and tourism.

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 3. Creation in visual arts
- . Creation in crafts and design (textile, wood, paper etc.)
- 1. Participatory art or design
- . Creation in media arts
- 2. Planning / designing
- 3. Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): winter art, snow/ice sculpting environmental art, public art, installation art

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), please specify which: art education.
- some connections to discipline(s), *please specify which: natural science, history.....*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (Minimum 1000 characters).

The main responsibility authority for the Utsjoki Fire Fox [Tulikettu] project was the Lapland County Government and the Ministry of Education. It was a two-year educational project (1.1.2005-31.1.2007) with a total estimated cost of 30,000 EUR. Funding for the project was received from the municipality of Utsjoki and the Lapland County Government through the European Social Fund. Utsjoki's Fire Fox [Tulikettu] facilitated art activities through which people of different cultures and age groups could express themselves, regardless of background or status. We wanted to concentrate on activities that as many people as possible could identify with that also afforded room for local cultural practices.

The project combined the viewpoints of *luondu*, the culture, traditional fables and scientific research. Northern lights and the starlit sky became the theme for the first phase of the project. Their scientific and mythical dimensions were studied using scientific and artistic methods. The aim was to arrange art activities jointly with villagers in everyday settings and working environments like the schoolyard, the Village House Cafe and a care home for elderly people

Utsjoki is situated about 450 kilometres to the north of the Arctic Circle in Finnish Lapland. The first *Tulikettu* week, an event that sought to promote art and science education and to empower the entire population of the village, was organized by several cooperating partners in 2004, mainly with the help of volunteers, and the theme of the week, the Northern Lights, emerged from an initial discussion of local interests, the Northern environment and folk tales. A group of the University of Lapland's art education students took on a number of different roles, and snow and ice sculpting and lantern and mask making workshops were organized in several locations in the village. In the course of the week, visiting professors gave lectures about both the science of the Northern Lights and the mythology surrounding them.

Funding from The European Social Fund (ESF) in 2005 ensured *Tulikettu's* continuing role in the cultural and educational agenda of the municipality. An action week in Utsjoki beginning on the 28th of February 2005 took as its theme the Northern Lights and the ending of the *kaamos*, the winter darkness. The participation and agency of villagers from different age groups and cultural backgrounds can be seen to have increased during the *Tulikettu II* project in 2005, and this development has also been noticed in the context of the other projects that were active in the village at the same time. The final report on *Ikäihmiset yhteisönsä voimavarana* (The Elderly as a Valuable Resource of Their Community) states that the elderly were active participants in *Tulikettu*, passing on oral tradition in the form of stories about the Northern Lights and the significance

of the first sunrise after the polar night. The elderly also taught traditional Sami plaiting, passing on different techniques, knowledge and skills to pupils of the local school and to other villagers.

In 2006, the *Tulikettu* project continued to expand, as new groups of actors joined *Tulikettu III* as instructors and as course participants. This indicates that it has been embraced as a joint event among both Sami- and Finnish-speaking people. People's own resources have increased, that something has been learned, become visible, been publicly acknowledged.

The main theme for art and science in 2006 was water in its different modes. Lectures, exhibitions and other events were organized for and by local people, and the theme brought together people working in local schools and day nurseries., an integration of normally separate disciplines that resulted in a tangible monument in the schoolyard. With the expansion of the project, joint planning had become challenging. Art education students from the University of Lapland were given the freedom and responsibility to initiate and develop activities, together with the locals, from starting points planned in consultation with all the cooperating partners. Also a group of student teachers who were minoring in music to join the project, were invited, along with their instructor from the University of Oulu. Without extensive cooperation it would not have been possible to carry out such a large operation.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Over larger cultural context has an impact on the activities of the project. The issue of Sami cultural autonomy and land rights is a good example, in the course of the *Tulikettu* project, tensions have emerged which have clearly originated from collisions of political interests both within and between certain groups of people. These tensions have been visible in the workshops, where there has been concern that all participants should be offered equal opportunities to participate, and about whose physical space can be used to work in. That said, art has served as a space that is freer and more neutral than many arenas of everyday life, a space where people have been able to meet each other and express different points of view. The tensions that emerged during the *Tulikettu* project have been tempered by growing trust, listening and mutual understanding, and feedback from participants in the action weeks has been mainly positive. In particular, the opportunity to spend time with others and to do things together was often mentioned. *Tulikettu* shows that art can be seen as a space where people from different age groups and cultural backgrounds can meet.

The goal set in the ESFproject plan for *Tulikettu*, to give the inhabitants of Utsjoki the opportunity of increased participation in learning in the fields of education and culture, seems to have been achieved. The concept of equal learning opportunities is closely

interwoven with accessibility. In order to create a true community project, communality has to be present at the planning stage. This is a challenge in northern Finland, where the population is sparse and distances between communities can be considerable. There have been various attempts to find ways round this difficulty

What kind of changes in terms of 'space for agency', 'naming of agency' and opportunities for choice have arisen from *Tulikettu*? One general development has certainly been a shift in focus to the local level. Opportunities for participation have expanded annually, and a number of new groups have come on board. The potential for choice has also become greater, as is indicated by development plans made by the local agents for the project.

Every year an improvement in winter art skills has been manifest in the work of pupils, teachers and other villagers, while participation in a range of art workshops, exhibitions and presentations has developed knowledge in the domains of art and science. Changes in attitudes and action models are more difficult to assess, but at the very least, participation in multidisciplinary and multicultural activities has enabled people from different backgrounds to meet in the course of everyday life, made the importance of cooperation visible and offered models for further development of related activities

The project has had a positive impact not only on local people, but on the agency of the participating art education students -- their role as 'actors'. Their readiness to take responsibility for the different activities in cooperation with the local population has shown a marked increase during the course of the project, and the value of the experience of participation is clearly manifest in their evaluation of their own role as art educators.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers

- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Hiltunen, M. (2010). Slow Activism: Art in progress in the North. In A. Linjakumpu & S. Wallenius-Korkalo (eds.) *Progress or Perish. Northern Perspectives on Social Change* (pp.119-138). Farnham, Surrey: Ashgate.

Hiltunen, M. (2009). Yhteisöllinen taidekasvatus. Performatiivisesti pohjoisen sosiokulttuurisissa ympäristöissä [Community-based art education. Through performativity in Northern socio-cultural environments] (*Dissertation*) *Acta Universitatis Lapponiensis* 160. Rovaniemi: Lapin yliopistokustannus <http://urn.fi/URN:NBN:fi:ula-20111141039>

Hiltunen, M. (2008) Community-based Art Education in the North - a Space for Agency? In Coutts, G- & Jokela, T. (eds.) *Art, Community and Environment. Educational Perspectives* (pp. 91-112). Bristol: Intellectbook,

Hiltunen, M. (2005). The Fire Fox. Multisensory approach to Art Education in Lapland. *International Journal of Education through Art*. 1:2, 161-177.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Mirja Hiltunen:

- Community-based Art Education in the North*. Progress or Perish! Conference, Rovaniemi 2010
- Perspectives From Northern Horizon : Promoting community based art education through practice led- research – Concepts and Principles*. 32nd InSea World Congress, Osaka, Japan, 2008
- Celebration of collaboration*. Insea - Art Education Research and Development Congress Heidelberg | Karlsruhe, 2007, Germany
- How to understand community based art education in Lapland*. International InSEA Congress 2006. Viseu, Portugal , 2006.
- Environment, community and body: Multisensory approach to Art Education in Lapland*. InSEA on Bridge – Istanbul, Cappadocia . 7th European Regional Congress. Istanbul, 2004.

Other publications on the project

Please list them.

<https://yle.fi/uutiset/3-5764846>

<https://www.ulapland.fi/includes/loader.aspx?id=907d64c1-adb4-45b0-b769-1edaf1dfc871>

<https://www.ulapland.fi/news/Tulikettu-Utsjoella-kolmannen-kerran/50ahfucz/3b512ea5-639b-424a-8767-c426ed52a4f4>



Template for projects on the arts for social change

1. Project data

1.1 Country: Finland, Australia, Germany (Aalto University, University of Lapland, University of Tasmania, University of Applied Sciences Duesseldorf)

1.2 Title: Floating peripheries – mediating the sense of place

1.3 Website of project: <https://floatingperipheries.fi/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Suomen Akatemia
- in English: Academy of Finland

Grant / financing type - please underline:

International – European – National – Regional -Local

Academy of Finland funding, national, evaluated internationally

Grant / financing inst. website: <https://www.aka.fi/en/funding/>

The consortium applies from AoF 795 555 € (70% of the total costs) of which Aalto ARTS applies for 443 547 € and the ULAP subproject 349 914 €. The total cost is 1.136 503 €.

1.4 Project co-ordinator

Name: Project Leader: Dr Liisa Ikonen, Aalto University; Sub-project Leader: Dr Mari Mäkiranta, University of Lapland

Profession: (Liisa Ikonen) Professor in scenography; (Mari Mäkiranta) University lecturer/senior lecturer associate professor docent in visual studies & art education
e-mail: liisa.ikonen(at) aalto.fi; mari.mäkiranta(at)ulapland.fi

1.5 Co-ordinating institution

Name

in native language: Aalto Yliopisto

in English: Aalto University: www.aalto.fi; University of Lapland: www.ulap.fi

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely

- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): aalto and ulap websites

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2017.09.01

End year and month: 2021.08.31

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age: 25-65
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: Collaborative practice

Development of behaviour (attitudes, values)

Major attitudes, values targeted: wellbeing of community, community spaces and urban planning; increase well-being, use therapeutic functions of art; policymaking

Policy/policies targeted; civic engagement, inclusion

Other – please specify art activities, include local communities bring out understanding of peripheries, community planning, urban planning, residents and communities planning for the future, wellbeing,

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts sound, photography and video
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): scenography

Connection to school / higher education curriculum - *please underline*

- strong connections to courses included in ULAP art events and seminars, course credits granted.
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

FLOATING PERIPHERIES – Mediating the Sense of Place consortium is an artistic research project that aims at enlarging the understanding of ‘peripheries’ into areas that are difficult to verbalize. Peripheries are conventionally conceived as marginal geographical locations, whereas this project grasps them as an ambiguous and multifaceted phenomenon – as a conceptual domain, aesthetically and spatially experienced sensory spheres, states of mind shaped by complex associations and mental images, and activities enabled by digitalization.

The research produces radically new strategies for unraveling the spatial and conceptual hierarchies and biased assumptions of what and where the 'periphery' is in relation to the 'center'. The project deploys artistic research and its epistemic interests in a new way between the arts, body and society from a unique perspective. The multi-art research concretely moves into the public sphere in the form of artistic interventions to interfere and interrelate with different peripheral contexts. It tackles art as an effective agency of change that addresses pressing issues directly through the senses and on an emotional level, exceeding the operations of the rational mind and everyday reality. The peripheral phenomena appearing in urban space, social space, media space and nature are the basis for analysis and for artistic production. Today's peripheral phenomena tend to be overwhelmed by centralized systems and mediated global assumptions, and hence the need for a multidisciplinary analysis is critical.

The project's art activities include interaction with local communities. Our hypothesis is that actual engagement with space adds one's attachment to the neighborhood and to environment at large. The research brings the skills and epistemologies that have traditionally belonged to arts to be distributed among a wide spectrum of societal forums. In our view, the knowledge-based society has subordinated the perceived, sensed and personal to the 'hard sciences', banishing these dimensions to the discursive margins. The research proposes a more holistic and sensuous vision that adds value to urban and community planning by opening new paths for more extensive collaboration between artists, urban planners, environmentalists and residents in the future.

Keywords: periphery, artistic research, scenography, art interventions, media art, interdisciplinarity, public space, social impact of arts

Field of research:

1. Art research
2. Aesthetics
3. Theatre research, dramaturgy

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Social innovation: using artistic research methods to explore margins and different phenomena attached to these locations and new epistemologies as to what to explore and how to know and social impacts of arts.

Prizes and other recognitions of merit obtained by the project: No

Please name the prize / recognition, its donor and briefly explain its importance.

Assessment of results

Assessment methods

Please underline all that is relevant:

- Narrative accounts of target group participants collected
 - quoted in report / papers

- summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

4. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active) the project is still ongoing
- Sustainability through effect on new projects will lead to new projects new funding applications
- Foreseen sustainability (for ongoing projects) opportunities for ongoing and new research
- The project was not sustainable, because.....

5. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

[Peripheries in artistic research](#), [Mäkiranta, M.](#), [Timonen, E.](#) & Loukola, M., 31 Dec 2019, In : RUUKKU: TAITEELLISEN TUTKIMUKSEN KAUSIJULKAISU. 12, Research output: Contribution to journal › Article › Scientific

[Art-making Process as a Tool for Social Change: A Case Study of an Animation “A short Story About Feminism in Russia”](#), [Mäkiranta, M.](#) & Ylitapio-Mäntylä, O., Jun 2019, Visual Thinking : Theories & Practices. Brusila, R., Mäkiranta, M. & Nikula, S. (eds.). Rovaniemi: Lapland University Press, p. 31-45, Research output: Chapter in Book/Report/Conference proceeding › Chapter › Scientific › peer-review

[Engaging ethics of care in socially responsible design and in research projects with Indigenous communities](#), [Mäkiranta, M.](#) & Ylitapio-Mäntylä, O., 18 Apr 2019, Managing Complexity and Creating Innovation through Design. Miettinen, S. & Sarantou, M. (eds.). London: Routledge, p. 36-46 11 p. Research output: Chapter in Book/Report/Conference proceeding › Chapter › Scientific › peer-review

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.



Template for projects on the arts for social change

1. Project data

1.1 Country - Finland

1.2 Title - Lähde! Inclusion through Art (2020-2023)

1.3 Website of project <https://www.kulttuurikauppila.fi/lahde-taiteesta-osallisuutta/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Euroopan Sosiaalirahasto
- in English: European Social Fund

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://ec.europa.eu/esf/home.jsp?langId=en>

1.4 Project co-ordinator

Name: Heidi Jäärni

Profession: Project manager

e-mail: heidi.jaarni@oulunkaari.com

1.5 Co-ordinating institution

Name

in native language: Oulunkaaren kuntayhtymä

in English: Oulunkaari Joint Authority

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective

- Other institution, namely: Joint Municipal Authority (municipalities of Simo, Ii, Vaala, Pudasjärvi, Utajärvi)
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.oulunkaari.com/>

Co-ordinating institution

Name

in native language: Iin kunta, Ii-instituutti / Taidekeskus KulttuuriKauppila

in English: Ii Municipality, Ii Institute / KulttuuriKauppila Art Centre

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely Municipal art centre
- Not applicable (no co-ordinating institution)

Website (main website of the institution): www.kulttuurikauppila.fi

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2020.05

End year and month: 2023.04

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority

10. Persons with special needs
11. Group or individuals practising a particular profession: health care professionals
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: Ability to work and function

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 4 Creation in visual arts
- 3 Creation in crafts and design (textile, wood, paper etc.)
- 5 Participatory art or design
- 3 Creation in media arts
- 4 Planning / designing
- 4 Performance (music, drama, dance and other performative arts)
- 3 Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia

- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (Minimum 1000 characters).

Lähde! Inclusion through Art project (2020–2023) provides disadvantaged individuals opportunities to social inclusion and cultural wellbeing to promote their wellbeing and ability to work and function.

The project aims to permanent rooting of art-based methods to the service paths of the disadvantaged groups. The specific objective is that the participants of the project will find their individual paths towards wellbeing, inclusion and ability to work trough art based activities.

The project consists of three thematic, art based work packages:

1. Own path
2. Common space
3. Shared knowledge

The project is indented for mental health and substance use rehabilitators, social rehabilitation customers, disabled, immigrants and young people at risk of exclusion.

Innovation in this project

Please argue: why is this approach innovative? (Minimum 1000 characters).

The project will experiment new ways of working bringing cultural well-being and opportunities for participation in smaller localities and target groups that have received little similar art-based activities. Customers can benefit a lot from such activities. Activities create encounters, help to find new things in life and experiences of success. Activities also improve work ability and prevent exclusion in new ways.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken – standardised questionnaire taken before and after project activities
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project



Template for projects on the arts for social change

1. Project data

1.1 Country: Finland and Australia

1.2 Title: Poetic Peripheries

1.3 Website of project: <https://poeticperipheries.blog/>

Grant name (or name of the financing institution)

- in native language: Suomen Akatemia (Profi)
- in English: Academy of Finland

Grant / financing type - please underline:

International – European – National – Regional -Local

Academy of Finland funding, national, evaluated internationally

Grant / financing inst. website: <https://www.aka.fi/en/funding/>

1.4 Project co-ordinator

Name: Satu Miettinen

Profession: Professor Service Design, University of Lapland

e-mail: satu.miettinenlapland.fi

1.5 Co-ordinating institution

Name

in native language: Lapin Yliopisto

in English: University of Lapland

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): University of Lapland: www.ulapland.fi

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 01.09.2017

End year and month: 31.08.2020

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age: 18-88
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted: reclaiming safe spaces for women and LGBTQI within societies, achieved through performative practices by women in 'unsafe' spaces and through photographic series of women embodying space (e.g. photography of women in unique spaces, captured across the globe.

Increase well-being, use therapeutic functions of art: reflexive and embodied arts practices, e.g. through art making, community arts with women groups.

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion: feminist perspective, inclusion of women and LGBTQI. e.g. through photography, fashion design, crafts and video, presented in galleries in Finland and Australia

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): Fashion art

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: This collective includes four researcher-artists who focus on the questions of social responsibility, arctic nature, global and local peripheries and cultural identities. The Poetic Peripheries artist collective visualises and articulates the tension between margins and mainstreams. Poetic Peripheries create, share and visualize the Arctic landscape through images of arctic waters, landscapes and people. This project, which combines the personal projects of its four members, will engage communities in power plays through visual self reflective discussions. The project brings

together an interest in experimental techniques, such as activist interventions, video and photography, textile and fashion design, combined with an urge to comment on the structures and living conditions found in Arctic societies as well as in other global margins. Through our project, we seek to play our part in advancing social and environmental challenges by pointing out injustices in the communities we will focus on in our work. Our project will reflect on personal, intimate stories and social change, with the purpose to evoke the political and empowering nature of art as a space where we seek new, alternative interpretations of Arctic and other peripheral environments and their inhabitants.

Innovation in this project: In Scandinavia many women share their 'business' while walking as a caring act for body and mind. Walking together creates an intimate space for sharing and caring amongst women, men, couples, boys and girls. Here a culture of walking exists. Walking in or through landscapes has been a nurturing and aesthetic activity for centuries due to the empowering and fulfilling feelings people experience through the physical in extreme Arctic environments.

Walking is also an act of freedom. Here in the arctic you are safe to walk alone in many spaces, also those that are shared with reindeer. The pleasant physical act of walking together during polar night, enveloped in extreme coldness, kept us warm through shared feelings of togetherness. Yet, it is not always safe to walk in all the spaces and landscapes. Sometimes, someone can invade your personal space. Sometimes you need to be alert, stripped from the comfort of enjoying a walk.

Walking and gazing in landscapes has become a self-documented and shared act in digital spaces like @instagram or @facebook. We invite women to perform the act of walking either alone in solitude, or together as an everyday act. We ask women to document and share their walking for the project through different means, including selfies, videos, photography or blogs. A performative walk, with the aim to empower and reclaim the right to enjoy safety and freedom while walking, will shape an additional process of the exhibition.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised (blogs)
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**

- skills / abilities /creativity etc. standardised tests taken
- skills / abilities /creativity assessment tasks given
- attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects, as new artist residencies and exhibitions snowballed from the first two exhibitions)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Blogs:

<https://poeticperipheries.blog/2017/12/06/first-blog-post/>

<https://poeticperipheries.blog/2019/06/22/poetic-peripheries-featured-in-national-geographies/>

<https://poeticperipheries.blog/2019/08/15/where-is-my-home/>

<https://poeticperipheries.blog/2019/12/23/whom-wore-this/>

<https://poeticperipheries.blog/2019/12/23/widows-tears-flowing-into-broughton-river-and-i-will-drink-them-from-kemi-joki/>

<https://poeticperipheries.blog/2019/12/23/water-wasted/>

<https://poeticperipheries.blog/2017/12/17/womens-houses/>

<https://poeticperipheries.blog/2017/12/11/foreign-grounds-familiar-gaze/>

<https://poeticperipheries.blog/2017/12/15/180/>



Template for projects on the arts for social change

1. Project data

1.1 Finland

1.2 Hallituksen kärkihanke: taiteen prosenttiperiaatteen laajentaminen [Government Key Project: expanding percent-for-art principle]

1.3 <https://minedu.fi/prosenttiperiaate>

<https://minedu.fi/en/expansion-of-the-percent-for-art-scheme> (same in english)

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Opetus ja kulttuuriministeriö
- in English: Ministry of Education and Culture
-

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://minedu.fi>

1.4 Project co-ordinator

Name: Petra Havu

Profession: Counselor for Cultural Affairs

e-mail: petra.havu@minedu.fi

1.5 Co-ordinating institution

Name

in native language: Opetus ja kulttuuriministeriö

in English: Ministry of Education and Culture

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective

- Other institution, namely Ministry of Education and Culture & Arts Promotion Centre Finland (Taike), which operates under the supervision of the Ministry of Education and Culture & Minister of Family Affairs and Social Services
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://minedu.fi>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2016

End year and month: 2018

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted increase information on the applicability of models (art in care) based on good practices and to test new operating and/or funding models

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted: funding of arts and culture as part of the operating budgets of the social welfare and healthcare sector

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 4. Creation in visual arts
- 5. Creation in crafts and design (textile, wood, paper etc.)
- 2. Participatory art or design
- Creation in media arts
- Planning / designing
- 1. Performance (music, drama, dance and other performative arts)
- 3. Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

This is a summary of project evaluation

The key project for culture inscribed in the Government Programme (Strategic Programme of Prime Minister Juha Sipilä's Government, Finland, a land of solutions, 2015) aims to make culture a part of children's everyday lives, to enhance the creativity of children and young people and to improve the accessibility of arts and culture. One of the measures defined in the project was to expand the percent-for-art principle in cooperation with the social welfare and healthcare sector. The measure was implemented through cross-administrative collaboration between the Ministry of Education and Culture and the Ministry of Social Affairs and Health. In this report the measure for expanding the percent-for-art principle is referred to as "key project". The key project was coordinated by an expert group appointed by the Ministry of Education and Culture. 10 million euros were allocated to the Ministry of Education and Culture for all the Government Programme key projects of culture. 2 million euros of the 10 million were allocated to the key project in question for the three-year term 2016–2018.

The key project on expanding percent-for-art principle (one percent of building costs should be allocated to art) was carried out in two dimensions: 14 development projects and 7 experiments. The purpose of the development projects was to develop existing good practices or to seek out new models of action. The experiments were hoped to increase information on the applicability of models based on good practices and to test new operating and/or funding models.

The state subsidies to the development project were distributed by Arts Promotion Centre Finland (Taike), which operates under the supervision of the Ministry of Education and Culture. The experiments were separately funded by the ministry. The key project aimed to increase and establish the supply and use of arts and culture as part of the social welfare and healthcare sector services. The two sectors have been cooperating for years, but haven't managed to create a broader system in terms of structures or funding, although progress has been recently made thanks to the cross-administrative actions undertaken in the 2010s.

The long-term goal of the project was in fact to enable the funding of arts and culture as part of the operating budgets of the social welfare and healthcare sector. Percent-for-art principle and arts and health services were consolidated in the action plan. The recommendation regarding the percent-for-art principle means that a portion of construction budgets is used to realise art projects in the built environment: e.g. residential districts, schools and public spaces. The rule has been promoted in Finland since the 1930s.

The arts and health services are backed by many years of work to enhance access to arts and culture and their wellbeing effects. It has Innovation in this project included, for example, the Arts in Hospital and Culture for Health networks in the 1990s, the increased applied use of arts in the 2000s and the cross-administrative Art and Culture for Wellbeing programme (2010–2014).

The Ministry of Education and Culture commissioned the Centre for Cultural Policy Research Cupore to follow up on the implementation of the key project in 2016–2018. The evaluation was carried out as a process evaluation. The main idea was to examine the activities through which the objectives were being realized. The evaluation focused especially on the goals and implementation as well as the outcomes achieved by the end of 2018. Another central interest of the evaluation were the development projects themselves. The Cupore evaluation did not include the experiments, which were evaluated separately.

As requested by the OKM and Arts Promotion Centre Finland, the evaluation paid special attention to the degree to which the activities have become established: what kind of conditions are required for arts and cultural activities and services to become embedded in the practices and structures of the social welfare and healthcare sector. Implementation There are notable differences in Finland's social welfare and healthcare services when it comes to their organization and goals, as well as in the ways in which culture is used and focused on in the promotion of wellbeing and health. Efforts to apply arts in the promotion of wellbeing and health can be categorized into preventive work and enhancing inclusion, care work and rehabilitation, and medical science and psychiatry. The goals of the key project emphasize both the production of impacts at individual level (welfare impacts), the development of practices (e.g. cooperation and methods) and structural changes (e.g. networks and funding models). The starting point of the key project were experimentation and testing of good practices rather than the promotion of any specific, clearly defined goal.

The key project was a cross-administrative undertaking for the Ministry of Education and Culture and the Ministry of Social Affairs and Health, and it succeeded at creating a good channel for discussion and a shared perception of the goals of the activities. The practical implementation would have benefited from a more specific definition of the concepts and goals. The Ministry of Social Affairs and Health did not take part in the funding of the key project, and in this sense the project was more strongly profiled as a policy promoted by the cultural sector than as cross-administrative action. If the objective were to connect arts and culture to the Ministry of Social Affairs and Health administrative sector, the ministry would need to assume more responsibility of the planning, coordination and funding.

Cultural activities, their accessibility and inclusiveness, are framed in various ways in the state administration. Arts and culture, and the related impacts, are interpreted in the different ministries based on the emphases of their own mandates. In the key project depending on the actor or the sector, emphasis was placed on, for example, enhancing the income opportunities of artists, increasing the wellbeing effects of arts and culture, and building up the role of culture in social welfare and healthcare services.

Increased cross-sectoral dialogue and cooperation is crucial for the achievement of shared visions – more dialogue is needed within and between the ministries. More extensive information is needed on what the general understanding and attitudes are like in the Ministry of Education and Culture and the Ministry of Social Affairs and Health administrative sectors with regard to the potential of arts and culture in promoting health and wellbeing.

At practical level, the cooperation between actors in the two sectors has been active, but the cross-sectoral cooperation at grassroots level is still not reflected as a similar level of activeness in state administration. In terms of impact, networks that cut across the different levels play a significant part in the project cooperation. The key project was successful at stimulating cooperation between the different development projects. The cooperation was especially useful to projects that shared similar goals and targets in their activities.

Outcomes

The key project helped to achieve many different kinds of outcomes. The fact that the objectives had been entered in the government programme also gave the activities a special emphasis. The key project influenced attitudes, activated actors, gave birth to new networks and increased the visibility of the activities. The cooperation and dialogue between actors in

the social welfare and healthcare sector and the arts and cultural sector increased and gained momentum in different parts of Finland, which in turn enhanced the understanding of and demand for arts and culture in the social welfare and healthcare sector. The development projects discovered many benefits from offering arts and cultural activities as part of social welfare and healthcare services. For example, through the increase in supply, new target groups were reached, arts and culture were brought closer to the customers, there were impacts on people's subjective wellbeing, marginal groups were brought better into focus and the individual experiences of customers of social welfare and healthcare services came to be heard. The new knowledge on the conditions and obstacles for embedding activities that was gained through the development projects and experiments can also be regarded as an outcome of the key project. This mostly concerned the embedding of activities at local and organisation level.

The long-term goal of embedding arts and health services into the structures and wellbeing monitoring of the social welfare and healthcare sector can only and should be evaluated later. When cross-sectoral projects are implemented and access to arts and culture is facilitated as part of social welfare and healthcare services, attention should, based on this evaluation, be paid especially to the following aspects: • Coordination of issues pertaining to funding and responsibility (e.g. Ministry of Education and Culture, Ministry of Social Affairs and Health and municipalities). • Multi-administrative approach and cooperation among the public, private and third sector. • Clarification of goals and preconditions for embedment. • Building up competencies in the field of arts and culture to operate in the field of social welfare and healthcare. • Production and utilization of evaluation and research data.

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

One central goal of the key project was to develop new funding models and encourage the social welfare and healthcare sector to take part in the funding of arts and culture. From a cultural policy viewpoint, it is difficult to assess the viability of the goal or its development potential and the necessary preconditions and methods. In Finland the social welfare and healthcare sector relies on multi-channel funding. The objectives of moving the funding of arts and culture to the operating budgets in the social welfare and healthcare sector or embedding the activities on a large scale were not realized during the key project, but conditions were however created for progress in the area.

The construction of funding models was proven difficult throughout the project for several reasons. The central challenges came from the short duration of the projects, uncertainty regarding the planned (and cancelled) reform in the regional government and social welfare and healthcare system, the foreseen saving targets for social welfare and healthcare services, and scarcity of funding. The embedding was also hindered by ambiguities regarding the funding model to be developed and the incapacity of development projects operating with the relatively small resources of the cultural sector to influence funding issues in the social welfare and healthcare sector.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Olli Jakonen & Emmi Lehtinen (2019). Taide, kulttuuri ja hyvinvointi. Hallitusohjelman kulttuurin kärkihankkeen arviointi: Prosenttitaiteen periaatteen laajentaminen yhteistyössä sosiaali- ja terveydenhuollon kanssa [Expanding percent-for-art principle in collaboration with social and health care sector]. Kulttuuripolitiikan tutkimuskeskus Cupore 2019.
https://www.cupore.fi/images/tiedostot/2019/karkihankeraportti_final.pdf

Recommendation for improving the availability and accessibility of arts and culture in social welfare and healthcare. <https://minedu.fi/en/publication?pubid=URN:ISBN:978-952-263-610-2>

The Handbook of the Percent for Art Principle in Finland <https://prosenttiperiaate.fi/the-handbook-of-the-percent-for-art-principle-in-finland/>

Finland, a land of solutions. Strategic Programme of Prime Minister Juha Sipilä's Government (2015) https://valtioneuvosto.fi/documents/10184/1427398/Ratkaisujen+Suomi_EN_YHDISTETTY_netti.pdf/8d2e1a66-e24a-4073-8303-ee3127fbfcac/Ratkaisujen+Suomi_EN_YHDISTETTY_netti.pdf



Template for projects on the arts for social change

1. Project data

1.1 Finland

1.2 Taidevaihte: Nuorten kaksisuuntainen kotoutuminen [*a bi-directional integration supporting young people*]

1.3 <https://www.ulapland.fi/FI/Yksikot/Taiteiden-tiedekunta/Tutkimus/Projektit/Taidevaihte---ArtGear>

https://www.facebook.com/Taidevaihte-Art-Gear-1173182562726526/?ref=br_rs

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- EU ESR
- European Union, European Social Fund

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website: <http://www.ely-keskus.fi/web/ely/ely-lappi>

1.4 Project co-ordinator

Name: Maria Huhmarniemi (also Ninni Korkalo for a period in the middle phase of the project]

Profession: University lecturer

e-mail: maria.huhmarniemi@ulapland.fi.

1.5 Co-ordinating institution

Name

in native language: Lapin yliopisto

in English: University of Lapland

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely:
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution

- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01):

End year and month:

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted: multiculturalism, interculturalism and justice. The project focused on the challenges of increased immigration and integration of youth in Finnish Lapland. Its broader objective was to promote social justice by supporting the bi-directional social integration, inclusion and agency of young people

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 2. Creation in visual arts
- 5. Creation in crafts and design (textile, wood, paper etc.)
- 1. Participatory art or design
- 4. Creation in media arts
- Planning / designing
- 3. Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): murals, graffiti art

Connection to school / higher education curriculum - please underline

- strong connections to ...1... discipline(s), please specify which: *art education*,
- some connections to2 discipline(s), please specify which: *Finnish language studies, societal studies. In addition project learning for integration of school subjects*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The Art Gear project was run right after the period when the number of refugees and asylum seekers abruptly increased in Europe in 2015. Immigration in this form and to this extent also

increased in Northern Finland. The project aimed to create spaces for new encounters and to tackle harmful social divisions and radicalisation of youth through arts-based action. Ultimately, its goal was to promote social justice by creating spaces for strengthening youth empowerment, agency and cohesion in a diversifying society. In this regard, the aim was to find ways for ‘bi-directional integration’, which refers to equalising access to cultural activities regardless of background for both locals and immigrants. Bi-directionality also refers to a mutual process in which the locals and immigrants are given support for integration into the new multi- and intercultural situation.

The project took place in fluctuating socio-cultural situation. The political, cultural, social and educational landscapes are rapidly changing not only in the north but also in Europe and the rest of the world. Art educators must reconsider the nature and purpose of art education at all levels from school education to artists’ professional training. Changes have led to rethinking the way art education is taught in schools and in universities. Like other interdisciplinary art projects, ours aimed to seek alternative solutions to social problems and look for opening communication between different parties. In our approach socially engaged art referred to works in which the artists organise social and ecological interventions that include discussions outside of art institutions. Socially engaged art offered the platform also for the social work to involve as the project partner.

The Art Gear project was realised in workshops that aimed at building bridges between young people regardless of their different backgrounds. As part of the project, 109 workshops were organised involving over 260 people of diverse cultural, ethnic, national and religious backgrounds. Workshops were facilitated by local artists with both Finnish and immigrant backgrounds as well as university students in art education, applied visuals arts, service design and social work. The focus was on creating an atmosphere that is safe for art learning, that respects diversity and encourages participants’ self-expression. Young people were recruited for participation through schools, hobbies, youth clubs and immigrant associations. Art forms covered artists in the fields of visual arts, circus, dance, theatre and street art.

The activities of the workshops were guided by the following questions: What type of art do participants produce as it relates to their social integration process? What types of experiences do participants highlight in their artworks related to agency, inclusion or marginalisation? How do socially engaged art and community-based art education promote the social

integration process? How can art reveal the hierarchies and privileges that affect the social integration process?

During the project, bi-directional integration was supported and enabled through art; a group of art and interdisciplinary experts committed to participating in the activities, which involved third-sector actors as well as representatives of the university, social work and art education researchers and students.

The starting point of the bi-directional integration of the Art Gear project was defined as increasing interactions between immigrants and people of Finnish origin. Participants committed to the activity included students of visual art education and social work as well as professional

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Art education and social work disciplines at the University of Lapland, Finland, have collaborated for several years on various projects. The goal is to develop a context-sensitive, interdisciplinary and multi-methodological research culture. On the other hand, the collaboration aims to create a collaborative model between social workers and artists / art teachers.

Art-based action research was the approach used for interdisciplinary collaboration and to explore the use of art-based methods. The combination builds educational and research models to identify how community-based art education and socially engaged art can foster sustaining, developing and regenerating communities. Art-based action research develops participatory and dialogical processes and prioritises participants' agency and involvement within them.

In particular, the discussion about strengthening civil society and the third sector has caused community-based art education and action research methods to have a close connection and collaboration with social work. Simultaneously, a need to re-examine the role of art education in the development of academic research and education has raised. In the context of contemporary art, art educators must be able to study and to develop their positions not only as teachers of skills and art traditions but also as cultural workers and innovators of cultural values. Thus, the role of an art educator is not viewed only as teacher but also as a developer of artistic creativity, an enabler, a curator, a facilitator, a producer and a creator of a new dialogic operational culture. Similarly, social workers need these skills to address complex inequalities and adversities in people's and communities' lives, where there are no predefined formulas to work with, and the social worker's role is to negotiate and balance multidimensional dimensions influencing social challenges. Art Gear project's socio-cultural

context offered a fruitful platform for connecting these two disciplines and co-create research knowledge in interdisciplinary encounters. In this chapter, we will next describe our interdisciplinary way of doing and knowing within this specific research setting. Our aim is to produce knowledge on possibilities to combine The Art Based Action Research with social work research approach and to ponder the outcomes.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

Myötätuulta kuvataiteessa 2017: An honour given by the national art teachers union for a work in enhancing art education.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Hiltunen, M. L., Mikkonen, E. M. & Laitinen, M., Huhmarniemi, M. (eds.) (2018). *Taidevaijde: kaksisuuntaista kotoutumista taiteen ja sosiaalityön keinoin [ArtGear – Exploring and implementing contemporary art]*. Rovaniemi: Lapin yliopisto. <http://urn.fi/URN:ISBN:978-952-337-108-8>

[A chapter in this publication targeter for teachers to support sense of community and well-being at schools]: Hyvinvoinnin vuosikello. Sosiaalisen vahvistamisen toimintamalli yhteisölliseen hyvinvointityöhön perusopetuksessa (2018). Teoksessa 9.luokan teemat joulu–toukokuun ajalta on tehty yhteistyössä Lapin yliopiston Taidevaijehankkeessa. Taidevaihe-hankkeen kirjoittajat: Helmiina Tyni, Hanna Ylilähti, Vilma Talasjärvi & Maija Lampela. Saatavilla osoitessa: <https://www.rovaniemi.fi/loader.aspx?id=22f675c8-f199-48ee-94a4-80cc0d619be4>

Other publications on the project

Please list them.

Research articles

Hiltunen, M., Mikkonen, E., Laitinen, M. 2020. Metamorphosis: Co-creation of knowledge in interdisciplinary art-based action research addressing immigration and social integration in Northern Finland. In G. Coutts & T. Eca (Eds.) *Learning through art: International Perspectives. InSEA Publications*. DOI: (unpublished; manuscript in print)

Mikkonen, E.; **Hiltunen, M.** Laitinen, M. 2020. My Stage: Participatory Theatre with Immigrant Women as a Decolonizing Method in Art-based Research. *Art/Research International: A Transdisciplinary Journal*, Volume 5 Issue 1, 2020; The public status (unpublished; manuscript in print)

Hiltunen, M. 2018. Taidevaijde – aikalaistaiteen toimintatapoja soveltamassa. [ArtGear – Exploring and implementing contemporary art], In P. Granö, M. Hiltunen, T. Jokela (eds.) *Suhteessa maailmaan: ympäristöt oppimisen avaajina [In Relation to World: Environments for Learning]* (pp. 83–108), Rovaniemi, Lapland University Press.

Hiltunen, M. L., Mikkonen, E. M., Niskala, A., Douranou, M. & Patrigani, E. kesäkuuta 2018 My Stage – sharing and creating a story of our past, present, and future in Finnish Lapland

julkaisussa : Synnyt : taidekasvatuksen tiedonala . 1, s. 1-19 1/2018

Masters theses

Jokiaho, Josefina & Penttilä, Verna (2018). Kotouttaminen ja katutaide kuvataidekasvattajien ja taiteilijoiden yhteistyön kehityskenttänä. [Integration and street art as a forum for developing collaboration between art educators and artists]

Hintsala, Anni (2017). OMA TILA – Osallistuvan suunnittelun menetelmät nuorten kaksisuuntaisessa kotouttamisessa [One's own space: Participatory design approach as part of two-way integration of youth]

Hietaniemi, Henriikka (2018). Future Reflections – taideperustainen toimintatutkimus nuorten kaksisuuntaisen kotoutumisen edistämisestä videotaidetyöpajassa [Future Reflections – Art-based action research for integration in video art workshop]

Kinnunen, Timo (2017). Kaksisuuntaista kotoutumista monialaisesti – Toimintatutkimus kulttuurienvälisen osaamisen edistämisestä yläkoulussa kuvataidekasvatuksen keinoin [Two-way integration through many school subjects: action research on intercultural expertise in secondary school, through art]

Douranou, Kalomoira (2018). Embrace multiculturalism through arts-based workshops: Qualitative evaluation using visual representations.

Martiskainen, Matti (2019) Metamorphosis -menetelmä – Kaksisuuntaista kotoutumista katutanssiringissä sosiaalityön keinoin [Metamorphosis as a method – Two-way integration in street art ring in social work.]



Template for projects on the arts for social change

1. Project data

1.1 Country: Finland, Russia, Namibia, Australia

1.2 Title: Margin to Margin: Women Living on the Edges of the World

1.3 Website of project: www.margintoimargin.com

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Kone Säätiö
- in English: The Kone Foundation

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website:

1.4 Project co-ordinator

Name: Satu Miettinen

Profession: Professor Service Design, University of Lapland

e-mail: satu.miettinenlapland.fi

1.5 Co-ordinating institution

Name

in native language: Lapin Yliopisto

in English: University of Lapland

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): University of Lapland: www.ulapland.fi

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2016.01.01

End year and month: 2017.12.31

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age: 25- 92
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Indigenous Australians

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: Training of junior researchers, PhD level and Master's level at the University of Lapland. One PhD graduation achieved.

Development of behaviour (attitudes, values)

Major attitudes, values targeted: Shaping connections between 'margins' and between women from all 'margins', addressed attitudes of inclusion through the making of arts and displaying arts in galleries and museums in Australia and Finland (total of 7 exhibitions).

Increase well-being, use therapeutic functions of art: Art making, art making and inclusion, art practice and dementia care, e.g. some activities focussed on unique cases, such as dementia care, but most activities focussed on forming and maintaining group arts on the margins of society in the participating countries, transnational arts participation in exhibitions, publications, others.

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion: Inclusion of women and groups from various global margins in the global far north and south. Inclusion of various culture, language and age groups in activities.

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to visual arts and design discipline(s), *student credits granted for workshop participation in project activities*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: “Women Living on the Edges of the World” is an international research and art collaboration between various global artist communities with the goal to study how art empowers women living in marginal conditions. The art and research explores concepts of marginality, which in this project is defined by

conditions of isolation and migration. This unique cross-continental collaboration explores and presents art and research processes of women working in different situations across various continents while facing challenges of isolation and marginality. Central to this study are women artists who may move from one role to another (be it spouse, mother, researcher, professional, teacher, artist, maker and friend), continuously fluctuating between identities to enable their becoming within communities, while surviving their marginalities. Art is a media that enables the shaping of identities of marginalised women, while it also serves as a tool to process relationships within the communities they live in. Artists and makers negotiate and sustain their identities and existences through their practices in spite of the challenges they face. Their narratives will reveal how qualities of life and work environments impact on their art practices. Just as art making offers ways to 'work through' their particular life challenges, narratives offer ways to make sense of difficult circumstances. This research project will demonstrate how art and narratives function in social realms and suggest that stories play a crucial role in socially sustaining artists and their making practices. Women's stories of empowerment and care towards one another and the self, that come about through art practices and making, will be some of the outcomes this project aims to achieve. Such outcomes offer means of coming to terms and coping with the marginalities that women encounter.

Innovation in this project: This innovative research and art project offered the participants the opportunity to orchestrate and design interventions according to their choice and how they envisage the execution of the art projects within their communities. This approach allowed for a more balanced situation to emerge where the participants as well as the researchers have to cope with the familiar and unfamiliar. Taking into account the project's focus on rendering audible the voices of the participants, this approach will ensure this outcome as the researchers' input was to record, document and contextualising their stories. The research team shared in group discussions while using fieldwork diaries amongst a variety of tools to explore narrativity in various forms, such as video, audio, written documentation and texts. These narrative forms were disclosed and rendered audible the research processes and outcomes to a wider audience.

Prizes and other recognitions of merit obtained by the project: No

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed

- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, but remained active for an additional two years after funding ended as communities continued spontaneous interaction and collaborative activities around textile arts)
- Sustainability through effect on new projects (e.g. Poetic Peripheries and AMASS (Acting on the Margin: Arts as Social Sculpture))
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

- Sarantou, M. (2020). 'My Piece of Heaven': Explorations of resources in arts-based research and making environments. *Human. Culture. Education, Syktyvkar: SyktSU Press*, 1(35), 100-119. DOI: 10.34130/2233-1277-2020-1-100-119
- Miettinen, S.A., Sarantou, M.A. & Kuure, E. (2019) 'Design for Care in the Peripheries: Arts-based Research as an Empowering Process with Communities'. *Nordes 2019: Who cares? ISSN 1604-9705*.
- Sarantou M.A, Kontio, T. & Miettinen, S.A. (2018), 'The Hero's Journey: An art-based method in social design.' *Synnyt/Origins Journal*, Issue 3: Special issue on Catalyses, Interventions, Transformations, 129-149. ISSN 1795-4843.
- Sarantou, M., Akimenko, D., Escudeiro, N. (2018). Margin to Margin: Arts-based research for digital outreach to marginalised communities. *The Journal of Community Informatics*, 14(1), 139–159.
- Akimenko, D., Sarantou, M., Escudeiro, N. & Miettinen, S. (2017). 'iDoc: A Technology Tool as a Platform for Exploring Data'. In *Proceedings of the 29th Australian Conference on Human-Computer Interaction, Brisbane, QLD, Australia, 571-575, November 2017 (OzCHI 2017)*, doi:[10.1145/3152771.3156173](https://doi.org/10.1145/3152771.3156173).
- Sarantou M.A. (2017). 'Laps as complex and intimate spaces.' In J.C. Ashton (Ed.), *Museums and Feminism*, (Vol. 1, pp. 126-153). *Museums Etc.: Edinburgh and Cambridge*.
- Akimenko, D., Sarantou M., & Miettinen, S. (2017). 'Arctic Identities: Knowledge Transfer between Communities through Art-making and Narrative Processes.' *Arctic Yearbook 2017*. Heininen L., Exner-Pirot, H., & Plouffe, J. (Eds). *Akureyri: Iceland: Northern Research Forum*. Available from <http://arcticyearbook.com>. ISSN 2298–2418.

- Sarantou, M.A., Miettinen, S.A. (2017). 'The connective role of improvisation in dealing with uncertainty during invention and design processes'. In E. Bohemia, C. de Bont, & L. S. Holm (Eds.), Conference Proceedings of the Design Management Academy (Vol. 4, pp. 1171–1186). London: Design Management Academy. doi: 10.21606/dma.2017. Conference proceedings Research Perspectives on Creative Intersections, Design Management Academy, Hong Kong.
- Miettinen S.A., Sarantou M.A. (2017). 'Social design for services framework: Capturing service design for development'. In E. Bohemia, C. de Bont, & L. S. Holm (Eds.), Conference Proceedings of the Design Management Academy (Vol. 3, pp. 917–930). London: Design Management Academy. doi:10.21606/dma.2017. Conference proceedings Research Perspectives on Creative Intersections, Design Management Academy, Hong Kong.
- Miettinen, S. A., Akimenko, D., & Sarantou, M. (2016a). Narrative-based art as means of dialogue and empowerment. In S. Golcwehr, R. Ainley, A. Friend, C. Johns, & K. Raczynska (Eds.), Mediations: Art & Design Agency and Participation in Public Space (pp. 137-149). London: Royal College of Art.
- Miettinen, S., Sarantou, M., & Akimenko, D. (2016b). 'Collaborative art and storytelling as an empowering tool for service design: South Australian case study'. For profit, for good: Developing organizations through service design (pp. 74-80) University of Lapland. ISSN 1457-0068.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

- Sarantou M.A, Kontio, T. & Miettinen, S.A. (2017), 'The Hero's Journey: An art-based method in social design.' Conference proceedings The Art of Research IV, Aalto University, Helsinki.

Please list them.

Other publications on the project

Blogs: (Total of 51 blogs produced, some listed here)

<https://margintomargin.com/2018/01/06/engaging-communities-for-site-specific-art-and-for-social-challenges/>

<https://margintomargin.com/2017/02/13/every-margin-tells-a-story/>

<https://margintomargin.com/2017/02/11/message-to-the-future/>

<https://margintomargin.com/2017/12/12/my-piece-of-heaven/>

<https://margintomargin.com/2017/12/12/conversations-with-the-edge/>

<https://margintomargin.com/2017/10/05/trash-art-project/>

<https://margintomargin.com/2016/10/16/australian-fieldnotes-holding-on/>

<https://margintomargin.com/2016/10/11/australian-fieldnotes-felting-together/>
<https://margintomargin.com/2016/10/15/australian-fieldnotes-meeting-fibrespace/>
<https://margintomargin.com/2016/10/10/australian-fieldnotes-meaningful-teaching-and-learning/>
<https://margintomargin.com/2016/10/09/australian-video-journal-2/>
<https://margintomargin.com/2016/10/09/australian-fieldnotes-power-of-art-in-sharing-life-stories/>
<https://margintomargin.com/2016/10/08/australian-video-journal/>
<https://margintomargin.com/2019/12/23/have-you-met-my-sister/>
<https://margintomargin.com/2019/12/24/memory-box/>
<https://margintomargin.com/2019/12/24/gate-of-mandalas-with-bridge-to-nowhere-artists/>
<https://margintomargin.com/2019/12/23/she-santa-claus/>
<https://margintomargin.com/2019/12/23/i-miss-you-so-much/>
<https://margintomargin.com/2019/12/23/how-big-is-the-galaxy-lovemobil/>
<https://margintomargin.com/2019/12/23/koko-keiko-and-laika/>
<https://margintomargin.com/2019/12/23/crying-for-rachel/>
<https://margintomargin.com/2017/12/12/nest/>

CASE STUDIES

MALTA

DATA SET OF CASE STUDIES
DELIVERED

MONTH 8, SEPTEMBER 2020
VERSION 1.2020

Acting on the Margin: Art as Social Sculpture
AMASS 870621





Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Collective Memories, Collective Lives

1.3 <http://www.criticalinstitute.org/collectivememories>, but most info on fb page:
<https://www.facebook.com/CollectiveMemories.CollectiveLives>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Malta Arts Fund – Arts Council Malta; Creative Communities – Arts Council Malta
- in English:

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.artscouncilmalta.org/funds/malta-arts-fund>,
<https://www.artscouncilmalta.org/funds/creative-communities>

1.4 Project co-ordinator

Name: Charlotte Stafrace, Shaun Grech

Profession: Creative Practitioner, researcher

e-mail: s.grech@criticalinstitute.org

1.5 Co-ordinating institution

Name

in native language: The Critical Institute, with Integra Malta & Theatre Anon

in English:

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely: The Critical Institute is a Research institution, Integra Malta is a human rights NGO, Theatre Anon is a theatre company

- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://www.criticalinstitute.org/>,
<http://www.integrafoundation.org/>, <http://www.theatreanon.com/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2015

End year and month: 2016

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Older adults from the Maltese community and adults from the Filipino community

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development - relevant, but no data

Citizenship - relevant, but no data

Inclusion - relevant, but no data

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 4. Creation in visual arts
- 4. Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- 4. Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- 5. Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project sought to work with elderly Maltese and adult Filipino communities to address issues linked with ageing as they intersect with a range of cross-cutting dimensions including identity, history, time, process and change, and sociality. The project's aim was to engage with and develop a collective identity, one that celebrates diversity and memory as frames for understanding the past and present as we navigate through the future.

Through participatory action research, older adults engaged with Filipino adults in dialogue to discuss and articulate a community-based analysis of intercultural belonging. In particular our immediate objectives were the following:

- Explore diverging and different notions of identity
- Understand the role of memory in identity, belonging and connectedness
- Develop an understanding of memory and its role in personal development, physical space and commonalities
- Understand intersectional spheres
- Prioritise, value and articulate the perceptions and voices of older adults

The project made use of key artistic, intercultural and academic/research processes to bring communities together and dialogue in and through this participatory action research. Participants engaged in physical and creative activity, debates, reminiscence exercises, and produced 'memory boxes'.

The key approach was for participants to bring their own cultural and contextual knowledge and creative expressions to the project, with the facilitators taking a listening, facilitating and supporting role, providing a safe and creative space for expression.

Innovation in this project

The project was innovative in that it brought together two marginalised communities, that are usually only brought into contact through care-work, ie Filipino carers, looking after the elderly, either in their homes, or in care homes or hospitals.

It was innovative in that it brought the 'migrant' group closer to local society by examining local cultures and signs of identity through story-telling, theatre and showing of photographs by the elderly community. Through this process, similarities in culture, religion, identity and customs were identified by both communities.

The project was also innovative in its key aim and approach – that is for participants to bring their own cultural and contextual knowledge and creative expressions to the project with the facilitators playing a listening role during the process.

Lastly, the project is innovative in the make-up of its producing organisations; a research institute, a human rights organisation, and a theatre company.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers

- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

- Stafrace, Charlotte, 2016, *Collective Memories, Collective Lives*, Narrative Report. The Critical Institute (not available online)
- Reljic, Teo, 2016, *A Celebration of Life | Charlotte Stafrace*, MaltaToday, https://www.maltatoday.com.mt/arts/cultural_diary/66039/a_celebration_of_life__charlotte_stafrace#.XtTxYzozYdU

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Din Mhix Tazza (This is not a glass)

1.3 <https://dinhixtazza.wordpress.com/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- Malta Arts Fund, National Lotteries Good Causes Fund, Aġenzija Zgħażaġh (National Youth Agency), Valletta 2018 European Capital of Culture, Bormla Local Council

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.artscouncilmalta.org/funds/malta-arts-fund>, [https://www.servizz.gov.mt/en/Pages/Economy -Business-and-Trade/Business-and-Trade/Industry/WEB353/default.aspx](https://www.servizz.gov.mt/en/Pages/Economy-Business-and-Trade/Business-and-Trade/Industry/WEB353/default.aspx), <https://youth.gov.mt/>, <https://valletta2018.org/>, <https://localgovernment.gov.mt/en/lc/Bormla/Pages/default.aspx>

1.4 Project co-ordinator

Name: Virginia Monteforte, Nathalie Grima, Sara Falconi, Clare Azzopardi

Profession: Anthropologist, sociologist, communication and creative projects consultant, writer (respectively)

e-mail: clare.azzopardi@um.edu.mt

1.5 Co-ordinating institution

Name

Kunsill Lokali ta' Bormla (Bormla Local Council)

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution
- Arts collective

- Other institution, namely Local Council
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

<https://localgovernment.gov.mt/en/lc/Bormla/Pages/default.aspx>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2012 (Exact start date is unavailable, but the project lasted around a year)

End year and month: 2013.06

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age: Women of different ages, all of whom live in the town of Bormla, Malta
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted: To challenge stereotypes.

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development through project's process & discussions

Citizenship

Inclusion of women from depressed area

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 4. Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- 5. Other, namely: Women in Bormla narrate their own stories and talk about objects they own that elicit memories and affections.

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): Narrative

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The town of Bormla has a reputation for being a 'depressed' area, and this is associated with various social stigmas like low levels of education, unemployment, teenage pregnancies, social class and so on. Some people from Bormla may feel a mixture of pride and embarrassment because of this bad reputation. The project 'Din Mhix Tazza' began from the assumption that women in Bormla are likely to be even less visible than men. Many young and older women in Bormla have worked and studied hard, helping to build new narratives

around what it means to be a resident in this place. Only through these new narratives can people rid themselves of stereotypes that are associated with place of birth, social class, and so on. The main part of this project involved workshops between the four women who organised the project and several other female Bormla residents who accepted to participate and tell their own stories. Over a year, research by the organisers led to a better understanding of the relationships between these women and the town they live in and objects they consider important in their lives.

Innovation in this project

The project was innovative because it brought together different areas that are sometimes kept apart, for example, communities in places like Bormla and contemporary art. 'Din Mhix Tazza' gave participants a public platform on which they could explain how relatively normal-looking objects could mean something more to different persons (hence the title, 'this is not a glass'). Their stories were collected and published in an illustrated publication. Their objects were also photographed by one of the organisers (Virginia Monteforte) and the photographs were exhibited along with commissioned artworks by three young artists (Emanuel Bonnici, Elisa Von Brockdorff and Darren Tanti) who also met the participants before producing their work. The final exhibition was curated by Raphael Vella and was held in a unique underground chapel in Bormla which many Bormla residents and other Maltese had never visited or even known about.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Monteforte, V., Grima, N., Falconi, S., Azzopardi, C. (2013), *Din Mhix Tazza*, Malta: Gutenberg Press (self-published).

Micallef, S. (June 2013), "More than Meets the Eye", in *Vida Magazine* (Malta), pp. 46-49.

Times of Malta (16 June 2013), "When is a glass not just a glass?", <https://timesofmalta.com/articles/view/When-is-a-glass-not-just-a-glass-.474270>



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Exiled Homes

1.3 <https://valletta2018.org/cultural-programme/exiled-homes/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

The project was funded by Valletta 2018 Foundation – responsible for the implementation of Valletta’s title of European Capital of Culture 2018. This was public funding, but the project was commissioned, rather than awarded a grant.

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website: www.valletta2018.org

1.4 Project co-ordinator

Name: Elise Billiard Pisani

Profession: Anthropologist, curator

e-mail: elisebilliard@yahoo.fr

1.5 Co-ordinating institution

Name

in native language: Fondazzjoni Valletta 2018

in English: Valletta 2018 Foundation

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely Cultural Institution
- Not applicable (no co-ordinating institution)

Website (main website of the institution): www.valletta2018.org

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2016.07

End year and month: 2018. 07

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age: Female Filipino live-in carers, average age 45
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship – through the target group of the project

Inclusion – through the creative activities within the project, and subsequent exhibition

Other – Also changing perceptions of Philipino community among local audiences

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 5. Creation in visual arts
- 5. Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design

- Creation in media arts
- 3. Planning / designing
- Performance (music, drama, dance and other performative arts)
- 5. Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project took its lead from the impact of demographic ageing, and the increase of Filipino carers engaged in Malta to care for elderly relatives by their families.

The project aimed to

- (i) Explore the diverse experiences and forms of exile encountered by Filipinos caretakers in their journey
- (ii) Use research and art as a lens to better understand the integration process taken on by the exiled caretakers
- (iii) Use research and art as a lens to understand the social dynamics in territorial negotiations between employers and employees
- (iv) Bring out the similarities and differences between the lives of Maltese and Filipino people.
- (v) Deliver a personal but also a complex and political message to a local audience.

While still in the conceptualizing phase, the intension of the project was that both the employees (caretakers) and their employers (elderly) would be included in the research and artistic components of the project. However, this intension quickly reviewed itself to be problematic for two main reasons. Firstly, a number of employers were not in a physical or mental state to participate in the project. Secondly, the majority of caretakers were unwilling to participate and share their stories if their employers were present. It is for this reason that we decided to focus on the stories of the Filipino caretakers.

During the research phase, interviews were carried out with 10 Filipino live-in carers. Following this, an artistic workshop with artist duo Aglaia Haritz and Abdelaziz Zerrou took place.

During the workshops, the artists subtly employed their method of artistic participation by encouraging the sharing of testimonials, texts, literature and traditional objects to bring out the women's stories. These stories were then traced on cushions and embroidered.

Other than embroidering their stories onto cushions, the artists recorded a video of the participants singing the Maltese national anthem in their local language – Tagalog, and a number of interviews with the participants.

Finally, an art exhibition showcasing stories and works of the artists and fifteen women caretakers was held.

Innovation in this project

The project took an innovative approach in the sensitive research and artistic work it carried out with the Filipino carers.

It was also different from other Maltese socially-engaged projects, in that it took off from an anthropological and research stand-point, rather than purely artistic practice: other than exploring the lives of these women, the project also intended to shed light on the collaboration and human interactions that take place in private spaces between two relatively isolated groups: on one hand the carers from the Philippines exiled in Malta, and on the other their elderly employers who are also somewhat socially isolated due to their physical conditions.

Apart from the artist duo Aglaia Haritz and Abdelaziz Zerrou, the project employed anthropologist Gisella Orsini to carry out its initial interviews.

Lastly, the focus on a very specific marginalised group in Malta (Filipino live-in carers) was unusual in Malta.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers

- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because it was a very specific commission – despite plans for a continuation, no funds were available, and the project lead is no longer in the country.

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Galea, Raisa, 2018, Exiled Homes: The Stories of Filipino Caregivers in Malta, Isles of the Left (online publication), <https://www.islesoftheleft.org/exiled-homes-the-stories-of-filipino-caregivers-in-malta/>

Anthropological and artistic exhibition, 2018, Times of Malta (no author), <https://timesofmalta.com/articles/view/anthropological-and-artistic-exhibition.682539>

Valletta 2018's Exiled Homes Exhibition: stories from Filipino caretakers, 2018, The Malta Independent (no author), <https://www.independent.com.mt/articles/2018-06-14/newspaper-lifestyleculture/Valletta-2018-s-Exiled-Homes-Exhibition-stories-from-Filipino-caretakers-6736191683>



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Fi Kliemna, Bravi ghax Gravi (In Our words – Great in dire straits)

1.3 <https://www.facebook.com/fikliemna/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

The project was commissioned by the Commission for the Rights of Persons with Disability – CRPD – the funds were not a grant, but a direct commission.

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://crpd.org.mt/>

1.4 Project co-ordinator

Name: Matthew Randon (was engaged by the institution, no longer works there)

Profession: Project manager

e-mail: sandra.borg@crpd.org.mt

1.5 Co-ordinating institution

Name

in native language: Kummissjoni għad-Drittijiet tal-Persuni b'Dizabilità

in English: Commission for the Rights of Persons with Disability

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely institution – commission for disability rights
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://crpd.org.mt/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2017.12

End year and month: 2019.08

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs – people with physical disability – no specific age
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....script-writing, film-making

Development of behaviour (attitudes, values)

Major attitudes, values targeted:..... challenging popular perceptions of people with disability

Increase well-being, use therapeutic functions of art

Polycymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion –promoting acceptance in community

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts

- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- 4. Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project allowed a group of people with visible and invisible physical disabilities to write, act in, and produce a short film tackling issues around everyday discrimination. The participants were given autonomy to write and develop the script themselves, and received acting and writing workshops from experienced practitioners in order to do so.

Participation included year-long weekly workshops and four weeks of hands-on script-writing.

The final product was a short film written by a professional film-maker in consultation with the participants.

Innovation in this project

The project was innovative in that it allowed the creative process to be led directly by the target group; scripts were written and developed by them, and subsequently 'doctored' in a professional manner by a film scriptwriter, to produce a finished piece.

Then final film was shown to audiences in secondary schools, along with the commission's belief in the inclusion in society of people with disability from a young age.

The actors (participants) held a live question and answer session on disability and disability rights with the students after each viewing.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic**

literature review. All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

n/a

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Flourish from Oppression

1.3 n/a

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language: Il-Premju tal-President għall-Kreatività
- in English: The President's Prize for Creativity

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.artscouncilmalta.org/funds/il-premju-tal-president-ghall-kreattivita>

1.4 Project co-ordinator

Name: Tyrone Grima

Profession: Educator, theatre practitioner

e-mail: tyronegrima@gmail.com

1.5 Co-ordinating institution

Name

in native language: Drachma LGBTI

in English: Drachma LGBTI

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namelyVoluntary Organisation
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://drachmalgbt.blogspot.com/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2019.02

End year and month: 2019.04

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): people from LGBT community

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion – increasing awareness of LGBTI lives

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts

- Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- 4. Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project was created to work with LGBTI people using Image and Forum Theatre. The project focused on the relationship between sexual orientation and identity on one hand, and on religious faith and spirituality on the other hand. Through physicality, the participants created images of oppression that reflect the personal and social tension experienced by LGBTI persons in struggling to integrate their sexuality with their faith. These images served as a catalyst to create acted out scenes of oppression that were explored further in the Forum Theatre sessions. The participants experimented with a variety of different alternatives and approaches to transform these scenes of oppression into scenes of empowerment. These scenes provided the community with interpersonal and intrapersonal skills which can be used in their lives to address the oppression. For legacy purposes the narrative of empowerment created by the participants was used as a basis for a theatrical script.

The project offered a space of empowerment to the participants that can lead to more integration in life and to better welfare. While 14 participants were identified, the project organisers noted a reluctance to take part among others.

Innovation in this project

The project addressed head-on the issues of religious faith in direct conflict with LGBTI identities - exploring the interface between spirituality and sexuality. It also directly engaged with conversion therapies being used and advocated by members of the church.

The methodology used, where a theatre script written as a result of the workshops and discussions, was subsequently presented to participants for feedback, could be said to be innovative.

The very specific target participant of the project – those made vulnerable by the process of coming out, and those with mild mental health issues – make it quite unique.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

The Power of Perception, 2019, Times of Malta (no author),

<https://timesofmalta.com/articles/view/the-power-of-perception.703101>

New Forum Theatre event will explore LGBTI issues, 2019, The Malta Independent (no author), <https://www.independent.com.mt/articles/2019-03-06/newspaper-lifestyleculture/New-Forum-Theatre-event-will-explore-LGBTI-issues-6736204583>



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Ġewwa Barra (Inside, Outside)

1.3 <https://www.facebook.com/gewwabarra/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

The project was funded by Valletta 2018 Foundation – responsible for the implementation of Valletta’s title of European Capital of Culture 2018. This was public funding, but the project was commissioned, rather than awarded a grant.

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: www.valletta2018.org

1.4 Project co-ordinator

Name: Victor Jacono

Profession: Creative Practitioner, Coordinator, and Educator

e-mail:

1.5 Co-ordinating institution

Name

in native language: Valletta 2018 Foundation

in English: Valletta 2018 Foundation

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namelycultural institution
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://valletta2018.org>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2016.06

End year and month: 2018.08

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession

Other (please specify): Participation included children, youth, and adult women in part with other residents from the locality of Valletta.

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....acceptance of marginalised community

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design

- Creation in media arts
- Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- 4. Reception (viewing, listening)
- 3. Other, namely: collaborative storytelling

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project took the form of a long-term series of interventions, conversations and workshops with people from the city of Valletta – acknowledged as marginalised partly due to their socio-economic status. The project leader, along with community leaders, went from door to door to encourage locals to take part – eventually the participants were made up of young people, housewives, and some children, but fewer men took part.

The project aimed to instill a sense of pride in the sometimes hard working-class lives of the local community, and also took inspiration from the urban reality of people living in close proximity to each other, with blurred boundaries between interior and exterior lives.

Through conversations with resident, the workshops built a series of performances which eventually employed a mix of professional performers along with the participants

themselves. These were performed outside, for the community itself.

Innovation in this project

The project was innovative in Malta in terms of its heterogeneous participatory form, engaging with a broad range of participants from a particular socio-economic group within the city.

The project's engaging of non-professionals in the final creative performance, allowed for a greater sense of ownership, and a greater sense of accomplishment through the project.

The project was also innovative in terms of the locality, which traditionally has been largely ignored and marginalised, in favour of business interests.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Jacono, V. (2018). Living Cities, Liveable Spaces: Placemaking and Identity. Valletta2018 Conference Proceedings. Fondation De Malte.



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Hwawar u Fjuri (Herbs and Flowers) & Stejjer Imfewha (Scented Stories)

1.3 <https://hwawarfjuri.wordpress.com/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

Creative Communities Fund, the Malta Arts Council,
European Commission through their Cultural Development Fund

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website:

<https://www.artscouncilmalta.org/funds/creative-communities>

https://ec.europa.eu/regional_policy/en/projects?themeld=95

1.4 Project co-ordinator

Name: Simone Cutajar

Profession: Creative practitioner

e-mail: simonecutajar@gmail.com

1.5 Co-ordinating institution

Name

in native language: Integra Foundation

in English: Integra Foundation

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namelyNGO
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.facebook.com/integrafoundation>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2013

End year and month: 2016.06

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Diverse participants – men & women, migrants, locals, all backgrounds. Average age – around 35

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship – working with multi-cultural groups

Inclusion – community building through intercultural activity

Other – Community Building:

To examine cross-cultural relationships through the lens of botany

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- 4. Creation in visual arts
- 4. Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- 4. Creation in media arts
- Planning / designing
- 3. Performance (music, drama, dance and other performative arts)
- 5. Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

This was an ethnobotanical artistic heritage project with a strong participatory element. The second part of the project (Scented Stories) lead on from the success of the first (Herbs and Flowers). During the first part, through a series of discussions and workshops with a diverse range of participants, the language of flowers and herbs was seen to have been constructed, deconstructed and re-constructed, colonized, traded and de-colonized over centuries. The second part built on these findings, while also introducing other important and innovative elements: a stronger focus on the conservation of biocultural diversity as well as the professional artistic interpretation of shared narratives.

The workshops took place with a range of people from all over the world - migrants from Spain, the United States, Italy, Sudan, as well as local people – and from different

backgrounds - artists, asylum seekers, homemakers, office workers, and labourers. During this time, the participants sat and ate together, while exchanging stories of their homes, always centring around herbs, spices, and flowers, including associations with cooking and medicine.

The final workshops were devoted to processing and documenting these experiences through various forms of art. The final product was a printed book, compiling the shared experiences, and acting as a record of the cultural exchange which emerged.

Three creative sessions also took place, where the group we worked together to explore their experiences through art, guided by the community artists, who introduced them to the basics of creating in various media including bookbinding and papercraft, clay impression, solar prints, photography, collage, and performance. These projects then informed the artist's contributions to the final multi-disciplinary Exhibition, which consisted of three final projects.

Innovation in this project

The project was innovative in its multidisciplinary approach – combining ethnobotany and biocultural diversity, with story-telling, writing and drawing. The process combined storytelling on the part of the participants, with a particular focus; that of herbs and flowers, which provided a starting-point for the relating of their diverse experiences.

The project was also innovative in blurring the lines between the role of the artists leading the creative process, and the participants, who although they had no creative experience, were encouraged to participate actively in the creative process.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Book: Stejjer Imfewha, "Scented Stories", an ethnobotanical artistic heritage project



AMASS



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Ir-Raġel li Jara b'Widnejh (The man who sees with his ears)

1.3 n/a

1.4 Grant / financing institution data

Grant name (or name of the financing institution)
The President's Award for Creativity &
Project Support Grant – Malta Arts Fund

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website:

<https://www.artscouncilmalta.org/funds/il-premju-tal-president-ghall-kreattivita>

<https://www.artscouncilmalta.org/funds/malta-arts-fund>

1.4 Project co-ordinator

Name: Josette Ciappara

Profession: Educator , Theatre Director and motivational speaker

e-mail: josetteciappara7@gmail.com

1.5 Co-ordinating institution

Name

in native language: Ċentru SPERO

in English: SPERO Centre

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely Spero is a training and activity centre for blind and visually impaired people . The Centre is a private- public partnership managed by Outlook Coop in collaboration with Aġenzija Sapport.
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution

- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

<https://www.facebook.com/speromalta15/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2018.09

End year and month: 2020.05

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): this was a mixed group with one performer aged 15 and the rest of the group (13) aged between 30 -75. The common element in the group is visual impairment or blindness. There were also 6 carers who took part in the project.

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: self- confidence, verbal and physical communication, teamwork.

Development of behaviour (attitudes, values)

Major attitudes, values targeted:..... remotivation, self- confidence skills were worked upon to combat demotivation.” Instilling an “I can” attitude.

Increase well-being, use therapeutic functions of art

Polycymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion – working with group with a disability

Other – an aspect that needed to be targeted was group cohesion to start with and much work was done using trust building exercises.

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- 5. Planning / designing
- 3. Performance (music, drama, dance and other performative arts)
- 5. Reception (viewing, listening)
- 5. Other, namely: an aspect that needed to be targeted was group cohesion to start with and much work was done using trust building exercises.

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): narrative

Connection to school / higher education curriculum - *please underline*

- strong connections to Ethics and Personal and social Development: the performance, is being performed in schools with a Q&A at the end helps students understand the challenges, needs and possibilities of the blind and the visually impaired. This teaches much about empathy.
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The aim of this theatre project was to instill a sense of belonging, self-trust and creativity in the blind community particularly those who attend Spero by using theatre as a medium to integrate discipline, collaboration, respect and self-worth

This project gives these service users hope in believing they can be part of something professional and start looking at life through different lenses with the aim of eventually leading them to integrate more with their colleagues, family members and society in general.

Several groups of school children have visited Spero to experience the environment within which the artistic project is taking place. Moreover, the play is being performed in front of different audiences (Middle School & Secondary School students, and teachers) to enhance awareness and open up discussions on the theme presented. One of the boys who watched the play actually commented about how impressed he was by the awesome talents these people have despite their inability to see!

Criteria for the project as stated by Spero: Community development and well being.

This project aims at instilling a sense of belonging, self trust and creativity in the blind community particularly those who attend Spero and who unfortunately feel quite unmotivated in general. We strive to stimulate excitement and joy through the use of theatre. Through theatrical games and workshops we aim at stimulating their imagination, improve their communication and social behaviour, empower latent hidden talents they might have such as music, playing an instrument / composing pieces of music, work on props, improve their memory, encourage them to read more, work in a team. Involve them in believing they can be part of something professional and start looking at life through different lenses. This will eventually lead them to integrate more with their colleagues, family members and society in general. Theatre is an excellent medium to integrate discipline, collaboration, respect and self worth. Through this initiative we hope to stimulate other non members to come forward and actively participate in such projects. We have already experienced blind people who can sing, write, compose, do handcrafts etc but all these talents had never ever been exploited before. The joy shines in the faces of the participants once they are entrusted with the responsibility to produce and deliver. The minute their talents are exposed and their self confidence is boosted they are a great inspiration to all audiences. Encouragement plays a great role.

Criteria 2: Widening of participation in cultural life

This project challenges all involved. Apart from training to reach the standard of theatrical performance for the general public, this project will expose all participants to the different skills and arts within the Theatre world. In spite of their visual impairment they realise that their imagination can create a much wider vision than they ever thought possible. Through this understanding they start to become more aware of their capabilities and talents and eventually will take on initiatives on their own and share these experiences with others who

are differently abled (physically, emotionally or psychologically challenged). Self empowerment is extremely important nowadays and we aim to touch the hearts of those we visit and work with. Malta is currently undergoing a great cultural, social and religious change and theatre in all its art forms, is a major asset to bridge these differences. Our aim is to set a template to many other associations/ organisation to witness the power that theatre creates to overcome challenges through creativity, passion, discipline, respect and love.

Script Synopsis:

A blind man was always acclaimed for his wisdom . When asked how come he was so wise he always accredited this to seeing through his ears.

Innovation in this project

The project was innovative because it was the first of its kind in Malta, where all the 11 actors taking part were all blind or severely visually impaired. Accompanying them through the process and on stage were 7 carers. The performance was put up in a Procscenium Arch theatre so rehearsals took this into consideration with each move noted and all precautions had to be taken during the performances with the assistance of the carers. The music was composed by one of the cast who also wrote the lyrics for the group to sing and played live his synthesiser. The script written by Marta Vella a script writer and actor who has been researching theatre by and for the blind.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Videos

Doc on cultural TV programme:

<https://www.facebook.com/watch/?v=1813638848773652>

Press Releases:

<https://www.gov.mt/en/Government/DOI/Press%20Releases/Pages/2020/January/22/pr200068en.aspx>

<https://www.independent.com.mt/articles/2020-01-23/local-news/Eight-social-and-community-projects-win-President-s-Creativity-Awards-6736218758>

<https://www.guidememalta.com/en/amazing-these-8-social-projects-have-just-won-the-president-s-award-for-creativity>



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Liminal

1.3 <https://gilbertcalleja.com/liminal/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

Malta Arts Fund

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website:

<https://www.artscouncilmalta.org/funds/malta-arts-fund>

1.4 Project co-ordinator

Name: Gilbert Calleja

Profession: Artist / photographer

e-mail: gilbertcalleja@gmail.com

1.5 Co-ordinating institution

Name

in native language: n/a

in English:

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): n/a

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2011

End year and month: 2013.07

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Transgender persons of different ages based in Malta

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion - To raise awareness about the everyday lives of transgender persons

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 5. Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)

- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): narrative

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The photographs documented the everyday lives of over 30 trans-identifying persons in Malta – a loose group of people who are often stigmatised and abused by others. For several months, Gilbert Calleja accompanied them at different times of the day and night, attending parties and clubs, shows and even their homes and workplaces. The approach used by the photographer respected the participants by showing the different sides of their lives and hence avoiding pigeonholing them. This is how he described his work with the transgender individuals who participated in his project: “In my previous photographic work I always looked into the lives of people at the margins of society, and I think it was only natural that I study transgender people...They challenge the traditional male-female binary, raising a number of social, ethical, legal and religious issues. There is also an element of gender performativity, which is often ridiculed in the clichéd portrayal of trans people, but I wanted

to look beyond that and see how these people live day-to-day.”
(<http://davidschembri.com/2014/01/the-real-blurred-lines/>)

Innovation in this project

The project was innovative at the time (2013) in Catholic Malta – this group of people is relatively 'underground' and Calleja's photographs revealed different facets of their realities while avoiding sensationalism. Calleja's approach to his research was very thorough and he produced hundreds of images of his subjects and uncovered some intriguing data. Photographically, his work is relatively straightforward – it is not intended to experiment with the medium but reflects the complex lives of his subjects as they really are. Calleja's past as a photojournalist comes in handy here because his work is documentary in nature.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic**

literature review. All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

A book was published in 2013 (*Liminal*, Malta: Ede Books) with an introductory essay by Matthew Vella and many photographs from the 'Liminal' collection. The 'research' conducted was mainly photographic, not qualitative or quantitative.

<https://www.maltatoday.com.mt/arts/books/28254/teasing-the-boundary-between-male-and-female-liminal-20130710#.XtjR9TozY2w>

<https://www.goodreads.com/en/book/show/40064757-liminal>

<https://timesofmalta.com/articles/view/The-real-blurred-lines.491354.amp>



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Magna Żmien (Time Machine)

1.3 www.magnazmien.com

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

The project was funded by Valletta 2018 Foundation – responsible for the implementation of Valletta’s title of European Capital of Culture 2018. This was public funding, but the project was commissioned, rather than awarded a grant.

Currently, the project is funded by the Investment in Cultural Organisations Fund 2020 – 2022 run by Arts Council Malta.

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.artscouncilmalta.org/funds/investment-in-cultural-organisations>

1.4 Project co-ordinator

Name: Andrew Alamango

Profession: Musician, music archivist

e-mail: andrewalamango@magnazmien.com

1.5 Co-ordinating institution

Name

in native language: Fondazzjoni Magna Żmien

in English: Magna Żmien Foundation

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility

- Research institution
- Social welfare institution
- Arts collective
- Other institution, namelyvoluntary organisation
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2017

End year and month: ongoing

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession

Owners of analogue material, willing to have it digitised and stored in an online digital archive – mainly elderly people, but not exclusively.

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Polycymaking Policy/policies targeted:

Civic engagement/democratic development - Reassessing history, building community archive

Citizenship

Inclusion

Other – please specify Reassessing history, building community archive

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- 3. Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- 4. Reception (viewing, listening)
- 5. Other, namely: digitisation, archiving

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): Sound

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project digitises home (ie family or personal) analogue photography, sound and audio-visual material linked with Malta. This includes material sent back to Malta by diaspora, but also includes material documenting normal family life in Malta and Gozo.

The Magna Żmien project was set up as a grassroots movement in 2017, advocating for the digitisation and preservation of these unique home audio-visual collections within a community archive.

The process focuses on digitising the main audio-visual formats that were common in the home throughout the twentieth century; open reel audio tape, audiocassette, Super 8 and Normal 8 film, print photographs, negatives, slides, and VHS.

Due to its nature, the project engages heavily with the elderly – people who may have analogue collections, and who may want to share them with their community.

The archive is also available to artists and researchers upon request, for historical, cultural or artistic research.

Innovation in this project

The approach is innovative since it attempts to challenge hegemonic histories belonging in official archives, and shift the focus to common and familial histories belonging to and recorded by everyday people. The approach acknowledges the importance of history, but seeks to highlight hidden or uncelebrated elements of everyday life, diasporic stories and scenes from Maltese family and society life.

The approach to working with artists is also unusual – upon request, artists can have access to some of the archive contents, and work with the organisation to create new work.

Prizes and other recognitions of merit obtained by the project:

Il-Premju Għall-Arti (National Art Prize) - Award for Innovation in 2019.

This is one of a collection of annual awards made by the Arts Council Malta

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Arena, Jessica, Vintage Malta: The giants who forged the nation. Times of Malta, 3 February 2020. <https://timesofmalta.com/articles/view/the-giants-of-a-nation.767848>

Arena, Jessica, The priceless post-war photos that reveal an unseen Malta. Times of Malta, 20 January 2020. <https://timesofmalta.com/articles/view/the-priceless-post-war-photos-that-reveal-an-unseen-malta.764613>

Arena, Jessica, Vintage Malta: rare pictures show Valletta being rebuilt after the war. Times of Malta, 26 January 2020. <https://timesofmalta.com/articles/view/rebuilding-valletta.766182>



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Mewġa Muzika (wave of music)

1.3 <https://ondamarela.pt/en/mewga-muzika-en/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

The project was funded by Valletta 2018 Foundation – responsible for the implementation of Valletta’s title of European Capital of Culture 2018. This was public funding, but the project was commissioned, rather than awarded a grant.

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website:

1.4 Project co-ordinator

Name: Ricardo Baptista

Profession: Music Professional

e-mail: geral@ondamarela.pt

1.5 Co-ordinating institution

Name

in native language: Fondazzjoni Valletta 2018, Ondamarela (ngo)

in English: Valletta 2018 Foundation, Ondamarela (ngo)

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namelyCultural institution
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2016

End year and month: 2018.08

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): All, including migrants groups, children, women's groups, musicians, non-musicians, people with learning difficulties

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion – community building between various groups

Other – building sense of community

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project took the form of a long-term series of workshops and music-creation sessions, where diverse groups all people met to form a large-scale musical performance. While all were invited to take part, the central tenet of the project was that anyone, no matter their social background or circumstance can participate and has the ability to make music. Special care was taken to include people from various communities – children, people from the Philipino community, women, people from small villages, people with learning difficulties, etc.

Through the process, the groups contribtued to the composition of a common repertoire, taking themes from local life and culture as inspiration.

Innovation in this project

The approach to the rehearsals and music-creation was innovative, in that they were designed to create a sense of community over a long period of time and to create the sense of the rehearsal process as fostering a sense of responsibility towards the group as a whole.

Sound was also created by women through electronic workshops and sound manipulation, to later be added to the performance.

The long-term nature of the project was also innovative, in that it took the form of a process with the participants, rather than simple short-term rehearsals.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects) – outside Malta
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Nimxu Mixja

1.3 <https://www.facebook.com/nimxumixja/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

Kreattiv, Arts Council Malta

Creative, Arts Council Malta

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.artscouncilmalta.org/funds/kreattiv>

1.4 Project co-ordinator

Name: Kristina Borg, Raffaella Zammit

Profession: Creative Practitioners

e-mail:

1.5 Co-ordinating institution

Name

in native language: Gabriel Caruana Foundation & Skola Primarja Kullegg Santa Tereza, Birkirkara

in English: Gabriel Caruana Foundation & Saint Teresa Primary School College, Birkirkara

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namelyArts Foundation

- Not applicable (no co-ordinating institution)

Website (main website of the institution):

<https://gabrielcaruanafoundation.org/>

<https://edumalta.gov.mt/mt/schools/state-schools/st-theresa-college-birkirkara-primary>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2018

End year and month: 2019

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: Tacit understanding of spatial interaction

Development of behaviour (attitudes, values)

Major attitudes, values targeted: Increase well-being, Use inclusive functions of art, Use of mathematical and social engagement.

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 4. Creation in visual arts
- 5. Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- 3. Creation in media arts
- 5. Planning / designing
- 4. Performance (music, drama, dance and other performative arts)
- 03. Reception (viewing, listening)
- 05. Other, namely: walking, activism

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): narrative

Connection to school / higher education curriculum - *please underline*

- strong connections to primary school class discipline(s), please specify which: walking in order to engage with the urban environment and mapping childrens' needs.
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The coordinators worked with a local primary school to take 100 children for a walk and engage directly with the urban environment. Together with Kristina Borg, Raffaella Zammit, and St Theresa College in Birkirkara children were invited to observe their surroundings, and introduce walking in a culture which is heavily dependent on cars for any kind of mobility.

Spatial interaction, be it through sound, smell, and physical engagement was a primary driving force in the process. This was reflected upon back in the classroom, and through the use of a journal, and exercises in mapping, writing, and poetry. As residents in a densely populated and urban environment, Zammit also noted how the majority of children want less cars, less construction noise, and more areas where they can cycle.

Innovation in this project

The approach was innovative in that the project sought to engage students with the design and planning of an urban environment through the performative aspects of walking, and narrative aspects of visual art – this was a multi-disciplinary and empowering approach not usually seen, in particular in school projects.

Prizes and other recognitions of merit obtained by the project:

Premju Għall-Arti (National Art Prize) Best Project in the Community, Arts Council Malta

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Borg, K. Zammit, R. "Nimxu Mixja." Facebook, Gabriel Caruana Foundation, May. 2018, <https://www.facebook.com/pg/nimxumixja>.

Relijc, T. "Less poop, more trees" Environment, Maltatoday, Mediatoday, May. 2019, https://www.maltatoday.com.mt/environment/environment/95281/less_poop_more_trees_children_turn_walking_into_an_urban_exploration.



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 No Different

1.3 n/a

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

Il-Premju tal-President għal-Kreattività
The President's Award for Creativity

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.artscouncilmalta.org/funds/il-premju-tal-president-għall-kreattività>

1.4 Project co-ordinator

Name: Angele Galea

Profession: Actor, creative practitioner

e-mail: angele.galea@gmail.com

1.5 Co-ordinating institution

Name

in native language: Dar Hosea

in English: Hosea House

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely NGO, promotes the wellbeing of vulnerable women who are victims of prostitution.
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://darhosea.org/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2019.05

End year and month: 2019.10

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Women working in prostitution

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion – working with marginalised group

Other – Change in public attitudes to a particular group

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)

- Participatory art or design
- Creation in media arts
- Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- 4. Reception (viewing, listening)
- 5. Other, namely: developing a performance from testimony

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project involved 2 components. The first included drama therapy sessions which were held at Dar Hosea. The drama therapist was Ms Dorothy Singh and there were 3 clients who were actively involved.

The major challenge here was getting the women to want to attend the drama therapy sessions as they were not familiar with what drama therapy entails. Initially, the work with the women developed slowly and with extreme caution though they soon came to trust the process and became reliant on the strength and solace they found in these weekly meetings with their drama therapist.

The second part of the project was the production of a play entitled Waħda Minna (One of Us) which was performed in October 2019. It was written and produced by Angele Galea and directed by Malcolm Galea. The cast included Angele Galea, Naomi Knight, Theresa Gauci, Jeremy Grech, and Sean Briffa. It was in Maltese and an hour long.

The subject of the play is based on three generations of women caught in the world of prostitution, through no direct decision of their own, but rather born into it and groomed from a young age by their own family. It also shows the poverty in terms of financial and educational opportunities throughout their life as a result of the stigma they are born into and the physical and mental damage they suffer and its consequences.

Innovation in this project

The approach was unusual in that it involved a very at-risk group who had no prior experience in drama therapy, and who were very cautious about becoming involved.

It also dealt with a subject around which there is a certain taboo, and brought it to the public through a public performance.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Opening Doors

1.3 <http://openingdoors.org/mt/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

Arts Council Malta grant - Cultural Partnership Agreement 2017 – 2019 &

Arts Council Malta grant – Investment in Cultural Organisations 2020 - 2022

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website:

<https://www.artscouncilmalta.org/funds/investment-in-cultural-organisations>

1.4 Project co-ordinator

Name: Ilona Baldacchino

Profession: Dance professional

e-mail: info@openingdoors.org.mt

1.5 Co-ordinating institution

Name

in native language: Opening Doors Foundation

in English:

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namelyVoluntary Organisation

- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://openingdoors.org.mt/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2008

End year and month: ongoing

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession

People with learning disability – mostly young adults, but not only

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: the project treats the participants as professional performers

Development of behaviour (attitudes, values)

Major attitudes, values targeted: collaboration, performance

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion – involving people with learning disabilities

Other – please specify: Change attitudes to people with learning disabilities

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- 3. Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project works with people with diverse intellectual needs, in the disciplines of music, dance and theatre. Various groups meet weekly for arts training. Performances are produced on a yearly basis, showcasing the work developed by participants.

Training is provided by a team of 10 professional artists across the 3 genres and a team of volunteers who support these sessions.

The aim of the project is to create opportunities for people with learning disabilities to participate in artistic and creative activities in Malta and abroad.

Innovation in this project

The approach used is innovative in that it treats the participants – people with diverse learning needs – as professional performers in their own right. Training and workshops take place frequently, and the groups work towards annual performances. The participants perform on stage, as professional practitioners, alongside other professional performers.

The approach is also innovative in Malta, where people with any form of disability have been overprotected, and have not had the opportunity to take part in activities outside the home, much less perform on stage.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic**

literature review. All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Our Island II: Personal Accounts of Refugees in Malta

1.3 <https://aditus.org.mt/our-work/projects/our-island/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

Creative Communities Fund, Arts Council Malta

Premju tal-President għall-Kreattività, (President's award for creativity), The

Presidents Foundation, & Arts Council Malta

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website:

<https://www.artscouncilmalta.org/funds/creative-communities>

<https://www.artscouncilmalta.org/funds/il-premju-tal-president-ghall-kreattivita>

1.4 Project co-ordinator

Name: Neil Falzon

Profession: Director, Aditus Foundation

e-mail: info@aditus.org.mt

1.5 Co-ordinating institution

Name

Aditus Foundation

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely NGO, listed as a Voluntary Organisation for Human Rights

- Not applicable (no co-ordinating institution)

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2017.01

End year and month: 2018.01

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Refugee community - youth, and adult women among a number of heterogeneous participants who were brought together by their experience as refugees on the Maltese islands.

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:..... Tacit understanding of personal narratives

Development of behaviour (attitudes, values)

Major attitudes, values targeted:..... Increase well-being, Use therapeutic functions of art inclusivity

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion – of migrant community

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- 4. Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- 4. Reception (viewing, listening)
- 5. Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): narrative

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project engaged participants who identified as refugees through the coordinating institution and their immediate rapport across such communities. The first book gathers nine contributions from people who were at the heart of refugee protection in Malta throughout recent years. The book also covers important themes such as the government's reaction and response, the detention regime, the asylum procedure, rescue at sea, community mobilisation among socio political issues of migration in Malta. In addition to personal stories of migration, it also includes contributions by Katrine Camilleri (JRS Malta), Maria

Pisani (Integra Foundation, former Head of IOM Office in Malta), Mario Friggieri (former Refugee Commissioner), Michael Camilleri (human rights lawyer), Ali Konate (founder of the Migrants' Network for Equality), Tonio Borg (former Minister for Justice and Home Affairs), Colonel Clinton J. O'Neill (Armed Forces of Malta), Mgr. Alfred Vella (Malta Emigrants' Commission) and Paolo Artini (UNHCR). Neil Falzon described the project in terms of a vehicle for the personal voice of a migrant by engaging with the experience of arrival, and how it unfolds from then on, a perspective which is seldom covered by generic news coverage, public discourse and government policy.

Innovation in this project

The organisation's aim was to gather informal and personal accounts from persons who experienced becoming a refugee and arriving in Malta, along with additional contributions from other organisations who share a similar interest in human rights. In turn, the content provides a raw document of important years in Malta's social and community history. A Memory Session was organised to stimulate memories, and contributors provided photos to complement their contributions.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Aditus Foundation. "Our Island I & II." Aditus Foundation, Jan. 2017, <https://aditus.org.mt/>.



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Pretty Lisa

1.3 n/a

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

Malta Arts Fund

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.artscouncilmalta.org/funds/malta-arts-fund>

1.4 Project co-ordinator

Name: Dar Qalb ta' Gesu (individual unknown)

Profession: n/a

e-mail: info@sebh.mt

1.5 Co-ordinating institution

Name

in native language: Dar Qalb ta' Gesu

in English: Heart of Jesus House

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely insitution offering support to victimes of domestic violence
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2013

End year and month: 2013.5

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion: increasing awareness about the difficulties faced by those experiencing domestic abuse

Other – please specify increasing awareness about the difficulties faced by those experiencing domestic abuse

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project followed a process of group workshops with women who had experienced domestic violence. The women had experienced different types of abuse – physical, sexual and verbal – at the hands of their partners. All three women also struggled to safeguard their children.

From their stories, a bilingual script was formed, based around the stories of three women in particular. The director of the performance also met the women and listened to them narrating their experiences, in order to push forward the aim that the women themselves would speak directly to the audiences through the actors engaged.

The performance was eventually performed at the Manoel Theatre – Malta’s national theatre.

Innovation in this project

The project was innovative in Malta because of the nature of its subject, in particular it being elevated to the stage of the national theatre.

The bilingual nature of the final production was innovative, particularly in the context in which it was performed. The use of both of Malta's main languages was designed to attract diverse audiences, and reflected a natural way of speaking.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Xuereb, Paul. Sorrow and fear in our midst, 26 May 2013, Times of Malta.

<https://timesofmalta.com/articles/view/Sorrow-and-fear-in-our-midst.471462>

Reljic, Teodor, Home is Where the Hurt Is, 14 May 2013. Malta Today,

https://www.maltatoday.com.mt/arts/theatre_and_dance/26751/home-is-where-the-hurt-is-marcelle-theuma-20130514#.XuCDzUUzYdU



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 See me, listen and understand!

1.3 n/a

1.4 Grant / financing institution data

Grant name (or name of the financing institution)
The President's Fund for Creativity 2016

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website:

1.4 Project co-ordinator

Name: Daniel Mercieca

Profession: Dramatherapist and Psychotherapy Supervisor

e-mail: danielmercieca2@gmail.com

1.5 Co-ordinating institution

Name

The Young People's Unit within Mount Carmel Hospital, Malta. This unit provides inpatient services to adolescents and children under 18 years of age.

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

<https://deputyprimeminister.gov.mt/en/mch/Pages/home.aspx>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2017.10

End year and month: 2020.02

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: self confidence, verbal communication, writing teamwork, acting

Development of behaviour (attitudes, values)

Major attitudes, values targeted: Increase self-confidence

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify group cohesion, team building, self-expression.

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- 5. Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- 5. Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Young patients from the YPU (aged 12 and 18) with mental issues went through a process of dramatherapy directed by a professional dramatherapist. This intervention was aimed at enhancing the participants' emotional literacy through creative engagement involving fictional narratives, working with lyrics and exploring fictional characters which children created and developed. Children were not expected or invited to share personal stories. The participants were then also involved in devising and writing of script made up of issues they wanted to share, mostly through metaphor.

The script was then developed and performed by four professional actors. The YPU youngsters were consulted at different phases to ensure that what was being developed reflected their views. They were also the first audience for the performance which was performed to the general public on more than one occasion

Innovation in this project

The project was innovative because it offered a safe space for young people to go through dramatherapy and share their ideas about what they would like a theatre performance to be about, essentially devising the draft of a script to be performed by professional actors.

The first phase of the project involved the facilitation of 25 dramatherapy sessions with the children who needed in-patient treatment. Through a creative-expressive dramatherapy model, the intervention aimed at enhancing the participants' emotional literacy through creative engagement involving fictional narratives, working with lyrics and exploring fictional characters which children created and developed. Children were not expected or invited to share personal stories.

The second phase involved devising and writing the script for the theatrical narrative which will be presented, whilst making sure that the performance reflected what the child participants wanted to share. The child participants were fully aware of this process and gave their consent so that the metaphors and ideas shared within the group could form the basis of this narrative. Some of the group participants were also involved in the script's development as metaphors were recorded and discussed with participants who suggested ideas which they thought need to be mentioned.

The third phase involved working with a group of four actors and developing this theatrical performance. Throughout all phases, ethical issues were given utmost consideration. For example, following the first draft, the child participants who had volunteered to help, were consulted again so as to make sure that their views were represented. This resulted in some amendments within the script. Moreover once rehearsals were over, the young participants were also invited to be the audience to the first performance, giving important feedback.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Subjective Maps

1.3 <https://www.facebook.com/subjectivemaps/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

The project was funded by Valletta 2018 Foundation – responsible for the implementation of Valletta’s title of European Capital of Culture 2018. This was public funding, but the project was commissioned, rather than awarded a grant.

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website:

1.4 Project co-ordinator

Name: Glen Calleja, Sarah Mamo

Profession: artists, educators

e-mail: glencalleja@gmail.com

1.5 Co-ordinating institution

Name

in native language: Valletta 2018 Foundation

in English:

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namelyCultural organisation
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

<https://valletta2018.org>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2016.10

End year and month: 2018.09

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): A heterogenous list of participants clustered by their immediate residence – from a number of towns selected for their multi-cultural population.

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: Tacit understanding of personal narratives

Design of a Memory Palace

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development – through activities and participation

Citizenship – through inclusion of migrants and diverse communities

Inclusion – through inclusion of migrants and diverse communities

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 5. Creation in visual arts
- 2. Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- 3. Creation in media arts
- 4. Planning / designing
- Performance (music, drama, dance and other performative arts)
- 2. Reception (viewing, listening)
- 4. Other, namely: Collaborative Storytelling

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): Narrative

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project engaged with residents of densely populated and multicultural towns in Malta, including Birzebbugia, Hamrun, Valletta, Gzira, Saint Paul, Victoria (Gozo).

The project sought to engage immediate residents and cross their formal and informal communities by developing skills in visual storytelling and memory maps. Through workshops and various activities, participants identified aspects of their towns that they recognised as their own, that they were proud of, or that they simply identified with.

Through this process, the participants created a map of their town and surrounding region that included their subjective outlook, rather than standard topographical or objective information.

Thus, subjective maps were created, through a process of the participants working with a designer – a map for each group of participants.

Particular attention was paid to engaging both traditional communities, such as religious band clubs, and young scouts groups, along with informal and formal migrant communities from the open centres, shelters, and formal communities in the vicinity, including the Sudanese Migrant association.

Innovation in this project

The approach was innovative in that it engaged a wide range of participants, from traditional and locally embedded communities, to newer arrivals and migrant communities. Thus, the heterogeneous group worked together to produce one map or piece of information that included input from each participant.

The approach was also innovative in the autonomy it allowed to its participants to include information that was particularly personal to them, to create the 'subjective' map.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)

- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Calleja, Glen. "Subjective Maps." Facebook, Valletta2018, Oct. 2016, www.facebook.com/subjectivemaps/.



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Tentakli tal-Memorja: Reminixenzi u Mhux (Tentacles of Memory – Reminiscence and other thoughts)

1.3 Website of project

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

The project was commissioned and funded directly by the Active Ageing department within the Ministry for the Family, Children's Rights and Social Solidarity

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://meae.gov.mt/>

1.4 Project co-ordinator

Name: Priscilla Cassar

Profession: Poet, translator – Allied Health Practitioner - Speech Language Pathologist, Gerontologist and certified Cultural Geragogist.

e-mail: priscilla.cassar@gmx.de and priskultur@gmail.com

1.5 Co-ordinating institution

Name

Active Ageing and Community Care (AACC) at the Ministry for the Family, Children's Rights and Social Solidarity

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective

- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://activeageing.gov.mt/en/Pages/Welcome-Active-Ageing.aspx>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2018.04

End year and month: ongoing

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age: 60 – 85 years
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: listening skills, expressive skills, writing skills, self-reflection, teamwork, public speaking, creativity, interpersonal skills

Development of behaviour (attitudes, values)

Major attitudes, values targeted: Increase self-confidence, self-worth, sharing, restoring sense of identity, reminiscence

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify group cohesion, team building, self-expression, group values, well-being

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- 2. Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- 5. Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- 5. Reception (viewing, listening)
- 5. Other, namely: creation of poetry

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): narrative & poetry – literary arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The initial idea was to run a series of autobiographical workshops with the aim of providing 60+ retired learners an opportunity to shape personal experience into writing with the possibility of expanding into fiction and give free reign to the imagination. The objective was to provide a safe space where the common topics of autobiographical narrative such as accounts of childhood, family, love and spirituality are brought to the foreground. Individual memories would then be shared in written form with other writers.

Although the starting point was autobiographical writing, over the months, this then evolved into poetry workshops, argumentative writing and creative writing as also guided by the needs or wishes of the older adults themselves, making it in this way also a co-participative project.

As the research in writing and well-being is indicating, there was a perceptible sense of well-being, increase in self-esteem, and therapeutic effect, although not yet measured qualitatively.

Innovation in this project

This was the first such project locally run over such a long period of time and with an exhibition of works. Previously the same project leader had run another writing group (another first) over 7 weeks with a separate group.

The project was innovative because it offered a safe space for 60+/retired persons where common topics of autobiographical narrative such as accounts of childhood, family, love and spirituality could be discussed and individual memories would then be shared in written form with other writers.

Participants were guided mainly via exercises and discussion, appropriate literature pieces (poetry, prose, both local and international), images or games to create a small piece of writing on a particular topic. Past and present experiences were united in words. Therefore the workshops also aimed to expose the older adults to the artistic genre of literary arts.

Team work was also incorporated by having members listen actively to each other's stories and provide any feedback. Throughout there was obviously socialization, camaraderie, learning and sharing occurring – this also a cornerstone of third age learning. Additionally there was involvement with the larger group at the AAC and the community in Siggiewi because of the participants themselves wanting to write a poem on the occasion of the feast day of their beloved patron saint and then with the help of a voluntary artist, a leaflet was created and produced which was distributed to the persons attending the occasions.

Furthermore, in December 2019, an exhibition of their written works including a literary eve was inaugurated, again inviting members from the community.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Video -

https://www.youtube.com/watch?v=qJGF1rzesj4&feature=youtu.be&fbclid=IwAR0whyUYc5ALbRP3j35QRdY1LSWHaWBVJAeftqtq37i_SmBQoalu75aPpLs



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Threaded Fine

1.3 <https://threadedfine.motionbank.org>

https://www.zfinmalta.org/portfolio_page/threaded-fine/

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

The project is produced by ŻfinMalta (DanceMalta)– Malta’s national dance company, which receives its funding directly through the Ministry responsible for Arts & Culture

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.zfinmalta.org>

1.4 Project co-ordinator

Name: Nicole Bearman

Profession: Project Manager

e-mail: nicole.bearman@zfinmalta.org

1.5 Co-ordinating institution

Name

in native language: Żfinmalta

in English: Dancemalta

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective

- Other institution, namelypublic cultural organisation
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://zfinmalta.org/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2019.03

End year and month: 2020.02

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): The participants were ‘normal’ people, aged from 7 years old, to over 70. From 23 participants, around 15 were women.

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: Challenging stereotypes, Concentration and Finesse

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion – of participants of varying ages

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 2. Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- 2. Creation in media arts
- 4. Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- 2. Reception (viewing, listening)
- 3. Other, namely: Research Based Practice

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): narrative

Connection to school / higher education curriculum - *please underline*

- strong connections to Higher Education and research for artistic practice in performance
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The target group was chosen through a public open call. While participants were not from disadvantaged groups, special care was taken to ensure a large range of ages – their ages ranged from 7 to over 70. Gender was intended to be relatively balanced, although in the final participant group, there were slightly more women than men. The participants were non-dancers, but also included professional dancers, members of the national dance company.

The focus of the project was to allow the participants to choreograph and perform a communal piece of work, following instructions received from the project leader – an international choreographer with a focus on socially engaged projects – Rosemary Lee.

Over a period of time, the group choreographed and rehearsed the piece, both individually and as a group. The final performance took the form of a long, time-based piece, where the same piece was performed consequentially by each participant, beginning from the youngest, and ending with the oldest.

Alongside the creation and rehearsal period, the activities were recorded and analysed using annotated video recordings.

Innovation in this project

This approach is innovative in terms of its heterogenous participation in performance across all ages, and margins.

It also allowed participants to lead the choreography process – the choreographer gave a series of instructions which the participants followed, but also created their own choreography through the long-term process.

The project was also innovative in terms of research methods. The website listed here was created using annotated video recordings to give a 'behind the scenes' look at the process of making Threaded Fine and the Final Performance.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Lee, R. Kronick-Lee, I. Moyes, F. (2019). Threaded Fine. ŻfinMalta, Malta's National Dance Company. Motionbank. Via <https://threadedfine.motionbank.org> as at 20200601



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 unLOCK

1.3 <http://viva.org.mt/uncategorized/unlock-pierre-mifud/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

Malta Arts Fund – Arts Council Malta

Funds from St James Cavalier Centre for Creativity

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website:

<https://www.artscouncilmalta.org/funds/malta-arts-fund>

1.4 Project co-ordinator

Name: Pierre Mifsud

Profession: Lecturer (Fine Art)

e-mail: Pierre.mifsud@mcast.edu.mt

1.5 Co-ordinating institution

Name

in native language: St James Cavalier (Spazju Kreattiv), Malta School of Art

in English:

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namelyMalta School of Art
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective

- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.kreattivita.org/en/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2014

End year and month: 2015.08

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Fifteen male inmates at Corradino Correctional facilities, Malta

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:..... Creative and artistic skills, collaborative skills, critical thinking

Development of behaviour (attitudes, values)

Major attitudes, values targeted:..... Challenging preconceived ideas about prison inmates through an exhibition that was opened to the general public

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development – critical thinking skills training to marginalised group

Citizenship

Inclusion – presenting story of marginalised group to external audience

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 5. Creation in visual arts
- 4. Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- 2. Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): narrative

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project targeted male inmates and developed skills in them that could be useful once they leave the prison facilities (for example, ability to work in a team, to focus on a specific task, to produce manual work, critical thinking skills). Based on needs analysis interviews with individual inmates, Pierre Mifsud developed a plan of action that would permit inmates to develop both their sense of individuality as well as their ability to work with others on a common project. Influenced by the work of Chinese artist Ai Weiwei, the inmates developed a large box-like installation with 'keyholes' through which members of the public could see

their private worlds and thoughts. Each inmate created a tiny 'installation' that fitted inside each keyhole, while a few contributed to the overall structure (for example, welding or working on the electrical supply inside the large box). They collectively perceived the installation as a 'key' to their freedom because it helped them to project their thoughts into the future rather than focus on past mistakes. The exhibition was accompanied with texts on the walls, floating sculptures (mainly 'keys' hanging from the ceiling) and a video that helped to tell their story.

Innovation in this project

Other projects with prison inmates have been held but this project formed part of the artist's Master in Education by Research (University of Malta) and so was researched quite thoroughly using participatory action research and a/r/tography. The researcher was a co-creator and also a teacher, while the inmates used individual technical skills to develop a common project. The inmates were also permitted to leave the prison to attend the exhibition opening. This was (and still is) quite unusual. Dissemination about the event was assisted by the fact that the exhibition formed part of the Valletta International Visual Arts (VIVA) festival in 2015.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers – a masters dissertation
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)

- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....- Difficult to predict future sustainability because the situation at the correctional facilities fluctuates, and occasionally projects like these are not encouraged.

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

A Masters in Education dissertation (2016, University of Malta) called ' Developing an art programme and exhibition based on prison inmates' educational needs'.

<https://timesofmalta.com/articles/view/through-the-keyhole.582541>



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 Community video workshop

1.3 <http://streetwalking.inenart.eu/archives/4874>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

Vodafone Malta foundation,
Allianz Kulturstiftung for Europe,
Wevideo

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website:

https://kulturstiftung.allianz.de/en_EN.html

<https://www.vodafone.com.mt/vodafone-malta-foundation>

<https://www.wevideo.com/>

1.4 Project co-ordinator

Name: Thomas Büsch, Sabine Küper-Büsch

Profession: Thomas – project manager; Sabine - filmmaker

e-mail: sabine@inenart.eu

1.5 Co-ordinating institution

Name

diyalog – association for the promotion of exchange and cooperation in Istanbul

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility

- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.dialog-der.eu/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): early 2018

End year and month: later 2018

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Different adults, especially third country nationals based in Malta

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development – in disseminating participators’ experiences and lives

Citizenship – in empowering participants

Inclusion – in skills training to a marginalised group

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- 5. Creation in media arts
- 3. Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- 4. Other, namely: telling a story through a film

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): narrative

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The participants of the video workshop 2018 in Malta were mainly African migrants based in Malta and were trained to use the narration-style of video-filmmaking with smart phones and simple video devices to express personal experiences, visions and their aspirations regarding community life in short movies of approximately one to five minutes. African migrants are a particularly vulnerable group in Malta so the skills they could pick up during

the workshop were very useful in disseminating knowledge about their lives. Video is a very powerful medium for storytelling and mobile technology is a great equaliser, allowing for even greater participation in the process.

Innovation in this project

The project was held elsewhere (same project leaders) but the sessions in Malta focused on groups that are considered to be disadvantaged in this context. The video training was offered for free and was published online, helping to disseminate information about it amongst the general public. The organisers are now working on a development of this workshop in the context of COVID-19 and 'social distancing' requirements. They are starting to offer Zoom workshops which are more global in nature.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers A chapter in a report published by Kim Rygiel and Feyzi Baban on the topic, *Living Together: Fostering Cultural Pluralism Through the Arts*
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active). The project is still active and the project leader are now developing video training workshops using Zoom. A few ex-students are now developing their own independent work in video.
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

A chapter in a report published by Kim Rygiel and Feyzi Baban on the topic, *Living Together: Fostering Cultural Pluralism Through the Arts* (2018, Cultural Policy Studies department at İKSV seventh report)

<http://mahalla.inenart.eu/team/sabine-kuper-busch-2/>



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 We want to start a conversation

1.3 Website of project n/a

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

Rotary Club La Valette

Right Brain (Media Production)

Malta Dyslexia Association

University of Malta-The Department of Counselling within the Faculty for SocialWellbeing

The President's Award for Creativity

The National Lotteries Good Causes Fund

The Malta Arts Fund

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website:

<https://rotarylavalette.org/>

<http://rightbrainmedia.com/>

<https://maltadyslexiaassociation.org/>

<https://www.um.edu.mt/socialwellbeing/counselling>

<https://www.artscouncilmalta.org/funds/il-premju-tal-president-ghall-kreattivita>

<https://mfin.gov.mt/en/Services/Pages/gcf.aspx>

<https://www.artscouncilmalta.org/funds/malta-arts-fund>

1.4 Project co-ordinator

Name: Isabelle Gatt

Profession: University Lecturer in Drama Education and Creativity , Theatre Practitioner and TV producer

e-mail: isabelle.gatt@um.edu.mt

1.5 Co-ordinating institution

Name

Malta Dyslexia Association

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely The objectives of the Association are to advance the education of persons with a profile of SpLD/LD, which includes profiles such as dyslexia and dyscalculia, and in furtherance of such purposes, but no further or otherwise
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://maltacvs.org/voluntary/malta-dyslexia-association-2/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2013.03

End year and month: 2014.04

(Launch of short advocacy film but the project with visits to schools and University to show the video and discuss to raise awareness went on till 2015)

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age: the mothers used to accompany their children and usually have meetings in a separate space
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession

12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: self- confidence, verbal and physical communication, teamwork, public speaking and empowerment

Development of behaviour (attitudes, values)

Major attitudes, values targeted: Increase self-confidence,

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion – of children & young people

Other – group cohesion, trust building, self expression

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- 5. Creation in media arts
- 5. Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- 5. Reception (viewing, listening)
- 5. Other, namely: music (drumming) sessions

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to Ethics and Personal and social Development: the performance, is being performed in schools with a Q&A at the end helps students and educators alike understand and appreciate the challenges as well as the strengths of students with a dyslexic profile. This teaches much about empathy.
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The ground work of the bigger project helped the participants to gain a better understanding of themselves, their coping mechanisms with their environment and culture, and their potential and creativity through self-expression, as well as empowerment through the processing of feelings and experiences (Falzon & Muscat, 2009) to be more self-aware of their profile of abilities and challenges (Matthews, 2006; Steiner, 1997). Performances (held in October 2011 and July 2012) and the film “ We want to start a Conversation” followed by the Q&A at Universities and schools were intended to promote the importance of self-confidence, self-expression, self-esteem in children’s education and development, particularly for students with a dyslexia profile, as well as raise awareness about the challenges and abilities of students with a dyslexic profile amongst the general public, especially educators and peers.

Falzon, R., Muscat, M. (2009). Personal and social development in a small island community: Presenting the Maltese democratic model. *Journal of the European Teacher Education Network*, 4, 9-26.

Matthews, B. (2006). *Engaging education, developing emotional literacy, equity and co-education*. Milton Keynes, UK: Open University Press.

Steiner, C. (with Perry, P.). (1997). *Achieving emotional literacy*. London, England: Bloomsberry Publishing.

Innovation in this project

The project was innovative because it was the first of its kind in Malta, where all the participants had a dyslexic profile and came up with a short film as a conversation starter. This whole project was intended to empower the participants through Drama, helping them express themselves better, and giving them a space to talk about their frustrations as well as their aspirations but also moved on to raising the general public’s awareness about their challenges, needs as well as their strengths and to what extent the educational system needed to allow for these and how, in doing so, all students would stand to gain.

The parents of these participants were also an integral part of the project, as they accompanied the youngsters and they had meetings, where they discussed their children's challenges, learnt about possibilities for them, and also helped in planning programmes and publicity material for upcoming events.

2018

Youth exchange

The whole project had a ripple effect, during the "drama and film phase of the project", the 11 participants with some of the mothers formed an informal group called "Dyslexic Teens Dialogue". They continued going round schools with the film after this was first launched. They took part in Erasmus exchanges. Their 2015 Erasmus exchange project, 'Empowering dyslexic students through mobility' was published as part of a research featured on chapter 9 in the Conseil de l'Europe brochure. The Maltese dyslexic young people paired up with the Italian dyslexic students to work together to raise awareness of the challenges and difficulties they experienced. The main activities involved developing a document providing advice on what young dyslexic people prefer when learning. They also engaged in dissemination activities by talking about their project and raising awareness. The founder members have since changed, with one or two who still contribute, as new members join.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised - The short advocacy film – "We want to start a conversation"
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

[Flyers, task sheets, leaflets, booklets etc. for children](#)

Please list them.

[Teaching aids, background info booklet, manuals, presentations etc. for teachers](#)

Please list them.

[Other publications on the project](#)

Azzopardi, A., Bilocca, S., Falzon, R., Farrugia, V., Formosa, M. R., Formosa, M., Gatt, L., Gatt, S., McAlister, S. & Mizzi, K. (December 2017) Empowering dyslexic students through mobility. In M. Devlin (Editor-in-Chief), S. Kristensen, E. Krzaklewska & M. Nico (Eds) Learning mobility, social inclusion and non-formal education: Access, processes and outcomes. Joint European Commission and Council of Europe Publication. European Commission and Council of Europe, 123-136

Falzon, R. & Mifsud D. (2019) Drama, performance ethnography and Self- esteem listening to Youngsters with dyslexia and their parents. In S.B. Merriam & R.S. Grenier. (Eds.). Qualitative research in practice: Examples for discussion and analysis. John Wiley & Sons

Videos

Doc on cultural TV programme:



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 When You Hear My Voice

1.3 <http://www.lswproductions.co.uk/theirvoicereport.htm>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

Support was secured from the Ministry of Parliamentary and Home Affairs, the Corradino Correctional Facility, the University of Cambridge, the University of Malta, St James Cavalier Foundation, TAC Theatre. These were not grants, and also took the form of in-kind support (eg use of theatre space).

Grant / financing type - please underline:

International – European – National – Regional – Local

Grant / financing inst. website: n/a

1.4 Project co-ordinator

Name: Marc Cabourdin

Profession: Theatre professional

e-mail: marccabourdin@gmail.com

1.5 Co-ordinating institution

Name

London Shakespeare Workout,

Corradino Correctional Facility's Young Offender's Unit

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution

- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://www.londonshakespeare.org.uk/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2012.01

End year and month: 2012.02

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years - NB Young Offenders in a correctional facility
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development – through dissemination of stories of young offenders

Citizenship – through skills- and awareness- building of young offenders

Inclusion – of young offenders through performing for an external, public audience

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- 5. Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project used the work of Shakespeare and that of other writers and thinkers, as a tool towards effective interaction in order to create new work and promote confidence among its target participants.

The participants underwent an intensive programme of familiarisation with Shakespeare, development of script, acting training, and self-awareness. The performance was eventually shown with a public audience at St James Cavalier – Malta's Centre for Creativity.

Innovation in this project

The project was one of the first such initiatives in Malta, where theatre and self-development were made available to young offenders. It was particularly unusual, since the participants were eventually given permission to perform outside the prison for a public audience.

The techniques of the London Shakespeare Workout are multidisciplinary and inclusive, and are innovative in their methodology, using the work of Shakespeare and other writers to instill pride and confidence in prison inmates.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because it was run by a UK-based organisation that did not repeat the initiative.

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic**

literature review. All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Chetcuti, Kristina, Shakespeare opened my heart, my mind, my future, 8 April 2012.

<https://timesofmalta.com/articles/view/-Shakespeare-opened-my-heart-my-mind-my-future-.414493>

Depares, Ramona, Theatre as prison therapy, 10 June 2012.

<https://timesofmalta.com/articles/view/Theatre-as-prison-therapy.423818>

Delicata, André, Raising men to the Divine, 15 February 2021.

<https://timesofmalta.com/articles/view/Raising-men-to-the-divine.406822>

Borg, Fr Joe, Why This Caesar Must Die, 4 March 2021.

<https://timesofmalta.com/articles/view/Why-this-Caesar-must-die.409553>



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 The Windrose Project

1.3 <http://www.windroseproject.com/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

The project was supported and funded by the Valletta 2018 Foundation, responsible for the programme of Valletta's title of European Capital of Culture. This was not a grant – it was a commission for the EcoC year.

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website: www.valletta2018.org

1.4 Project co-ordinator

Name: Jimmy Grima

Profession: Creative practitioner

e-mail:

1.5 Co-ordinating institution

Name

Rubberbodies Collective

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.rubberbodiescollective.com/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2014

End year and month: 2016

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): People from 4 small villages in Malta (fishermen, farmers, but not exclusively)

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development – of participants in their localities

Citizenship

Inclusion

Other - Creating sense of pride in village traditions, raising awareness of folklore

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- 4. Creation in visual arts

- 4. Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- 3. Performance (music, drama, dance and other performative arts)
- 5. Reception (viewing, listening)
- 5. Other, namely: Large-scale sculpture

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): site-specific sculpture

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project took its inspiration from the windvane and from dying folklore traditions and stories in Malta. The artist collective worked with communities in four small villages around Malta and Gozo, talking about traditions, folklore, stories, linked with weather conditions, and traditional farming and fishing methods. The project recovered through discourse and design sessions with local communities, eventually presenting their findings in sculptural form.

At its start, the idea of the project stemmed out of the lost tradition of flying a kite. This was a collaboration with a kite-maker where a workshop was conducted with children in the four locations on how to make a 'Maltese' kite, or rather, how the earlier generations used to make a kite. Through the help of the local councils, some key people within the community who were willing to share some information about the winds were invited to meetings in which they were asked to share any stories, songs, information or objects they had, which related to the wind. Over 2 hours of video interviews were collected from 35 people in the four localities.

Research began in 2014, with the identification of suitable villages and communities. Relationships were formed through workshops, and skilled key members of the community (eg a kite-maker) were identified. Anecdotes were gathered, and the artists eventually designed four large-scale windvanes which were placed in collaboration with the village communities. The sculptures are still in place.

Locals were asked the following questions (amongst others): Which wind do you particularly like and which one do you particularly dislike? Why? What is your most beautiful memory connected with the wind? And your worst memory? Does your mood depend on the wind? If yes, which wind/s and in what way? Do you remember any dream connected to the wind? Do you know of any stories, songs or poems on the wind? Are they ancient or modern-day?

Through these people we heard about how to predict the winds from nature, the speed of the clouds, the shape of the moon, the glow of the moon, and even the direction a cat's face when washing it. They heard about which fish to fish depending on how strong the wind is. There were also stories of how the wind blew down buildings, and when tornadoes came to land and blew away houses, pets and carob trees, and when a boat ended up perched on top of a street lamp. We learned about how not very long time ago people used to ring church bells hoping that their patron saint would make the wind stop, or bring the lost fishermen back home.

The collective's role as artists in this project is to be the interpreter of these key people who we made contact with in the very beginning of the project. The collective met to analyse the video interviews collected, and created quite a long list of ideas and possible artworks that could result from this pool of narratives.

As a sign of gratitude to all of those participating and in order to honour the locality and the community they come from, the collective will be building and installing a wind vane in each of these localities. The design and idea of the wind vane are based on the information which the locals shared. We have chosen a site in each locality, after asking locals their opinion on the ideal place for it to be installed. Thus the sites where this project started will be marked with a tangible reference point to the aural lore, which was passed on. These will be San Dimitri Chapel in Għarb, Exiles Beach in Sliema, Xatt is-Sajjeda in Marsaxlokk, and tal-Lippija Tower in Mġarr.

Innovation in this project

The approach was innovative in Malta, in that it connected folklore stories and traditions with contemporary sculptural forms and contemporary communities. It was also innovative in how it aimed to preserve folk knowledge which had been previously passed on from generation to generation in an oral manner. Now this information is being documented and re-interpreted, rather than running the risk of being lost forever.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)

- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 YMCA Homeless

1.3 <http://www.ymcamalta.org/audit/21947a8f72.pdf>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

NGO YMCA Malta.

Erasmus Mundus International Master Adult Education For Social Change.

University of Glasgow.

Tallinn University.

University of Malta.

Open University of Cyprus, Maynooth University.

Universiti Sains Malaysia.

Grant / financing type - please underline:

International – European – National – Regional – Local

Grant / financing inst. website: http://www.ymcamalta.org/resource_centre.php?page=0

1.4 Project co-ordinator

Name: Anthony Camilleri

Profession: YMCA, CEO

e-mail:

1.5 Co-ordinating institution

Name

YMCA Valletta

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue

- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://ymcamalta.org>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2018

End year and month: 2019

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Please Note, The selection was not limited to children, youth, or Adult women, however, it did not exclude their participation among other residents of the shelter.

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: Tacit understanding of personal narratives

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Polycymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 4. Creation in visual arts
- 5. Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- 2. Creation in media arts
- 3. Planning / designing
- Performance (music, drama, dance and other performative arts)
- 4. Reception (viewing, listening)
- 3. Other, namely: collaborative storytelling

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): narrative

Connection to school / higher education curriculum - *please underline*

- strong connections to higher education by engaging researchers and students to facilitate the workshop
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The selection included a cohort of participants who identified as shelter residents at YMCA Malta, former residents, and current employees.

Innovation in this project

Please argue: why is this approach innovative? (Minimum 1000 characters).

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic**

literature review. All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Roberts, KM. (2018). Homelessness and Adult Education in the UK and Malta. Commentary for Volume 12. pp.260-277. The Malta Review of Educational Research (MRER).

Via <http://ymcamalta.org/audit/21947a8f72.pdf> as at 20200601



Template for projects on the arts for social change

1. Project data

1.1 Malta

1.2 You Are What You Buy

1.3 <https://www.kristinaborg.com/youarewhatyoubuy>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

Arts Council Malta's Malta Arts Fund - Project Support Grant

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website: http://www.ymcamalta.org/resource_centre.php?page=0

1.4 Project co-ordinator

Name: Kristina Borg

Profession: artist

e-mail: borgkristina@gmail.com

1.5 Co-ordinating institution

Name

n/a – the project was produced by an independent artist

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): n/a

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2016.06

End year and month: 2018.03

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): All shoppers in the participating supermarkets

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: Tacit understanding of personal narratives

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – increasing awareness of shopping practices, habits, consequences, as well as advertising influence

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- 5. Creation in visual arts
- 2. Creation in crafts and design (textile, wood, paper etc.)

- Participatory art or design
- 2. Creation in media arts
- Planning / designing
- 4. Performance (music, drama, dance and other performative arts)
- 3. Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to higher education by engaging researchers and students to facilitate the workshop
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project took the form of a yearlong interdisciplinary project that took place in a supermarket. Through anthropological investigation and creative practice the project attempted to question the effects of consumption on us as buyers and assess further the blurred line between consumption and consumerism. In order to study such economic mechanisms both research and final presentation were set in a supermarket

Research was done onsite using an ethnographic methodology - a team of six researchers and the artist and project leader, guided by a social anthropologist, carried this out. Research included: observing the space, the branding and marketing strategies of the supermarket, interviews with clients and employees, observing shopping patterns, choices and decisions taken when choosing brands and the motivations behind, mapping out the movement of the shoppers at the supermarket, studying the shopping experience prior and beyond the actual supermarket trip, collection of shopping lists and receipts.

This research culminated in a collaboration involving a large group of people: clients, researchers, a visual artist, a social anthropologist, a dramaturg and a group of performers whose fields range across: acting, dancing, music, poetry and visual arts. The findings were translated into 6 illustrated paintings, each installed in one of the lifts at the supermarket as well as being screen-printed as a limited collection of T-shirts and tote bags that were brought to life through performance art. A number of pop-up pieces were devised for the supermarket setting and presented for one whole week in March 2017 following the opening hours of the supermarket. These took place in different parts of the three levels of the supermarket with the performers reacting to and interacting with the space, products as well as the clients.

This journey was complemented with an exhibition documenting the research process, as well as a public talk and a publication in the form of a book art.

Innovation in this project

The project was innovative in its ethnographic approach, based in a supermarket, and treating the supermarket environment as an area of study.

The project was innovative in a Maltese context due to the level of artistic research, as well as its placing of art and artistic activity within a commercial supermarket.

The multi-disciplinary nature of the research team (including an anthropologist and sociologist) was also unusual.

Prizes and other recognitions of merit obtained by the project:

n/a

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Reljic, Teodor, Questioning Consumption, 14 Februray 2017, Malta Today.

https://www.maltatoday.com.mt/arts/art/74383/questioning_consumption_kristina_borg#.XuCr2kUzYdU

CASE STUDIES

PORTUGAL

DATA SET OF CASE STUDIES
DELIVERED

MONTH 8, SEPTEMBER 2020
VERSION 1.2020

Acting on the Margin: Art as Social Sculpture
AMASS 870621





Template for projects on the arts for social change

1. Project data

1.1 Portugal

1.2 ECOAR

Empregabilidade, Competências e Arte

1.3 Website of project <https://www.apele.org/ecoar>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

in native language: Gulbenkian

in English: Gulbenkian

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.Gulbenkian.pt>

1.4 Project co-ordinator

Name: A PELE

Profession: -

e-mail: pele.associacao@gmail.com

1.5 Co-ordinating institution

Name

in native language: apele

in English: apele

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely Community development
- Not applicable (no co-ordinating institution)

Website (main website of the institution): www.apele.org

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): november 2014

End year and month: March 2016

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Prisonairs (18-30 years)

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts 1

- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 2
- Creation in media arts 4
- Planning / designing 5
- Performance (music, drama, dance and other performative arts) 3
- Reception (viewing, listening) 4
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

It is inspired by the experience of the PEETA Project (Personal Effectiveness and Employability through the Arts) developed at the Santa Cruz do Bispo Prison Special in 2012 and based on a Soft Skills assessment and certification methodology aimed at employability through artistic tools.

Through a structured assessment in observation, evidence collection, individual and collective feedback, self and hetero-assessment, the dynamics and process of artistic creation become a training tool as they allow these to be converted into Learning Objectives oriented towards Employability skills transversal: Effective Communication, Interpersonal Relations, Task Management and Learning and Reflection.

Within the scope of the Active Citizenship Program in the field of Support for Employability and Inclusion of Young People, it is aimed at young people who are complying with legal measures, between 18 and 30 years old, with low levels of education and without qualification in training / employment plans . It is being implemented in 4 Prisons in the Northern Region during 2015 and will allow the direct participation of about 160 young people.

Innovation in this project

This is about project effects that introduce changes in the way prisoners perceive their identity and other people perceive that identity.

types of mechanisms on which the “growth” of the project's effects can be based:

- growth of the project promoting organization;
- conducting the project by charismatic leadership who is able to persuade a high number of people and organizations;
- replication mechanisms, that is, the adoption of the methodology of this project by the

other organizations that can also implement it;

- development of collaborative processes by the promoting entity with other entities, such as, for example, networks, partnerships, communities of practice and others;
- political processes, more precisely, changes in legislation, in policy instruments and other regulations that have been generated by this project.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

No publications



Template for projects on the arts for social change

1. Project data

1.1 Portugal

1.2 HÁ FESTA NA ALDEIA

1.3 Website of project <http://www.hafestanaaldeia.pt>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

in native language: Portugal 2020

in English: Portugal 2020

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.portugal2020.pt>

1.4 Project co-ordinator

Name: not knoww

Profession:

e-mail: aldeiasdeportugal@ata.pt

1.5 Co-ordinating institution

Name

in native language: ATA – Associação do Turismo de Aldeia

in English: ATA - Village Tourism Association

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://www.hafestanaaldeia.pt/?pg=sobre-nos>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2013

End year and month: ongoing

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): local communities

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts 2
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 3
- Creation in media arts 4

- Planning / designing
- Performance (music, drama, dance and other performative arts) 5
- Reception (viewing, listening) 1
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Its strategy is based on the theory of change, a process that proposes the dynamization of places through its inhabitants, contradicting the trend of disincorporated tourist promotion of its people, local associations and municipalities.

In addition to the traditional, we add new, contemporary spices that give it a fresher, renewed flavor. In this way, the objective of economically strengthening these regions is fulfilled, promoting employment and competitiveness in the region, developing tourism and improving social and cultural services, always focusing on the enhancement of rural, natural and landscape heritage.

The festival cycle presents, with an anchor event in each village, the results of the work carried out throughout the year.

The HFA brand shows what is best done in these territories: the discovery of regional heritage, gastronomy, handicrafts and music, proving that what is national is really good - especially people, those who make and happen, those who visit and all those who give themselves in love.

Innovation in this project

Há Festa na Aldeia is based on a co-construction methodology to animate a village development strategy based on the dynamics of a Work Group, formed with the community.

The principles

Identity

Commitment to the community, building a collective idea for the village

Involvement

Guarantee the commitment of the population in the construction of the project, stimulate the feeling of belonging

Legacy

Ensuring the future, making the initiative sustainable

Network

Sharing resources and good practices among the various villages in the network

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**

- skills / abilities /creativity etc. standardised tests taken
- skills / abilities /creativity assessment tasks given
- attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.



AMASS



Template for projects on the arts for social change

1. Project data

1.1 Portugal

1.2 ANATOMIA DE OTELO - ARTES E EDUCAÇÃO PARA A CIDADANIA

1.3 Website of project <http://causascomuns.net/outros-projectos/anatomia-de-otelo.html>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

in native language: EEA Grants 2009-2014

in English: EEA Grants 2009-2014

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.eeagrants.gov.pt/pt/>

1.4 Project co-ordinator

Name: Cristina Carvalhal

Profession: Director

e-mail:

1.5 Co-ordinating institution

Name

in native language: PEGADA CULTURAL – Artes e Educação

in English: CULTURAL FOOTPRINT - Arts and Education

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.dgartes.gov.pt/pt/node/203>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2011

End year and month: ongoing

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): local communities

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts 2

- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 3
- Creation in media arts 4
- Planning / designing
- Performance (music, drama, dance and other performative arts) 5
- Reception (viewing, listening) 1
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The Anatomy of Othello project, promoted by Acordarte - Association Promoting Cultural and Artistic Education and by the Causas Comuns theater production structure, results from a partnership with the Luís António Verney Basic School, the Olga Roriz Company and three Norwegian artistic entities: The Barratt Due Institute of Music, Teater Ibsen and Skien Kulturskole.

Supported by the Cultural Footprint - Arts and Education Program, implemented by the General Directorate of Arts, in cooperation with the Norwegian Arts Council, within the scope of the Financial Mechanism of the European Economic Area 2009-2014, this project's main objective is to provide artistic experiences to young people students and create synergies between artistic agents, schools and their communities. It is also intended to articulate strategies from different artistic areas that favor the development of personal and social skills, enhancing school learning and the balanced development of students, namely an attentive and critical attitude of active citizenship, sensitive to issues related to sustainable development, concerns environmental issues, good governance and gender equality.

This project includes an aspect of training teachers and students of theater and music, an exchange program for orchestras formed by Portuguese and Norwegian students and the production of a replication model adaptable to other school contexts. The most visible aspect of the Anatomy of Othello project will be the realization of a theatrical show, to be presented in Lisbon and in the other four regions of Portugal covered by the program: Norte, Centro, Alentejo and Algarve.

Innovation in this project

Animaio is a project carried out in the city of Abrantes, which works with school risk groups: children and youth / adults.

is an interdisciplinary project, carried out every year, which invites relevant artists in the visual arts to work on sensitive themes.

The final product of this collaborative work is an animated film, in which the participants work on the sound, create the images (using paintings, drawings, clippings ...), understand the main movements of animation cinema, create scripts and write texts. With these activities and contact with artists, participants develop skills inherent in teamwork, developing self-esteem, understanding the world and disseminating ideas and ideals.

Animated films participate in national and international festivals, where they usually collect several prizes.

At the heart of this project is the belief that the practice of theater, music and dance in schools is effective when professional artists work directly with students and lead them through the process of creation and performance. The idea emerges from a preexisting and

successful model, created by Theater Ibsen and Skien Kulturskole, which prepares and presents original pieces, written and performed by students, in a professional theatrical context.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

No publications



Template for projects on the arts for social change

1. Project data

1.1 Portugal

1.2 Giro ó Bairro

1.3 Website of project www.inpulsar.pt

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

in native language: Portugal 2020

in English: Portugal 2020

Grant / financing type - please underline:

International – European – National – Regional – Local

Grant / financing inst. website: <https://www.portugal2020.pt>

1.4 Project co-ordinator

Name: *Alexandre Santos*

Profession: coordinator

e-mail: giroobairro@inpulsar.pt

1.5 Co-ordinating institution

Name

in native language: inpulsar

in English:

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): www.inpulsar.pt

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2013

End year and month: ongoing

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts 2
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 3
- Creation in media arts 4

- Planning / designing
- Performance (music, drama, dance and other performative arts) 5
- Reception (viewing, listening) 1
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Giro Ó Bairro aims at community intervention in the Cova das Faias Social District, aimed mainly at families of Roma communities in the city of Leiria. It started in 2013 with the support of the Municipality of Leiria and from 2017, the Project started to be financed by the Program Partnerships for Impact - Portugal Social Innovation, with the objective of promoting the social inclusion of children, youth and families through a community mediation strategy.

Innovation in this project

The Giro Ó Bairro Project aims to provide its participants with personal and social skills (relational, behavioral and cognitive) that foster autonomy, a sense of belonging and that are capable of generating social change.

As a factor of innovation, the project develops Giro_Orquestra, through an innovative social inclusion strategy that uses music as an instrument that facilitates and promotes this approach. What happens through the learning of a musical instrument and the formation of an orchestra (which allows the development of various skills such as cooperation, teamwork and mutual help).

The initiative is based on three phases (neighborhood - the bridge - community) that contribute to the growing interrelationship of the neighborhood / local community, raising a growing approximation of both parties and a deconstruction of prejudices. In this process of increasing autonomy, we highlight as milestones, the public presentations in which participants report on the work developed (neighborhood-community / community-neighborhood) and the final show of the orchestra created especially for this purpose.

Following a perspective of responding to the needs of the participants, we also offer training courses in partnership with ETP SICÓ for the long-term unemployed on the project premises. And also participation in sporting events, to promote a closer relationship with the community in general and combat sedentary lifestyle.

In summary, Giro ó Bairro invests in differentiating elements, such as the involvement and participation of the actors, mediation, involvement of families and assumes itself as an innovative response, for crossing the intervention with the Roma community and musical styles considered erudite. ”

We develop activities:

- support for the study;
- playful-pedagogical;
- promoting citizenship;
- musicals through Giro_Orquestra;
- sports (football);
- training courses;
- social and family service.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed

- with project promoters (tutors, mentors, artists etc.)
- with target group participants
- **Works of target group participants (artwork, drama performance etc.)**
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

No publications



Template for projects on the arts for social change

1. Project data

1.1 Portugal

1.2 EM CADA ROSTO IGUALDADE

1.3 Website of project <https://www.cig.gov.pt/aco-es-no-terreno/protocolos/cidadania-e-igualdade-de-genero/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

in native language: EEA Grants

in English: EEA Grants

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.eeagrants.gov.pt/pt/>

1.4 Project co-ordinator

Name: not known

Profession:

e-mail:

1.5 Co-ordinating institution

Name

in native language: PEGADA CULTURAL – Artes e Educação

in English: CULTURAL FOOTPRINT - Arts and Education

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.dgartes.gov.pt/pt/node/203>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2011

End year and month: ongoing

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): local communities

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts

- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 1
- Creation in media arts 2
- Planning / designing 5
- Performance (music, drama, dance and other performative arts) 4
- Reception (viewing, listening) 3
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): digital platform

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

"In Every Face Equality" is the contribution of the Directorate-General for the Arts to the V National Plan for Gender Equality, Citizenship and Non-Discrimination, 2014-2017. The "Em Cada Rosto Igualdade" project is a dissemination platform that intends to reinforce, in the arts area, the promotion of gender equality, against all forms of discrimination, disseminating daily, actions that promote full citizenship, "in which each face counts".

"The inspiration for« In each face equality »came from the song by Zeca Afonso Grândola Vila Morena, which will forever be associated with the 25th of April, which brought democracy to our country. It is the perfect synthesis for the gender equality INITIATIVE in Culture and Arts that we see covering what the Secretariat of State for Culture wants to develop under the IV National Plan for Equality - Gender, Citizenship and Non-Discrimination 2011-2013. In fact, it is a title that will easily be accepted, expresses well the end in view of all efforts in favor of gender equality and against all discrimination. In short, it is the perfect synthesis when we are talking about full citizenship, in which every face counts. (Maria Augusta Fernandes, December 2011)

Innovation in this project

The Blog "Em Cada Rosto Igualdade" was launched in 2011 following the Project "Equality (s) in the Arts and DGARTES". These actions were the contribution and, at the same time, the response of DGARTES to one of the strategic areas of the IV National Plan for Equality, Gender, Citizenship and Non-Discrimination 2011-2013, which understands the «Integration of the Gender Dimension in Public Administration, Central and Local, as a Good Governance Requirement ». In the words of the then Director of DGARTES, Samuel Rego, "this alone would be sufficient reason for the matter to deserve the attention of DGARTES and, taking this into account, as well as the eternal principles surrounding all the Equalities inherent to CITIZENSHIP, we were conducted to introduce these themes in the daily life of DGARTES (...), which is part of the Interdepartmental Team that exists for this purpose. (...) In this dynamic, the Blog EM EVERY FACE EQUALITY has perfect fit, especially to insert the our activity in broader contexts of CULTURE AND THE ARTS. And it is our idea that it will be of great use in creating a common knowledge of all those interested, of organizations and of each one as a citizen".

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers

- summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

No publications



Template for projects on the arts for social change

1. Project data

1.1 Portugal

1.2 “Hands Full of Shells & Feet Full of Flowers”

1.3 Website of project <https://shellsandflowers.wordpress.com>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

in native language: DGArtes

in English: DGARTs

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.dgartes.gov.pt/pt/acao/203>

1.4 Project co-ordinator

Name: It is a cooperation, names are not known

Profession:

e-mail:

1.5 Co-ordinating institution

Name

in native language:

in English: d'Orfeu Associação Cultural (Águeda), the Mandrágora Theater and Puppet Company (Espinho) and Franzisca Aarflot Productions (Svelvik, Norway)

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

<https://www.dorfeu.pt/>

www.mandragorateatro.com

<http://www.franziscjaarflot.com/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 1 May 2015

End year and month: 30 April 2016

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): local communities

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 2
- Creation in media arts 1
- Planning / designing 4
- Performance (music, drama, dance and other performative arts) 5
- Reception (viewing, listening) 3
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Creation of a half-hour non-verbal “performance” for children from 0 to 3 years old, combining music, theater, body expression, dance, movement and puppet manipulation based on folklore and traditional music from Portugal and Norway.

The project «Hands full of Shells and Feet full of Flowers» is a collaborative creative process developed between d'Orfeu Associação Cultural (Águeda), the Mandrágora Theater and Marionette company (Espinho) and Franzisca Aarflot Productions (Svelvik, Norway).

The great inspiration for this project is, undoubtedly, the sea and its entire universe, since it is, par excellence, the element common to Portugal and Norway. Both have a strong relationship with the sea and their people have some temperamental traits resulting from homesickness and having their loved ones away at sea and in dangerous waters. In this sense, exploring the contexts of the sea and on land, its activities, objects, colors, shapes, popular stories, elements of nature, sounds, movements, gestures and body expressions (animals and humans) we intend to create a performance that can give a multisensory artistic experience for the child audience but also for the accompanying adults.

Innovation in this project

The great inspiration for this project is undoubtedly the sea and its entire universe, since it is, par excellence, the element common to Portugal and Norway. Both have a strong relationship with the sea and their people have some temperamental traits resulting from homesickness and having their loved ones away at sea and in dangerous waters. In this sense, exploring the contexts of the sea and on land, its activities, objects, colors, shapes, popular stories, elements of nature, sounds, movements, gestures and body expressions (animals and humans) they created performances with communities and intend to create a performance that can give a multisensory artistic experience for children but also for the adults who accompany them.

This project is being developed under the “Cultural Footprint - First Steps” Program launched and managed by the Directorate-General for the Arts, being co-financed by the States of Iceland, Liechtenstein and Norway, through the Financial Mechanism of the European Economic Area “EEA Grants ”.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

No publications



Template for projects on the arts for social change

1. Project data

1.1 Portugal

1.2 ANIMAIO

1.3 Website of project <https://espalhafitas.wixsite.com/cineclubedeabrantres/historial>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

in native language: Ministério da Educação

in English: Ministry of Education

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.dge.mec.pt/>

1.4 Project co-ordinator

Name: Lurdes Martins

Profession: Teacher

e-mail: espalhafitas@gmail.com

1.5 Co-ordinating institution

Name

in native language: Espalhafitas

in English: Espalhafitas

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://www.hafestanaaldeia.pt/?pg=sobre-nos>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2004

End year and month: 2011

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): local communities

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts 5
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 4
- Creation in media arts 3

- Planning / designing 2
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening) 1
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), please specify which: Portuguese, arts
- some connections to discipline(s), please specify which:
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

P

The ANIMAIO project is certainly Espalhafitas' most (re) known cinematographic activity, both locally and out of doors. About 40 films were made, many were presented at animated film festivals and some obtained relevant awards (see Projects).

From 2004 to 2011 the film club held six Festivals of Cinema and Culture, convivial parties between the community and specific groups, in which the cultural side - with emphasis on cinema - assumes an important role.

The first was held in May 2004, dedicated to Cape Verde: Nos Ku Nos. Spainfitas followed - Festival of Spanish Cinema and Culture. The following were dedicated to Ukraine (22 to 26 May 2005), Japan (14 to 19 July 2008) and Italy (2 to 6 June 2010) with an extension of the Italian Film Festival. From 6 to 9 April 2011, a gypsy culture party was organized, "Djelem, Djelem". At Cine-Teatro S. Pedro, Luciana Fina presented her documentary "TARAF three short stories and a ballad" and a concert by the Mirandela Orchestra was conducted by a conductor from the gypsy community of Estremadura (this show was filmed by a private channel Spanish Roma). Several films were also shown in schools in the city and the municipality. A colloquium also took place, with several participants, on the theme of integration and marginalization of the Roma community. Also, the film "Sou Cigano" was made with the participation of students from the Dr. Solano de Abreu Secondary School, with some members of the Roma school community as protagonists.

Innovation in this project

Animaio is a project carried out in the city of Abrantes, which works with school risk groups: children and youth / adults.

is an interdisciplinary project, carried out every year, which invites relevant artists in the visual arts to work on sensitive themes.

The final product of this collaborative work is an animated film, in which the participants work on the sound, create the images (using paintings, drawings, clippings ...), understand the main movements of animation cinema, create scripts and write texts. With these activities and contact with artists, participants develop skills inherent in teamwork, developing self-esteem, understanding the world and disseminating ideas and ideals.

Animated films participate in national and international festivals, where they usually collect several prizes.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

No publications



Template for projects on the arts for social change

1. Project data

1.1 Portugal

1.2 HÁ FESTA NA ALDEIA

1.3 Website of project <http://www.hafestanaaldeia.pt>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

in native language: Portugal 2020

in English: Portugal 2020

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.portugal2020.pt>

1.4 Project co-ordinator

Name:

Profession:

e-mail:

1.5 Co-ordinating institution

Name

in native language: ATA – Associação do Turismo de Aldeia

in English: ATA - Village Tourism Association

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://www.hafestanaaldeia.pt/?pg=sobre-nos>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2013

End year and month: ongoing

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): local communities

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts 2
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 3
- Creation in media arts 4

- Planning / designing
- Performance (music, drama, dance and other performative arts) 5
- Reception (viewing, listening) 1
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

Its strategy is based on the theory of change, a process that proposes the dynamization of places through its inhabitants, contradicting the trend of disincorporated tourist promotion of its people, local associations and municipalities.

In addition to the traditional, we add new, contemporary spices that give it a fresher, renewed flavor. In this way, the objective of economically strengthening these regions is fulfilled, promoting employment and competitiveness in the region, developing tourism and improving social and cultural services, always focusing on the enhancement of rural, natural and landscape heritage.

The festival cycle presents, with an anchor event in each village, the results of the work carried out throughout the year.

The HFA brand shows what is best done in these territories: the discovery of regional heritage, gastronomy, handicrafts and music, proving that what is national is really good - especially people, those who make and happen, those who visit and all those who give themselves in love.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Há Festa na Aldeia is based on a co-construction methodology to animate a village development strategy based on the dynamics of a Work Group, formed with the community.

The principles

Identity

Commitment to the community, building a collective idea for the village

Involvement

Guarantee the commitment of the population in the construction of the project, stimulate the feeling of belonging

Legacy

Ensuring the future, making the initiative sustainable

Network

Sharing resources and good practices among the various villages in the network

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants

- Works of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.



Template for projects on the arts for social change

1. Project data

1.1 Portugal

1.2 **Re.Sto.Re:** REcognition of the Social Theatre Operator as a professional to tackle the Risk of social Exclusion

1.3 Website of project <https://www.restore-project.com>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)
in native language: Erasmus+ 2014-2020 Key Action 2
*Cooperation for innovation and
the exchange of good practices*

in English: Erasmus+ 2014-2020 Key Action 2
*Cooperation for innovation and
the exchange of good practices*

Grant / financing type - please underline:
International – European – National – Regional -Local

Grant / financing inst. website: <https://www.restore-project.com/about/>

1.4 Project co-ordinator

Name: not known

Profession:

e-mail:

1.5 Co-ordinating institution

Name

in native language: apele

in English: apele

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility

- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://www.apele.org>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): December 2019

End year and month: May 2022

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): local communities

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify employability of professionals working in the field of theater and other community artistic practices.

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 5
- Creation in media arts 1
- Planning / designing 4
- Performance (music, drama, dance and other performative arts) 3
- Reception (viewing, listening) 2
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The idea of “doing theatre” as a means to support different disadvantaged groups at risk of social exclusion is quite ancient. Good practices are spread all over Europe, showing the potentials, effectiveness and transversal applicability of this methodology, which can be successfully applied to any age groups and adapted to several targets affected by different kinds of social disease. This educational approach is based upon the idea of developing key

competences and skills, increasing sense of initiative and self-confidence by practicing theatre, thus facilitating social inclusion. Within the Italian context, one of the most relevant best practices belongs to the Community of San Patrignano, one of the partners of this project, using theatre for the rehabilitation of former drug addicts and eventually performing in prestigious theatres such as “Piccolo di Milano”, “Olimpico di Vicenza” and within the “Festival Pirandelliano”. A peculiar form, born in Brazil during the 80s and then become quite popular in Europe for its transversal applicability, is the “Theatre of the Oppressed”, based on the idea that while practicing theatre the “spect-actors” can transform the relation between themselves and their surroundings. However, this is just a possible declination of the extensive and powerful methodology of Social and Community Theatre. According to these premises, this project aims to promote cooperation and the exchange of good practices at European level and take advantage of the EU transparency and recognition tools to increase the training opportunities and employability of professionals working in the field of Social Theatre. In particular, the specific objectives of the project are:

- To promote the diffusion of Social and Community Theatre as an effective means for social inclusion of disadvantaged adult learners
- To strengthen cooperation and facilitate the exchange of good practices in the field of non-formal education among partner organisations
- To jointly develop and validate a training course addressed to STO
- To boost a process for the recognition and standardization at EU level of the SOCIAL THEATRE OPERATOR (STO), a new professional figure defined in terms of knowledge, competences and skills

The main target groups addressed by the project can be identified at three levels:

- Non-profit organisations supporting different groups of disadvantaged adult learners working
- Professional adult educators and volunteers working in the field of Social and Community Theatre
- Groups at high risk of social exclusion and segregation such as migrants, disabled, prisoners, ethnic minorities, former drug addicts, NEETs, etc.

The most important tangible results of the project are three Intellectual Outputs, namely:

- Description of the EU standard professional profile of the Social Theatre Operator;
- Training course for the Social Theatre Operator;
- Methodological guidelines for validation, accreditation and certification at national level.

These three outputs, which are strictly connected among them, will be promoted and disseminated through four Multipliers Events including a huge final event in San Patrignano (Italy) supported by Regione Emilia Romagna. Four Joint Staff Training Events will be organised in partner countries to promote capacity building and the exchange of good practices:

- One training course in Spain on EU transparency and recognition tools;
- Three Peer Learning Workshops (in Italy, Portugal and Poland) to share good practices in training and working with different disadvantaged groups of adult learners.

Pilot courses to test and validate the training will be organised in four countries (Italy, Poland, Ireland, Portugal), followed by a work-based learning experience, so that each student will run a theatrical workshop addressing different categories of disadvantaged adult learners. A total of around eighty students trained and six hundred-eight hundred

disadvantaged adult learners belonging to different categories will then benefit from the activities of this project. Four Multiplier Events will be organized in Portugal, Spain, Poland and Italy to disseminate the project outputs and the wider public so as to maximize the impact of the project. A huge final event will take place by the end of the project in San Patrignano Community, one of the places symbol of the whole project. “Associazione San Patrignano Scuola e Formazione” and the University of Roma Tre, through the Department of Educational Sciences, will cooperate with the RESTORE partnership as Associated Partners by sharing training methodologies and providing specific expertise in didactic and research for the production of the project outputs. In addition, the University will host sessions of the Italian Peer Learning Workshop and one of the round tables envisaged for the production of the third Intellectual Output, while actively contributing to the engagement of key stakeholders throughout the project.

Innovation in this project

Three Intellectual Outputs:

- Description of the EU standard professional profile of the Social Theatre Operator
- Training course for the Social Theatre Operator;
- Methodological guidelines for validation

Description of the EU standard professional profile of the Social Theatre Operator; training course for the Social Theatre Operator; methodological guidelines for validation, accreditation and certification at national level.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

No publications



Template for projects on the arts for social change

1. Project data

1.1 Portugal

1.2 CON(S)CIENCIARTE

1.3 Website of project : <https://inovacaosocial.portugal2020.pt/project/conscienciarte/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

in native language: Portugal 2020

in English: Portugal 2020

Grant / financing type - please underline:

International – European – National – Regional – Local

Grant / financing inst. website: <https://www.portugal2020.pt>

1.4 Project co-ordinator

Name: Not known (Fundação de Serralves)

Profession:

e-mail: ser.educativo@serralves.pt

1.5 Co-ordinating institution

Name

in native language: Fundação de Serralves

in English: Serralves Foundation

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://www.hafestanaaldeia.pt/?pg=sobre-nos>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2015

End year and month: 2019

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): local communities

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts 2
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 3
- Creation in media arts 4

- Planning / designing
- Performance (music, drama, dance and other performative arts) 5
- Reception (viewing, listening) 1
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), please specify which: formal education
- some connections to discipline(s), please specify which:
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

This project applies disruptive educational and organisational methodologies that provide learning mechanisms in an experimental setting, and which complement the formal education system, thus contributing to improving the quality of education, ensuring equality of access, promoting school success and preventing early school leaving. Based on past experience with school relationships, the project aims at scaling up and at increasing the impact on students and students, by creating a Multinucleated Centre for Teaching and Educational Resources and offering a combined and integrated informal learning and capacity-building programme for teachers that encourages the promotion of school success, through experiencing and experimenting in the fields of Science, Environment, Arts and Digital Skills. .

Innovation in this project

it is intended to favor an increase in scale and impact on students and teachers, through the creation of the Polynucleated Didactic and Pedagogical Resource Center and the combined

and integrated offer of an informal learning and teacher training program, which favors the promotionschool success, through experience and experimentation in the fields of Science, Environment, Arts and Digital Skills.

https://www.youtube.com/watch?v=zpdfKmWYZQM&feature=emb_logo

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

No publications



Template for projects on the arts for social change

1. Project data

1.1 Portugal

1.2 Laboratório de Arte e Cidadania

1.3 Website of project <https://www.apele.org/laboratorioartecidadania>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

in native language: Cidadãos Ativ@s - EEA Grants (Islândia, Liechtenstein e Noruega) gerido em Portugal pela Fundação Calouste Gulbenkian em parceria com a Fundação Bissaya Barreto

in English: Active Citizens - EEA Grants (Iceland, Liechtenstein and Norway) managed in Portugal by the Calouste Gulbenkian Foundation in partnership with the Bissaya Barreto Foundation

Grant / financing type - please underline:

International – European – National – Regional – Local

Grant / financing inst. website: <https://gulbenkian.pt/cidadaos-ativos/>

1.4 Project co-ordinator

Name: Fundação Calouste Gulbenkian

Profession:

e-mail:

1.5 Co-ordinating institution

Name

in native language: apele

in English: apele

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution
- Arts collective

- Other institution, namely community facilitator
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://www.apele.org>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): may 2019

End year and month: September 2021

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): prisoners

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts 2
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 3
- Creation in media arts 4
- Planning / designing
- Performance (music, drama, dance and other performative arts) 5
- Reception (viewing, listening) 1
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The project “Laboratory of Art and Citizenship” proposes the development of spaces for artistic creation and civic participation aimed at 70 young people in conflict with the law (compliance with educational tutelary measures and in a prison context), especially those that reveal paths of failure and school dropout, promoting the activation of social and personal skills for inclusion and employability. The project aims to certify young people through participation in artistic workshops (theater, music, plastic arts ...) and different thematic seminars, in an innovative methodological approach developed in partnership with the Faculty of Psychology and Educational Sciences of the University of Porto.

Innovation in this project

Since 2010, PELE has maintained a solid partnership relationship with the General Directorate of Reinsertion and Prison Services, highlighting the ENTRADO Project developed with 35 men from the Porto Prison and in 2012 with the Unforgettable Emília Project that certified 15 women from the Prison Special Prison of Santa Cruz do Bispo (EPESCB) through participation in artistic projects. Between 2014 and 2016, it promoted the ECOAR_Empregabilidade, Competências e Arte project supported by the Active Citizenship program (EEA Grants) managed by the Calouste Gulbenkian Foundation, it was implemented in 5 Prisons in the North of the country and involved more than 200 young people in the 8 training and creation actions artistic.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

No publications



Template for projects on the arts for social change

1. Project data

1.1 Portugal

1.2 Enxoval: Tempo e espaço de resistência

1.3 Website of project <https://www.apele.org/enxoval>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

in native language: Fundação Calouste Gulbenkian

in English: Calouste Gulbenkian Foundation

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.gulbenkian.pt>

1.4 Project co-ordinator

Name: Maria João Mota e Inês Lapa

Profession: artists

e-mail: not known (<https://www.facebook.com/EnxovalPele/>)

1.5 Co-ordinating institution

Name

in native language: apele

in English: apele

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely community facilitator
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://www.apele.org>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): January 2019

End year and month: December 2021

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): local communities

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts 2
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 3
- Creation in media arts 4
- Planning / designing
- Performance (music, drama, dance and other performative arts) 5
- Reception (viewing, listening) 1
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Project that proposes a multiterritorial, transdisciplinary and intergenerational approach on Gender Equality through artistic practices, crossing community groups from Porto and Amarante over three years (2019/2021)

The Trousseau (Enxoval) as a social representation of the female condition and a symbolic load that crosses different generations. A patrimony of objects, affection and conduct, the transmission of a past woman's conception of grandparents-mother-daughters.

They are a family owned and operated business.

Innovation in this project

Space for discussion, training, monitoring and evaluation of the project that crosses the territories and brings together partners, local agents, artistic and technical team, representatives of the groups and evaluators. In addition, CASA will be a platform to (re) design and deepen artistic creation methodologies focused on the issue of gender equality. provoke the construction of a new social representation of the female condition.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

<https://www.apele.org/asbravas>



Template for projects on the arts for social change

1. Project data

1.1 Portugal

1.2 10x10

1.3 Website of project <https://gulbenkian.pt/descobrir/mais/projetos-especiais/10x10/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

in native language: Gulbenkian

in English: Gulbenkian

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.gulbenkian.pt>

1.4 Project co-ordinator

Name: Fundação Calouste Gulbenkian (not personal name)

Profession:

e-mail:

1.5 Co-ordinating institution

Name

in native language: Gulbenkian Foundation

in English: Gulbenkian Foundation

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://www.gulbenkian.pt>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2012

End year and month: 2017

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): local communities

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: visual arts

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts 4
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 5
- Creation in media arts 3

- Planning / designing
- Performance (music, drama, dance and other performative arts) 1
- Reception (viewing, listening) 2
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), please specify which: visual arts
- some connections to discipline(s), please specify which:
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

It is pertinent and necessary to reflect and share difficulties and successful practices that involve students in the great adventure that is Learning.

What can be done to make the curricular subject motivating for the student, relating it to the universe of his experiences and questions? Can we develop new approaches to teaching / learning? How to move from sequential and transmissive teaching to the adventure of teaching by learning and learning by participating? 10 × 10 seeks solutions to these questions involving teachers, artists and students in a dynamic and close collaboration.

A project that fostered collaboration between artists and teachers from various subjects in secondary education, with the aim of developing effective learning strategies to attract attention, motivation and involvement of students in the classroom.

Innovation in this project

Three fundamental moments characterize the development of the project. The first takes the form of a six-day artistic residency, where artists and teachers develop interactions and complicity in reflection, sharing knowledge and experiences in an informal environment. The second is held in schools during the first period of the school year. It consists of the conception of a singular pedagogical project, by a group of teachers / artists, that tests and applies in the classroom and in the context of the discipline, some of the micropedagogies that the project has been developing, launched and explored in the residences. Students are asked to participate actively during the process and to contribute their experiences, questions and suggestions. Finally, to realize the third moment, artists, teachers and their students, devise a way to share their experience with the educational community - teachers, artists, educators, researchers, guardians - through a "public class".

Impacts

Creation of a set of strategies and activities that the participants called "micropedagogies" - rituals, exercises, tasks, techniques and tools - and which proved to be effective in creating a sense of group, to foster the teacher / teacher relationship. student and to arouse motivation, interest and curiosity in the curricular subjects, making their learning meaningful.

From the students' perspective:

- Increased motivation and interest in learning
- Innovative and useful strategies for understanding the subject
- Greater cohesion and collaboration between the different elements of the class
- Encouraging group work and individual research

From the artists' perspective:

- Greater rigor and demand in creative work
- Better understanding of the school context and the role of the teacher
- Importance of the relationship between artistic practices and teaching / learning

From the perspective of teachers:

- Willingness to take chances and experience change
- Advantage of the artist's external gaze in the context of the School and the classroom
- Relevance of listening and sharing different perspectives and knowledge
- Complicity of the artist in supporting the experimentation of new approaches to learning
- Potentialities of the articulation between artistic practices and curricular subjects
- Importance of diversification and organization of classroom spaces in creating student motivation
- Effective change in student behavior, interest and involvement in learning
- Constructive dialogue between artist and teacher
- Awareness of the creative function and artistic strategies and how it works

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

https://s3-eu-central-1.amazonaws.com/content.gulbenkian.pt/wp-content/uploads/sites/16/2017/10/31124940/10x10_Ensaio_entre_Arte_Educacao.pdf



Template for projects on the arts for social change

1. Project data

1.1 Portugal

1.2 Um Museu Entre Vizinhos

1.3 Website of project <https://gulbenkian.pt/descobrir/mais/projetos-especiais/um-museu-entre-vizinhos/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)
in native language: Fundação Calouste Gulbenkian

in English: Calouste Gulbenkian Foundation

Grant / financing type - please underline:
International – European – National – Regional -Local

Grant / financing inst. website: <https://www.gulbenkian.pt>

1.4 Project co-ordinator

Name: Ana João Romana

Profession: Artist

e-mail:

1.5 Co-ordinating institution

Name

in native language: Fundação Calouste Gulbenkian

in English: Calouste Gulbenkian Foundation

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution

- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.gulbenkian.pt>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2017

End year and month: 2019

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): local communities

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts 1
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 5
- Creation in media arts
- Planning / designing 3
- Performance (music, drama, dance and other performative arts) 4
- Reception (viewing, listening) 2
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

The Educational Service of the Calouste Gulbenkian Museum created “Entre Vizinhos”, a project aimed at the senior community of the Avenidas Novas parish, with the purpose of strengthening the neighborhood ties between the Museum and this community. Cultural mediators Diana Pereira and Joana Andrade started by developing visits and activities in coordination with the three participating day centers (Association of Social Assistance of São Sebastião da Pedreira, Association for Development and Social Support - Bairro do Rego, and Centro de Queen D. Maria I Day), seeking to involve this population with the Museum and Foundation space, promote well-being and lifelong learning, combat isolation and strengthen the cultural habits of the senior local community.

Innovation in this project

Working with artists is important to bring participants closer to the Foundation and contemporary art, challenging them to get involved in original artistic creations. According to Diana Pereira, “Working with the surrounding communities on an ongoing basis is something that increasingly makes sense to cultural institutions and the Gulbenkian Museum. It means that these spaces become spaces for people who live around the institution to meet; they are not just places visited by tourists or school groups”. And if in the beginning of 2020 this relationship was becoming more and more regular, with new people joining the group autonomously, the current pandemic has changed the situation, making it possible to experience meetings on digital platforms, explore the Museum online and take challenges “home”.

Among other initiatives, the “Entre Vizinhos” project is part of the Educational Service's growing commitment to making the Museum a space of diversity, equality and inclusion.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

No publications



Template for projects on the arts for social change

1. Project data

1.1 Portugal

1.2 Escolíadas Júnior

1.3 Website of project <https://escoliadadas.com/escoliadadas-junior/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

in native language: PT Fundação

in English: PT Foundation

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. <https://www.telecom.pt/pt-pt/a-pt/Paginas/fundacao-pt.aspx>

1.4 Project co-ordinator

Name: not known

Profession:

e-mail: geral@escoliadadas.com

1.5 Co-ordinating institution

Name

in native language: ATA – Associação do Turismo de Aldeia

in English: ATA - Village Tourism Association

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://www.hafestanaaldeia.pt/?pg=sobre-nos>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2016

End year and month: ongoing

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): local communities

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: arts education

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts 2
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 3
- Creation in media arts 4

- Planning / designing
- Performance (music, drama, dance and other performative arts) 5
- Reception (viewing, listening) 1
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), please specify which: arts
- some connections to discipline(s), please specify which:
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Objectives: To support the practice of artistic activities by groups of students and teachers of secondary education, creating a passive and active taste for the Arts in general, promoting citizenship and group spirit, demonstrating to the whole community the cultural and artistic capacities that can develop at the level of an educational establishment.

The festival cycle presents, with an anchor event in each village, the results of the work carried out throughout the year.

The HFA brand shows what is best done in these territories: the discovery of regional heritage, gastronomy, handicrafts and music, proving that what is national is really good - especially people, those who make and happen, those who visit and all those who give themselves in love.

Innovation in this project

Escolíadas Júnior is a project that provides children with Dramatic, Plastic, Body and Musical activities in a school context.

Aimed at secondary school students, the project takes place in the academic time dedicated to the Expressions Area, without interfering in the normal functioning of the school. Thus, it is intended that the Full Professor has a key performance in the development of this project, getting involved in it, monitoring and participating in all moments of work with students.

Classroom activities culminate in the presentation of shows open to the community, based on a theme that focuses on several key elements of the curriculum.

The project seeks to foster a taste for the arts, through experimentation and presenting the work of the school community in concert halls.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

CASE STUDIES

UNITED KINGDOM

DATA SET OF CASE STUDIES
DELIVERED

MONTH 8, SEPTEMBER 2020
VERSION 1.2020

Acting on the Margin: Art as Social Sculpture
AMASS 870621





Template for projects on the arts for social change

1. Project data

1.1 Country UK

1.2 Title Project Fitties

1.3 Website of project <https://www.projectfitties.com>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:
- in English: Arts Council England

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.artscouncil.org.uk>

1.4 Project co-ordinator

Name: Dr. Judith Tucker

Profession: Senior Lecturer

e-mail: J.A.Tucker@leeds.ac.uk

1.5 Co-ordinating institution

Name

in native language:

in English:

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2013

End year and month: Ongoing

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Residents of housing project

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:..... to consider aspects of nature and culture relating to community, the politics of energy

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts 5
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 3

- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening) 3
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): Poetry

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The project responds to societal and environmental challenges experienced by one community whose homes and lives are a legacy of a way of living that is increasingly under threat. The use of poetry, painting and some participation situates the place and the inhabitants within a range of contexts and allow for both an affective understanding of place as well as a greater understanding of people's existence in relation to the natural environment. The community is housed within a distinct set of buildings which has allowed for a unique experience of place to emerge and which forms the basis of the participatory work which is attempting to capture and communicate aspects of it.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The project is innovative in terms of how it brings together two forms of creative practice and how they are applied to explore an unknown and relatively underserved community. The commitment shown to ideas of the local allow for a distinct survey of community and place – raising questions related to heritage, legacy and future for similar communities and also as we encounter the realities of climate change.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Tarlo and Tucker's work on the Fitties has been shown and discussed widely in the U.K. and abroad:

- 2014 *Behind Land* Muriel Barker Gallery, Fishing Heritage Centre, Grimsby culmination of an 18-month Arts Council funded commission curated by Linda Ingham
- 2015 *Work from the Fitties* series of poems and paintings was first shown at *Contemporary British Painting*, Marylebone Crypt, London and in the group exhibition *In the open* New Hall Art Collection, University of Cambridge and *Behind Land: poems and paintings* Bank Street Arts, Sheffield, *Behind Land: Excavations & Estuaries* Hull School of Art and Design
- 2016 we worked with the artist, Annabel McCourt, on extensive public engagement with people who live on and visit the Fitties for a project entitled "Image, Text. Memory in Place". The three of us presented a *Fitties Exhibition* at Cleethorpes Discovery Centre including saltmarsh and chalet paintings with open form poems; photographic portraits and community memory cards and poems taken from interviews with Fitties folk.
- 2016 conference paper on the Fitties work *Place as Pause: the value of collaborative, cross-disciplinary practices in place* Landscape values: place and praxis, Centre for Landscape Studies, NUI Galway
- 2016 Conference paper "Threadings, Bendings, Tanglings: Poetry, Painting and Place" plus poetry reading and banner exhibition at "Wildness without Wilderness": The Poiesis of Energy and Instability": The European Association for the Study of Literature, Culture and Environment (EASLCE): 7th Biennial Conference, Brussels, Belgium,
- 2017 Conference paper "Poetry, Painting and Change on the Edge of England" at the XXVIIth ESRS conference – Uneven processes of rural change: On diversity, knowledge and justice, Krakow, Poland.
- 2017 *The Fitties* was discussed at *Painting; Writing Painting; Painting and Drawing* with Professor Griselda Pollock and Dr Catherine Ferguson Camberwell College of Arts, University of the Arts, London
- 2017 *Work* was included in several group exhibitions including *Anything Goes?* *Contemporary British Painting: An Exhibition of Works by Members of Contemporary British Painting* selected by Anna McNay, Bermondsey Art Project Space, London and 2017 *Contemporary Masters from Britain: 80 British Painters of the 21st Century* Yantai Art Museum, Artall Gallery, Nanjing, Jiangsu Art Gallery, Nanjing and the Tianjin Academy of Fine Art, Tianjin. China
- 2018 the work was shown in several group shows all of which considered the relationship of people to place: *Paint North*, Ladybeck, Leeds, *More in Common* APT Gallery, London, 2018; *Trespass!* Sheffield Institute of Arts Gallery, 2018 and *The Case for Place*, Steel Rooms, Brigg, Lincolnshire. This was accompanied with a catalogue and was curated by Linda Ingham, who originally commissioned us to work in the area. *Getting Away* ArtHouse1, Bermondsey, London and *Quay Arts*, Isle of Wight curator Day Bowman and *Rules of Freedom* Collyer Bristow Gallery. *No Through Road* shortlisted Jackson's Open Painting Prize exhibited at Hampstead Art Fair.
- 2018 Harriet Tarlo spoke about PROJECT Fitties at the "Art as a Catalyst for Change" strand of the Creating Knowledge Conference and the Human Rights and Humanities Day at

the Human Rights Futures Conference, December, both at Sheffield Hallam University.

- *2018 Tarlo and Tucker publish Neverends artists' book with Wild Pansy Press.*
- *2019 Judith Tucker presents the work as an invited speaker at Institute of Contemporary Art London. Frames of Representation. Symposium*
- *2019 Harriet Tarlo and nature writer Richard Kerridge convene a panel on CROSS MULTI INTER TRANS artistic work around place at which Tarlo and Tucker present Fitties material and chair discussion of collaborative work with communities and between artists.*
- *2019 Tarlo and Tucker publish "Poetry, Painting and Change on the Edge of England" in the journal Sociologia Ruralis.*
- *2019 Further group shows including New Painting, CPB exhibition, the Crypt Marylebone, London, 2019 We'd have a part and everyone would go Shortlisted for Jackson's Open Painting Prize, A sense of the familiar curated by Cavaliero Finn as part of the Dulwich Festival, Radical Landscapes The Plough Arts Centre, Torrington, Devon, Disposition: British Painting curated by Marguerite Horner Bermondsey Project Space, London.*
- *2019 Judith Tucker's new Night Fitties paintings appeared at the inaugural Fitties Festival where Tarlo and Tucker invited Fitties folk to fill in new memory cards for the archive and presented the artists book to the Fitties for the first time.*
- *2020 Exhibition at Westminster Reference Library and Visual Art and Poetry at Arthouse 1, London*

[Teaching aids, background info booklet, manuals, presentations etc. for teachers](#)

Please list them.

[Other publications on the project](#)

There are other publications relating to material that promoted activities involved in the project that can be collected on request.



Template for projects on the arts for social change

1. Project data

1.1 Country UK

1.2 Title You can Kingston

1.3 Website of project <https://www.thinkpublic.com/post/youcankingston>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:
- in English: Kingston Primary Care Trust

Grant / financing type - please underline:

International – European – National – Regional – Local

Grant / financing inst. website: <https://www.artscouncil.org.uk>

1.4 Project co-ordinator

Name: N/A

Profession:

e-mail: hello@thinkpublic.com

1.5 Co-ordinating institution

Name

in native language:

in English: Kingston Clinical Commissioning Group

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution – Regional Healthcare Authority
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution): <https://www.kingstonccg.nhs.uk>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2009

End year and month: 2009.07

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age: not known
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art – to improve community health and well-being – for an active lifestyle

Policymaking Policy/policies targeted:

Civic engagement/democratic development – to engage citizens in decisions relating to their own community

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)

- Participatory art or design 5
- Creation in media arts
- Planning / designing 2
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening) 5
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): Intervention in public space, mural painting

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

To address the challenges of community health and engage local citizens in redeveloping existing services and meet the local needs the project worked to announce itself using creative interventions in public space that were themselves themed by the community. Anonymous mechanisms were used to allow for contributions alongside a mix of creative methods for outreach and more traditional approaches. By co-creating interventions in shared spaces, there is a play on people's immediate concerns with regards to the physical conditions of their lived experience.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The project was innovative in two senses – firstly the form of outreach that took place which sought to engage the citizens directly on the surfaces of their environment – to contribute to the beginning of the project and communicating the need for engagement which was then supported by an ideas book which allowed for a creative engagement with the themes of transformation and suggesting ideas as to how things could be improved.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Healthy Living Centre Summary of Community Engagement - Final Report Aug 09b.pdf

<https://www.kingstonccg.nhs.uk/Downloads/Publications%20folder/Reports/Healthy%20Living%20Centre%20Summary%20of%20Community%20Engagement%20-%20Final%20Report%20Aug%2009b.pdf>



Template for projects on the arts for social change

1. Project data

1.1 Country UK

1.2 Title Brentford Towers

1.3 Website of project <http://stephenwillats.com/work/brentford-towers/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:
- in English: not known

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.artscouncil.org.uk>

1.4 Project co-ordinator

Name: Stephen Willats

Profession: Artist

e-mail: info@victoria-miro.com

1.5 Co-ordinating institution

Name

in native language:

in English: **Tenants Association / Chief Housing Officer for local housing**

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution) – not coordinated by one institution

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 1985.10

End year and month: 1985.11

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Residents of tower block

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:..... to reflect on their experience of living in the tower block alongside the broader symbolism that they represent in society

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts 5
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 3

- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening) 4
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): Text

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The project is an attempt to capture the lived experience of residents of a London tower block by way of the artist creating a framework through which these experiences might be captured and communicated. The contrast was to be made with the impressions wider society (at that time) would have of the tower block as a space for living and how people's visions for such housing was not matched by the residents' experience.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The artist worked very closely with residents in framing the selection of significant objects in their lives which would be documented photographically, described (and recorded) and these words transcribed for inclusion on a series of interventions within the shared spaces

within the tower block. There had to be an agreement that such interventions could be placed with the work looking to affect people's lives within the blocks, floor by floor.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Artists essay on the work: Society Through Art, Stephen Willats, Haags Centrum voor Aktuele Kunst, 1990



Template for projects on the arts for social change

1. Project data

1.1 Country UK

1.2 Title Transformer

1.3 Website of project <http://stephenwillats.com/work/transformer-middlesbrough/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:
- in English: not known

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website:

1.4 Project co-ordinator

Name: Stephen Willats

Profession: Artist

e-mail: info@victoria-miro.com

1.5 Co-ordinating institution

Name Middlesbrough Art Gallery

in native language:

in English:

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution) – not coordinated by one institution

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 1997

End year and month: Unknown

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Local residents of Middlesbrough

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:..... to enable reflection on how viewers would be able to transform their own experiences of their social environment through an understanding of how others saw the same things

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)

- Participatory art or design 5
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening) 4
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): Text

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The project sought to connect local communities with local institutions (some of which might not normally be connected or not considered to have a connection) – the Library, the Gallery, the Community Centre and the Media Café. The participants walked the circular route of these four places with the artist and collected objects which were transformed by the types of observations that people had of them. These observations (and photographs) formed the basis of exhibition displays. The project was developed by the production of a book (also called Transformer) which anyone could complete as they walked the same route themselves. Participants using the book would answer questions and record their own connections which would also be included in the exhibition.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The innovation within this approach seems to be twofold – firstly, the route of the walk introducing an idea of transformation by way of connections between place, and the act of walking together making these connections concrete for participants in ways that might not have been considered. This would be further complemented by the book's capacity to repeat the same walk for anyone else who might wish to – mobilising the first, artist-led activity in a way that aspired towards an openness which would benefit both the project and those who participated in this way. Secondly, the stories and associations generated by way of the objects that were found on the walk would form the basis of a collective and collaborative appreciation of both the experience of the walk and the material conditions of their shared environment.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Stephen Willats: Human Right. Victoria Miro, 2017



Template for projects on the arts for social change

1. Project data

1.1 Country UK

1.2 Title The West London Social Resource Project 19723

1.3 Website of project <http://stephenwillats.com/work/west-london-social-resource-project/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:
- in English: not known

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website:

1.4 Project co-ordinator

Name: Stephen Willats

Profession: Artist

e-mail: info@victoria-miro.com

1.5 Co-ordinating institution

Name The Centre for Behavioural Art in Gallery House, London

in native language:

in English:

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution) – not coordinated by one institution

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 1972

End year and month: 1973

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Four residential areas in West London

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:..... to enable reflection on how four different social groups would respond to visual cues and objects from both their local and the wider environment – to reconsider how the social structures of where they lived might be transformed

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 5
- Creation in media arts
- Planning / designing³
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work – within each household
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): Text

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The project sought to address how four distinct communities of residents of one area of London might be engaged in processes of reconsidering them and how they could develop models for how they could be transformed. Moving from acts of documentation of everyday experience to ones involved in creating idealised versions of them, the participants were engaged in a long-form process of considering how residents might re-imagine their lives as they were still in a process of post-war recovery. The responses by residents were shown to their respective communities through a series of interventions within such spaces as libraries so that the wider community could vote on the models being suggested.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The innovation in this project is built upon a method of participation shared by four distinct communities and one that operates under a semi-official guise ('Project Operators', 'Project Areas') lending it some degree of authority. Publications (called Manuals) were distributed to act as a focus for the participatory activities and a process of social imagining took place which developed a series of sites for re-modelling (from their own homes to transport and the wider social structures) which became the catalyst for wider engagement (discussion and engaging with the potential of the new models by way of voting on the ones they preferred).

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic**

literature review. All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Stephen Willats: Human Right. Victoria Miro, 2017



Template for projects on the arts for social change

1. Project data

1.1 Country UK

1.2 Title Scottish Office Placement – Niddrie Women

1.3 Website of project n/a

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:
- in English: not known

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website:

1.4 Project co-ordinator

Name: John Latham / APG

Profession: Artist

e-mail: n/a

1.5 Co-ordinating institution

Name UK Scottish Office's Development Agency

in native language:

in English:

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution) – UK Government Department

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 1975.10

End year and month: 1976.03

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): co-workers at an institutional site / civil servants

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify - Redevelopment of former industrial sites

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts 5
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 1
- Creation in media arts

- Planning / designing 5
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): Text

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The project looked to expand on the role of the artist as being more than artist in residence and developing the capacity to have impact on government decision-making by way of a 'placement' which would combine creative imagination and ideas for new or innovative possibilities alongside working alongside individuals and groups both related to the site in question (in this case sites of waste from local mining activities in the nineteenth century) which were regarded as visually unpleasant and under threat of development. Latham worked to produce and document a series of proposals, although the degree to which they were informed by his work alongside individuals is unclear. It is thought that his ideas worked closely with local communities and stakeholders during the process of his placement and in the production of his 'feasibility study' which proposed their social significance.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

While not wholly or very clearly participatory, the work and the approach it contains is both innovative and persuasive in terms of how the artist sought to broaden the communities of potential participation and, like others in the Artist Placement Group, to work within institutions of government, industry or administration and work with those who were involved in the processes of decision-making that impact upon the lives and environments of citizens – where the potential for the artists' creative engagement with others would constitute a novel form of participation whose impact had the potential to be significant.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic**

literature review. All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

John Latham – Incidental Person. 2007. MAP

<https://mapmagazine.co.uk/john-latham-incidental-person>

Waste to Monument: John Latham's Niddrie Woman. Craig Atkinson. 2012

<https://www.tate.org.uk/research/publications/tate-papers/17/waste-to-monument-john-lathams-niddrie-woman>



Template for projects on the arts for social change

1. Project data

1.1 Country UK

1.2 Title Department of Health and Social Security – Feasibility Study (1976)

1.3 Website of project <https://en.contextishalfthework.net/exhibition-archive/departments-of-health-and-social-security-1976/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:
- in English: not known

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website:

1.4 Project co-ordinator

Name: Ian Breakwell / Artists Placement Group

Profession: Artist

e-mail: n/a

1.5 Co-ordinating institution

Name UK Department of Health and Social Security Architecture Unit

in native language:

in English:

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution) – UK Government Department

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 1976

End year and month: 1976

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): co-workers in an institutional setting (high-security hospitals), civil servants, architects division

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify – Redesign of environments to improve conditions for patients

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts

- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 1
- Creation in media arts
- Planning / designing 5
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely: Ethnographic activities

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): Text (observations, ethnographic notes etc.)

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

Developing the Arts Placement Group model of participatory engagement with institutional apparatus, Breakwell's placement looked to engage directly with those who had some influence on reshaping the lived spaces of patients in secure hospitals. Like John Latham, Breakwell sought to work with 'expert' participants – within an interdisciplinary team – rather than directly with the patients themselves and, similar to Latham, the exact methods used are not documented and so remain unclear. Some work was done with the results of Breakwell's documented 'observations' but this was deemed unsuitable by the administrators of the hospital and is still restricted by the UK Official Secrets Act.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

In a similar way as seen in John Latham's work, the innovation of this project is the close proximity that members of the ARG were allowed in relation to the organisational and governmental mechanisms – together with their remit to have some influence on their decisions. Breakwell, in particular, was interested in the environmental characteristics of institutions and such an approach of working from the 'inside out' allows for a distinct approach for measuring such characteristics.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants (it might be assumed)
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because..... The governmental agency deemed the results unworthy or beyond the remit of the original plan (and embarrassing for their management)

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic**

literature review. All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Claire Bishop. 2012. Artificial Hells: Participatory Art and the Politics of Spectatorship pp.172-173. Verso



Template for projects on the arts for social change

1. Project data

1.1 Country UK

1.2 Title History Within Living Memory

1.3 Website of project

http://www.stuartbrisley.com/pages/27/70s/Works/Artist_Project_Peterlee___History_Within_Living_Memory/page:27

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:
- in English: Peterlee Social Development Department

Grant / financing type - *please underline*:

International – European – National – Regional -Local

Grant / financing inst. website:

1.4 Project co-ordinator

Name: Stuart Brisley / Artists Placement Group

Profession: Artist

e-mail: n/a

1.5 Co-ordinating institution

Name UK Regional Government – Development Corporation of Peterlee New Town

in native language:

in English:

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

- Not applicable (no co-ordinating institution) – UK Government Department

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 1976

End year and month: 1977.04

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Residents of new town development

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development – to engage residents in political action as a result of a growth of knowledge around ‘living memory’

Citizenship

Inclusion -

Other – please specify –

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 3
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts) 2
- Reception (viewing, listening)
- Other, namely: Oral histories, an idea of 'performance into social activity and a performance of history 5

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): Oral history

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

Stuart Brisley's project sought to address the needs of residents of a new town – by connecting them with the history of the areas into which it was being created and by assembling what he called a 'living history' (one that perhaps was still being played out or having an effect upon people's lives without their knowledge). This activity was, in part, creating an archive (or has he called it 'performing history') that was centred on collecting the memories of residents which he argued was held in their minds. Once collected, this material was made public to residents and then formed the basis for the final stage

(‘workshop as social tool’) which was open-ended and constituted the means by which action was to be planned and carried forward to local authorities

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

This project is innovative in that it sought to mobilise the town’s residents by way of participating in a collection and social performance of their own lived histories. Such work would allow for a formation of community that was empowered by way of their own active participation in how their lives were both captured and how this would shape their futures. Resistance to the final stage was notable – both within the community and from the local authorities and the project was transferred away from Brisley and key documents were destroyed.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants (it might be assumed)
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because..... the local authority regarded the possibility of local / community activism unwelcome

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

'Delegating (community) action – Stuart Brisley's Peterlee Project. Neylan Bagcioglu

<https://stedelijkstudies.com/journal/delegating-community-action-stuart-brisleys-peterlee-project/>



Template for projects on the arts for social change

1. Project data

1.1 Country UK

1.2 Title The Unteachables

1.3 Website of project <https://vimeo.com/195598765>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:
- in English: Bradford Art College Theatre Group / Media in Education Group

Grant / financing type - please underline:

International – European – National – Regional – Local

Grant / financing inst. website:

1.4 Project co-ordinator

Name: Albert Hunt

Profession: Educator

e-mail: n/a

1.5 Co-ordinating institution

Name UK Regional Government – Bradford Art College

in native language:

in English:

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution) – UK Government Department

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): c.1971

End year and month: ?

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....Attitudes towards education and experiences of learning

Development of behaviour (attitudes, values)

Major attitudes, values targeted:..... As above

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development – performance as a means to popularise radical action

Citizenship

Inclusion -

Other – please specify –

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts 4
- Creation in crafts and design (textile, wood, paper etc.)

- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts) 4
- Reception (viewing, listening) 5
- Other, namely: Children's games were key in the methodological approach

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which: used within the context of art college but also for popular consumption*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The 'Media in Education Unit' in Bradford College emerged from the Group's theatrical activities and sought to work with school leavers in order to create new or alternative media practice – by making use of technologies of production, Hunt sought to create innovative televisual forms as an 'educational weapon'. Techniques such as editing games together with news reports and recreating historical events in local situations were employed to create a grass-roots audio-visual language which was then taken to schools and colleges.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

This project is innovative in that it looked to place technologies of media production in the hands of untrained but creative groups – and made play / creative engagement with form a key aspect of how any ‘news’ would be created. The Unteachables was both politically and creatively charged and was developed from earlier radical theatre practices – challenging the concept of theatre and broadcast media. The approach fostered by Hunt was not to reproduce existing norms such as documentary but rather to co-create new forms that such ‘reportage’ might take – entertainments, ‘collective cartoons’ and fake advertising.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants (it might be assumed)
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects – similar approaches were taken up in other educational institutions (although the Media Unit seems to have faded away)
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

'White Rose Counterculture'. Alex Glen Wilson. October 2018

<http://www.alexglenwilson.com/2018/10/>



Template for projects on the arts for social change

1. Project data

1.1 Country UK

1.2 Title A song for a circus

1.3 Website of project <https://www.somewhere.org.uk/projects/song/>

<https://agrifashionista.grizedale.org/works/a.song.for.a.circus>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:
- in English: Grizedale Arts

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.grizedale.org>

1.4 Project co-ordinator

Name: Karen Guthrie / Nina Pope (Somewhere) / Tim Olden

Profession: Artists

e-mail: n/a

1.5 Co-ordinating institution

Name Somewhere.org.uk

in native language:

in English:

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution) – UK Government Department

Website (main website of the institution): <http://www.somewhere.org.uk>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2007.10

End year and month: 2008.03

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Persons living or working within the Boundary Estate in East London

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development –

Citizenship

Inclusion – celebrating the significance of their environment and its histories

Other – please specify –

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts

- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 3
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts) 5
- Reception (viewing, listening) 3
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

‘A song for a circus’ looked to co-create songs and popular performance in response to the site of the Boundary Estate in East London (Home of London’s first ever council housing project) and, in particular, the historic Arnold Circus location which has a bandstand at its centre. Bringing together experiments in instrumentation and vocalisation and, working with a composer, local residents and workers met each week to read, perform and form the fluid community of performers – their ‘Boundary Band’.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

This project in the range of creative approaches to song and song-making that were involved in bringing together the participants – linking work, life, popular history and electronic composition to create a site-specific improvisatory experience.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants (it might be assumed)
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects –
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

'Swansong for a circus' – blog post

<https://somewhere.org.uk/blog/1182>

'A song for a circus' – photo collection

https://www.flickr.com/photos/nina_pope/sets/72157603222408630/



Template for projects on the arts for social change

1. Project data

1.1 Country UK

1.2 Title Prospection

1.3 Website of project <https://www.somewhere.org.uk/projects/prospection/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:
- in English: North West Cambridge Public Art Programme

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <http://www.nwcambridgeart.com/artists/nina-pope-and-karen-guthrie/>

1.4 Project co-ordinator

Name: Karen Guthrie / Nina Pope (Somewhere)

Profession: Artists

e-mail: n/a

1.5 Co-ordinating institution

Name Somewhere.org.uk

in native language:

in English:

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution) – UK Government Department

Website (main website of the institution): <http://www.somewhere.org.uk>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2014.02

End year and month: 2019.07

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Academics and workers in arts, sociology and archaeology – together with persons living and working in the new inhabitation 'Eddington'

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development –

Citizenship

Inclusion – celebrating the significance of their environment and its histories – preserve an archaeology of place in its earliest use

Other – please specify –

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 1
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening) 3
- Other, namely: Collected prospection as a notional archive

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): text

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to HE archaeology and public art discipline(s), *please specify which:*
- no such connection
- not relevant

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

‘Prospection’ aims to annually survey one site over 24 years, drawing from a varied range of participants as a community of 3000 homes is developed and as a sense of place is established by the residents. Taking a cultural-archaeological approach, the documentation of each series of interventions (or ‘prospections’) continually adds to a locally-held archive which is freely available to the general public. A new future is formed in the accretion of sociocultural participation – creating a ‘live’ history alongside a community’s earliest development.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The project shows innovation in the long-form approach that is taken to building up the archive of prospectations, together with the range of possible participants that are either invited to take part or those who live in the community who will take place by virtue of their being residents at the time of the archiving activities. Taking both an academic and artistic approach creates a unique form for participation.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants (it might be assumed)
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects –
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Range of publications and presentations (2014-2017)

<https://www.somewhere.org.uk/projects/prospection/prospection-papers-panels-and-publications>



Template for projects on the arts for social change

1. Project data

1.1 Country UK

1.2 Title Jaywick Escapes / A Circle of Happiness

1.3 Website of project https://www.somewhere.org.uk/projects/jaywick_escapes/

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:
- in English: Essex County Council Parklands Feasibility Study / Jaywick Escapes

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <http://www.essex.gov.uk>

1.4 Project co-ordinator

Name: Karen Guthrie / Nina Pope (Somewhere)

Profession: Artists

e-mail: n/a

1.5 Co-ordinating institution

Name Somewhere.org.uk

in native language:

in English:

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution) – UK Government Department

Website (main website of the institution): <http://www.somewhere.org.uk>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2009

End year and month: 2010

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): Residents in the village of Jaywick, named by the UK Government as ‘the most deprived place in England’

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art – recognising the importance of the green spaces to wellbeing

Policymaking Policy/policies targeted:

Civic engagement/democratic development – engaging communities in revitalising their landscape and natural environment

Citizenship

Inclusion

Other – please specify –

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts 3

- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design 4
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely: Collected prospection as a notional archive

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): participatory postcards for plant identification

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which: citizenship and creative art*
- some connections discipline(s), *please specify which:*
- no such connection
- not relevant

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The project aimed to connect residents with issues relating to health, well-being and the role they could play in imagining the future of the natural green spaces shared by the community. Participants were engaged in local community events (to document their knowledge of the natural world) and from schools, where three workshops helped to gauge the level of local awareness of the potential that a better managed natural landscape might play in cultivating a stronger community sensibility. From the participatory activity, exhibitions which focused on re-establishing or revitalising green spaces and testing the potential of the community's suggestions.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The project was innovative in terms of tackling issues of social deprivation by way of cultivating a shared awareness and concern for the common spaces within the village – the methods used (centring on probing people’s existing knowledge and taking participants on guided walks) fostered a positive approach and one that encouraged shared strategies for care as well as celebrating the wildness of nature’s abilities to renew itself. The use of exhibition activities as practical experiments in responding to the community’s participation presented a clear indication of how such activities might flourish.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects –
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic**

literature review. All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Photographic documentation of the project and participatory activities

https://www.flickr.com/photos/nina_pope/sets/72157622301294573/

https://www.flickr.com/photos/nina_pope/sets/72157620576911151/

https://www.flickr.com/photos/nina_pope/collections/72157620576431113/



Template for projects on the arts for social change

1. Project data

1.1 Country USA

1.2 Title Oshawa: A History of Local 222

1.3 Website of project <http://rmg.on.ca/exhibitions/oshawa-a-history-of-local-222/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:
- in English: N/A

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website:

1.4 Project co-ordinator

Name: Carole Condé + Karl Beveridge

Profession: artists

e-mail: condebev@web.net

1.5 Co-ordinating institution

Name

in native language:

in English: The Robert McLaughlin Gallery

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2019.10.04

End year and month: 2020.01.19

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age: women autoworkers
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession: autoworkers
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)

- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

Condé + Beveridge Oshawa assembled an oral history of Local 222 (1982-83) - the autoworkers union in Oshawa from its formation in 1937 through to the mid-1980s through interviews and conversations with union members. This history was reconstructed through a series of photo-text pieces and using stage sets and actors “to narrate the workers struggle from the perspective of women working in the plant and highlights gender-specific inequalities, including the fight for married women to be able to work and the inclusion of women in the union... With the threat of General Motors of Canada closing the Oshawa plant in January 2020, Condé + Beveridge have returned to work with members of the Local to create a final image in the series. The large-scale photomural pictures members of the union leadership confronting corporate executives and politicians as they stage a burial for

the jobs that will be lost at the plant. Working collaboratively with current members of the union, the piece opens up new possibilities for cooperation, solidarity and artistic production, blurring the distinction between art and work, and aesthetics and politics.”

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The project involved workers in producing a series of photos and talking to the visitors at the final exhibition. The artists created this series 35 years ago by conducting interviews with the members of the Local 222 Retirees Committee over two years. They then staged detailed tableaux to tell the story of the autoworkers union in Oshawa from its beginning in 1937 until the mid-1980s. With the threat of General Motors of Canada closing the Oshawa plant in January 2020, the artists returned to work with members to create a final image in the series. “The identity of the union is seen not as fixed and monolithic but as continuously negotiated through an ongoing process of resistance, conflict, dialogue and reconciliation around shared class interests” (Kester, 2004).

Prizes and other recognitions of merit obtained by the project: N/A

Please name the prize / recognition, its donor and briefly explain its importance. N/A

4. Assessment of results

Assessment methods N/A

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)

- The project was not sustainable, because this seems a one-off exhibition through the artists may return to work on this in the future again.

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

Kester, G.H., 2004. *Conversation pieces: Community and communication in modern art*. Univ of California Press.

<https://socialistproject.ca/event/oshawa-a-history-of-local-222/>

<https://www.photolife.com/2019/09/oshawa-a-history-of-local-222/>



Template for projects on the arts for social change

1. Project data

1.1 Country UK

1.2 Title Radical Essex

1.3 Website of project <https://www.radicalessex.uk/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:
- in English:

Supported using public funding by the National Lottery through Arts Council England it forms part of the country wide Cultural Destinations programme, a partnership with VisitEngland, supporting arts organisations to work with the tourism sector to deliver projects that maximise the impact culture has on local economies.

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.artscouncil.org.uk/cultural-destinations#section-1>

1.4 Project co-ordinator

Name:

Profession:

e-mail:

1.5 Co-ordinating institution

Name

in native language:

in English:

Focal Point Gallery in collaboration with Visit Essex and Firstsite.

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

<http://www.fpg.org.uk/>

<http://www.visitessex.com/>

<https://firstsite.uk/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2016

End year and month: 2017

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): All

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted: re-examining a county in relation to radicalism in thought, lifestyle, politics and architecture

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.) website with maps and index as well as a list of events
- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - *please underline*

- strong connections to tourism sector (discipline(s)), please specify which: VisitEngland
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

Radical Essex is a project that set out to re-examine the county concerning radicalism in thought, lifestyle, politics and architecture. A programme of events took place across Essex throughout 2016 and 2017, “shedding light on the vibrant, pioneering thinking of the late 19th and 20th centuries. The project aims to celebrate the crucial role Essex has played in the history of British Modernism and its utopian ideologies under the themes ‘The Modernist County’ and ‘Arcadia for All’.”

This publication of Radical Essex book “includes archive material that documents the wide range of activity including a weekend celebrating Modernist architecture in Essex, and an exhibition charting the history of the county’s experimental communities.”

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

This project aims to collect evidence supporting that Essex claim to being the birthplace of British Modernism. Radical Essex website features an interactive map, an index of places (20th century architecture, radical communities, eat-drink-stay, visit-shop-explore) and a list of cultural events (including performance, publication launch, festival commission, walking tour, workshop, film screening, exhibition, talk and our). The project website and published book includes archive material that document the wide range of activity including a weekend celebrating Modernist architecture in Essex, and an exhibition charting the history of the county’s experimental communities.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant: N/A - <https://www.instagram.com/radicalessex/>

180posts 1605followers

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised

- collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Hill J (co-editor)(2018) *Radical ESSEX Book: Modernism*, Focal Point Gallery

Please list them.



Template for projects on the arts for social change

1. Project data

1.1 Country: **international**

1.2 Title **Learn do share**

1.3 Website of project <http://www.rebootstories.com/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution):

- in native language:
- in English: **Tribeca New Media Fund award**

Grant / financing type - please underline:

International – European – National – Regional – Local

Grant / financing inst. website: https://www.tfiny.org/programs/detail/tfi_new_media_fund

1.4 Project co-ordinator

Name: **Reboot Stories LLC (social good / educational startup)**

Profession: **a global collective of storytellers, game designers, coders, data scientists, activists, educators and researchers**

e-mail: hello@rebootstories.com

1.5 Co-ordinating institution

Name

in native language:

in English:

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective

- Other institution, namely
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2012

End year and month: ongoing

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): cross-generation

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other –

- Harness storytelling, technology and design science to form an innovation engine for cross-generational learning and social good.
- Design and run global cross-generational learning platforms.

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- 4 Creation in crafts and design (textile, wood, paper etc.)
- 3 Participatory art or design
- 2 Creation in media arts
- 4 Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- 1 Other, namely: storytelling

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): storytelling

Connection to school / higher education curriculum - *please underline*

- strong connections to education discipline(s), *please specify which:* cross-generational learning
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

Their mission is inspired by this quote from visionary and architect Buckminster Fuller:

"Make the world work for 100% of humanity, in the shortest possible time, through spontaneous cooperation, without ecological offense or the disadvantage of anyone."
- Buckminster Fuller

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

"Learn Do Share (LDS) is a grassroots innovation engine; a combination of events, labs and peer production. We are a community for open collaboration, design fiction and social innovation".

The LDS "events and labs are gatherings for ad-hoc groups to meet, ideate and work out concepts for the common good". LDS uses storytelling, technology, design thinking, peer production to learn from individuals, co-create prototypes of collective imaginations and share the experience through creating a field book.

For example, the LDS project work with The U.S. Department of State's Office of eDiplomacy Coordinate the User Experience event Engage directly with individuals throughout the federal government who work on user experience, behavioural and social sciences, citizen engagement, and crowdsourcing programs to create a positive experience for citizens to engage with government (<http://fellow.learndoshare.net/>).

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

"In 2012, Reboot Stories was awarded the prestigious Tribeca New Media Fund award.

Press coverage

- Mashable recently named Reboot Stories "one of the top five social good / educational startups to watch."
- "Learn Do Share was a rush of insightful speakers, intense events, and powerful ideas that has left me still reeling from the experience. - Wired Magazine"
- "Can launching a robot into space spark students to think creatively? - GOOD magazine"
- Discovery News: <http://news.discovery.com/space/robot-heart-stories-111017.html>
>

- JOAN GANZ COONEY CENTER: <http://www.joanzcooneycenter.org/Cooney-CenterBlog-182.html> >
- ARGNET: http://www.argn.com/2011/12/robot_heart_stories_sends_kids_on_crosscountry_truck_fueled_by_imagination/ >
- TRIBECA: <http://www.tribecafilm.com/tribecaonline/future-of-film/Putting-TheMass-Back-In-Media.html> >
- WIRED: <http://www.wired.com/magazine/2011/12/plush-robot-takes-a-tripfueled-by-students-imagination/> >
- Discovery Channel >
- USA TODAY >
- SFX MAGAZINE >
- Offer from German public broadcaster WDR and public radio Deutschlandfunk to cover story once it has an iteration in a German school.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because there was no events after Feb 2016

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Jansen E (2013) CASE STUDY Robot Heart Stories 1.0 An experiment in experiential learning through collaboration and purposeful storytelling.
http://learndoshare.net/wp-content/uploads/2013/07/Case-Study_Robot-Heart-Stories-1.0_Ele-Jansen.pdf (accessed 10 June 2020)

Reboot Stories LLC. (2013a) Learn Do Share a book for future
<http://learndoshare.net/wp-content/uploads/2013/07/LEARN-DO-SHARE-1.pdf>

Reboot Stories LLC. (2013b) Learn Do Share diy days
<http://learndoshare.net/wp-content/uploads/2013/07/LEARN-DO-SHARE-2.pdf>

Reboot Stories LLC. (2013c) Learn Do Share New york diy days Gothenburg 2013
<http://learndoshare.net/wp-content/uploads/2013/07/LEARN-DO-SHARE-3.pdf> (accessed 10 June 2020)

Reboot Stories LLC. (2013d) Learn Do Share New york 2013
<http://learndoshare.net/wp-content/uploads/2013/08/Learn-Do-Share-4.pdf> (accessed 10 June 2020)

Reboot Stories LLC. (2014a) Learn Do Share Los angeles 2014
http://learndoshare.net/wp-content/uploads/2014/03/LEARN-DO-SHARE-5_LA-2013.pdf

Reboot Stories LLC. (2014b) Learn Do Share Paris 2014
http://learndoshare.net/wp-content/uploads/2014/09/LEARN_DO_SHARE6_Paris-2014.pdf
(accessed 10 June 2020)

Reboot Stories LLC. (2014c) Learn Do Share Paris 2014
<https://vimeo.com/101622449> (accessed 10 June 2020)

Please list them.



Template for projects on the arts for social change

1. Project data

1.1 Country UK

1.2 Title “ArtBarns” A Better Life for Rural Women (1999);

1.3 Website of project <https://merzbarnlangdale.wordpress.com/project-development/current-projects/>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:
- in English: Arts Lottery Fund

Grant / financing type - *please underline*:

International – European – National – Regional – Local

Grant / financing inst. website: <https://www.artscouncil.org.uk/projectgrants>

1.4 Project co-ordinator

Name: Mama Toro Adeniran-Kane (born and raised in Nigeria, living in Manchester)

Profession: chairperson of African Women’s Arts and Development (AWAD) – a support group for African Women (both in Africa and abroad)

e-mail: awadorguk1@aol.com

1.5 Co-ordinating institution

Name

in native language:

in English: African Women’s Arts and Development (AWAD)

https://think-global.org.uk/wp-content/uploads/dea/documents/dej_8_2_toro.pdf

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility

- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely charity providing training program for African women
- Not applicable (no co-ordinating institution)

Website (main website of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 1999

End year and month: 1999

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – *please specify*

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts): a series of conversations took place between women from Manchester’s African community and the hill-farming families.
- Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): dialogue

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

The project that Mama Toro produced for "ArtBarns" A Better Life for Rural Women, Toro, working with the Manchester artist Nick Fry (Kester, 2004). Toro used the traditions for Nigerian wall painting to transform a barn interior into a performance space that was used for dance performance and other activities by African women who travelled to Bowland from Manchester during the exhibition. A series of conversations that took place between women from Manchester's African community and the hill-farming families. The exchange enabled dialogue and understanding and a solution to growing health problems in Manchester's African immigrant community due to the restricted diet, as they have little access to the fresh vegetable and other staples that would have formed the core of their traditional diet.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

"Toro defined her role as an artist not simply in terms of the creation of the wall painting but also the facilitation of dialogue" (Kester, 2004, p168). This performativity dimension was evident in conversations between the women from Manchester African community and the hill-framing families led to the shared recognition between the two community but they "were able to retain a coherent sense of cultural and political identity while also remaining open to the transformative effects of difference through logical exchange" (Kester, 2004, p170).

Prizes and other recognitions of merit obtained by the project: N/A

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods N/A

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects – one of the outcomes of this project was the formation of a buying cooperative allowing them to purchase food directly from the framing community, this saving the frmers the money that would have been lost to middlemen and ensuring the women access to fresh produce at a reasonable cost
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

[Flyers, task sheets, leaflets, booklets etc. for children](#)

Please list them.

[Teaching aids, background info booklet, manuals, presentations etc. for teachers](#)

Please list them.

[Other publications on the project](#)

Please list them.

Kester, G.H., 2004. *Conversation pieces: Community and communication in modern art.* Univ of California Press.



Template for projects on the arts for social change

1. Project data

1.1 Country: UK

1.2 Title Last of the Dictionary Men - Bridge and Tunnel Productions

1.3 Website of project <https://mosaicrooms.org/event/last-of-the-dictionary-men/>

1.4 Grant / financing institution data) N/A

Grant name (or name of the financing institution)

- in native language:
- in English:

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website:

1.4 Project co-ordinator

Name: Tina Gharavi

Profession: founder and Creative Director of Bridge + Tunnel, Lecturer in English (Digital Media) at the University of Newcastle-upon-Tyne

e-mail:

1.5 Co-ordinating institution

Name

in native language:

in English: Bridge + Tunnel

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely media production

- Not applicable (no co-ordinating institution)

Website (main website of the institution): <http://bridgeandtunnelproductions.com/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2005

End year and month: 2015

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): the widest possible audience

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – documentation for posterity.

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify):

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

“The memories of the remaining first generation Yemenis in South Shields have been recorded for posterity”. “The North East of England boasts a proud maritime and industrial heritage that has all but disappeared from today’s landscape along the River Tyne. Over 100 years, thousands of seamen from Yemen settled in the small town of South Shields and made it their home. This multimedia exhibition features interviews with and portraits of 14 of these sailors, the last survivors of the first-generation who settled in South Shields.

From the accounts of 800 Yemeni men from Tyneside who died at sea in WW2, to the trade union riots at the Customs House, to the little-known (or long-forgotten) wedding of legendary boxer, Muhammad Ali in one of the country’s first purpose built mosques – this is an inspiring and unheard story!”

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The memories of the remaining first generation Yemenis in South Shields have been recorded using video interviews and photographic portraits for posterity. The works “reveal the heritage of this community, while challenging the boundaries of conventional modes of representation and authorship associated with social histories and archive. Collectively, this exhibition creates a historical portrait depicting formerly unheard migration stories that span across the British colonial and post-colonial era” (<https://mosaicrooms.org/event/last-of-the-dictionary-men/>). The works were disseminated through exhibitions and international tours.

Sustainability was sustained through making the catalogue for Last of the Dictionary Men (DVD & paperback) available for purchase from the online store.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given

- attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Last of the Dictionary Men + King of South Shields Bundle

Bundle includes: King of South Shields (DVD, 2008, 24 mins) and Last of the Dictionary Men (Paperback, 2013, 76 pages) <http://bridgeandtunnelproductions.com/product/last-of-the-dictionary-men-king-of-south-shields-bundle/>

Please list them.

The exhibition was launched at the BALTIC Centre for Contemporary Art in Gateshead in 2008, following a two-year touring exhibition in Yemen, a series of different exhibitions around London, including the Mosaic Rooms and a collaboration with the British Museum and V&A, and came to an end 2015 after completing a successful international tour.



Template for projects on the arts for social change

1. Project data

1.1 Country UK

1.2 Title Talking Society (In-Situ)

1.3 Website of project <https://www.in-situ.org.uk/talking-society>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:
- in English: Arts council England

Grant / financing type - *please underline*:

International – European – National – Regional – Local

Grant / financing inst. website: <https://www.artscouncil.org.uk>

1.4 Project co-ordinator

Name: Paul Hartley

Profession: Organisation and Development

e-mail: paul@in-situ.org.uk

1.5 Co-ordinating institution

Name

in native language:

in English: In-Situ

Type – *please underline*

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution

- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution) arts organisation

Website (main website of the institution): <https://www.in-situ.org.uk>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): n/ad

End year and month: ongoing

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minority
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify): all local people

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): Talkaoke and the creation of social and/or digital space for shared conversations

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

“Talking Society is an intercultural community programme and social campaign co-created by Building Bridges Pendle and In-Situ with The People Speak”. This partnership aims to enable dialogue

in communities through the creation of “events and programmes where people could share their views about varied aspects of life; history, heritage, community, family, environment, spirituality, politics and individual experiences”. Their activities focus on “conversion and celebrating the multi-cultural and diverse landscape of Pendle”; as well as the history and shared ambitions for the future.

During lockdown they created a digital space for shared conversations around themes affecting the community during the Covid-19 crisis.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Talking Society creates shared social spaces that bring people together physically and virtually and discuss “commonalities but also on ‘topical and difficult’ questions which impact on attitudes of intolerance, hatred and social division”. The demographics and socio-economic data of Pendle show the communities being marginalised and polarised. Therefore, the driving force for Building Bridges Pendle and In-Situ in creating the Talking Society project is ‘for it to become a movement; on the basis that any aspect of personal or community development has to begin by talking to each to other’. A talkaoke offers a ‘platform’ from where local people can exchange ideas and take local action, creating neighbourhood networks to make a difference and enabling local communities to live in a parallel society.

Prizes and other recognitions of merit obtained by the project: n/a

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods N/a

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)

- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project N/A

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.



Template for projects on the arts for social change

1. Project data

1.1 Country UK

1.2 Title Yes and ... (In-Situ)

1.3 Website of project <https://www.in-situ.org.uk/yes-and>

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:
- in English: Arts council England

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website: <https://www.artscouncil.org.uk>

1.4 Project co-ordinator

Name: Paul Hartley

Profession: Organisation and Development

e-mail: paul@in-situ.org.uk

1.5 Co-ordinating institution

Name

in native language:

in English: In-situ

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution

- Arts collective
- Other institution, namely
- Not applicable (no co-ordinating institution) arts organisation

Website (main website of the institution): <https://www.in-situ.org.uk>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): n/ad

End year and month: ongoing

2.2 Target population

Please underline all that is relevant:

1. Children between 2-6 years of age
2. Children between 6-10 years
3. Children between 11-14 years
4. Youth between 15-18 years
5. Youth, 18-25 years
6. Adult women – please specify average age:
7. Migrants
8. Persons with a specific medical condition
9. Ethnic minorit
10. Persons with special needs
11. Group or individuals practising a particular profession
12. Other (please specify):

Commented [TT1]: secondary school students aged 11-16.

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: creativity

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Polymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 1, least relevant:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Participatory art or design
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: *please underline all that is relevant:*

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - *please underline all that is relevant:*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts
- Other (please specify): Talkaoke and the creation of social and/or digital space for shared conversations

Connection to school / higher education curriculum - *please underline*

- strong connections to discipline(s), *please specify which:*
- some connections to discipline(s), *please specify which:*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing societal challenges

Project theme

Please describe how the project addresses its target: the group whose societal challenges are addressed through the arts. (*Minimum 1000 characters*).

Yes and... seeks to provide a positive space for school students aged 11-16 to develop creative ideas. In-Situ collaborate with More Music, local secondary schools and colleges and Super Slow Way and develop a series of creative experiences as a first step to developing a creative career,

making a difference in their communities and making new friends. The aim is to create a comfortable and safe space to get together and explore responses to local and global issues.

"Group sessions are currently taking place weekly online, focusing on conversation, wellbeing and creative activities using simple materials found within the home, supplemented by creative packs that were posted out at the start of school closures". During lockdown, regular support and enthusiasm are provided "for creative ideas, nurturing friendship and understanding, ethical awareness, and developing a broader understanding of the world and finding a voice in it".

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Yes and... is a programme for secondary school students aged 11-16 "in response to cuts in provision and the way that art is gradually disappearing from secondary curriculums, and the closure of safe spaces to meet outside of school. It is also inspired by the way that young people globally are finding a collective voice to imagine new possibilities". The programme provides a positive space for group learning physically and virtually and creating ideas to explore responses to local and global issues.

Prizes and other recognitions of merit obtained by the project: n/a

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods N/a

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project N/A

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. **You can use titles also included in the collection for the systematic literature review.** All genres of publications that convey important information about the project are relevant, not just research papers.

Please **include a translation of the title of the publication in English** in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

CASE STUDIES

HUNGARY

DATA SET OF CASE STUDIES
DELIVERED

MONTH 8, SEPTEMBER 2020
VERSION 1.2020

Acting on the Margin: Art as Social Sculpture
AMASS 870621





Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Art-Ravaló (Art-Suitable)

1.3 Website of project <https://www.artravalo.com/en/>

1.4 Grant data

Grant name

- in native language: Art-Ravaló
- in English: Art-Suitable

Grant type - please underline:

International – European – National – Regional -Local

Grant website:

1.4 Project co-ordinator

Name: Marcell, Lőrincz

Profession: project manager,

e-mail: artravalo@szubjectiv.org

1.5 Co-ordinating institution

Name

in native language: Szubjektív Értékek Alapítvány, Faktor Terminál Egyesület

in English: Subjective Values Foundation, Faktor Terminál Society

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution): www.artravalo.com

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2018.05 (first project), 2019.06.

End year and month: 2019.03 (first project), 2020. 02.

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

- Development of skills, abilities
Major skills and abilities targeted: cooperation, find the own strength, foreseeing
- Development of behaviour (attitudes, values)
Major attitudes, values targeted: persistence, mindfulness, openness
- Increase well-being, use therapeutic functions of art
give the participants the professional, and show them new perspectives

Policy making

Civic engagement

Citizenship

Inclusion

- Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention:*

- Creation in visual arts: 5
- Creation in crafts and design (textile, wood, paper etc.): 2
- Creation in media arts: 3
- Participatory design: 4
- Planning / designing: 3
- Performance (music, drama, dance and other performative arts): 5
- Reception (viewing, listening): 4
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement

- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s) (*please specify*)
- some connections to discipline(s) (*please specify*)
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

The artist and the specialists work together with youth (18-24 years old) who lived in boarding school, no matter how long. The program was able to apply for the youth from all part of the country; some of them came from the countryside (North-East Hungary). The Art-Ravaló is one of the supported educational programs of *The National Crime Prevention Council*, and it is part of the state after-care system.

Application method:

The Subjective Values Foundation send the call to the institutions of the child protection system, but the call is also available on the website of the program. The cooperation of the institutions and personal responsibility is reportable. The institutions of the state child protection system propagate the program, but majorly the teachers mention for the youth this possibility, although many mentors were sceptic in the first year: they said nine months is too long for the children who live in the state custody, they can plane just two weeks before. The selection was based on the self-application system: the applicants should write a motivation letter after the analyse of this letter some of the applicants could participate in a workshop where the professionals could know better the youth and select the best participants.

The participants have a varied background in an aspect of the age, the family background and the goals.

Innovation in this project

This project used a complex and multidimensional supporting program: besides the output (the theatrical scene with the participation of the youth) the nine months-long projects provide an accredited art course, career guidance consultancy, driving licence or ECDL course, three months internship in a workplace, monthly ticket for public transport, dining possibility, accommodation.

This rich supporting program makes sure that the 18 years participants could manage each field of their life, and this complex assistance give a full comprehensive development for the new boarding school-leavers. The simple art project could be just a ‘shelter’, a joyful occasion to flee ahead of the adult life. Despite all this program, the art aspect of the project stressed: the drama part of the project helps the participants to involve their self-understanding and conduces to enrich the communicational tools.

The creation of a supporting and **safety atmosphere** is the key element of the program:

- the first step is that the participants are removed from their familiar surroundings because usually their families and friends mean the strongest retentivity
- the program ensure the positiveness of the regularity and the opportunity the come out from their comfort zone

The **communication** and dissemination activities are the stressed important part of the project:

- although the application is available on the website of the project, majorly the teachers mention for the kids this possibility
- the final public performance is organized each year in a well-known theatre (f.e. the National Theater in 2019) – the performance is live-broadcasted on the Ustream

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

No data available

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed – taken but not analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)

- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

- Lola Judit, Bodnár (2020): „Ez a sok minden még mindig nem kerül annyiba, mint egy fiatalnak egy év börtöne” [This lot of thing cost less, than one year for a young in the prison], 24.hu, downloaded: 2020.06.15. <https://24.hu/kultura/2020/02/28/art-ravalo-kukorica-jancsi-nemzeti-szinhaz-schermann-marta-romankovics-edit-nemzeti-bunmegelozesi-tanacs/>
- Judit, Canjavec (2020): 'Egy tündérmese és ami mögötte van' – interjú Schermann Mártával [‘A fairy tale and its background’ – interjú with Márta Schermann]. szinhaz.org (theatrical online journal). <https://szinhaz.org/csak-szinhaz/csak-szinhaz-budapest/2020/02/12/egy-tundermese-es-ami-mogotte-van-interju-schermann-martaval/> Downloaded 2020. 06.15.
- Enikő, Nagy (2019): "Ha épp kalamajka van körülöttem, rossz a kedvem, világégés van, akkor is kitartok a céloom mellett" [If there is a trouble around me or I have just depressive mood, I have to hold by my aims]. Magyar Narancs (online version of the weakly journal), <https://magyarnarancs.hu/lelek/ha-epp-kalamajka-van-korulottem-rossz-a-kedvem-vilageges-van-akkor-is-kitartok-a-celom-mellett-117418>. Downloaded 2020. 06.15.
- Hanna, Csatlós (2019): “Engem ne sajnáljon senki” – állami gondozottak és az előítéletek [“Nobody commiserates me” – children from the state protection and the prejudice]. hvg.hu (online version of weakly [mainly political] journal) https://hvg.hu/élet/20190228_Nem_szegyellem_de_nem_beszelek_rola Downloaded: 2020. 06.15.
- Andrea, Tompa (2019): Sorsfordítás [Life-changing] Magyar Narancs (weakly journal) https://www.artravalo.com/images/sajto/Telemakhosz_MaNcs_2019-03-14.pdf. Downloaded 2020. 06.15.

Flyers, task sheets, leaflets, booklets etc. for children

No data available

Teaching aids, background info booklet, manuals, presentations etc. for teachers

No data available

Other publications on the project



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Freskófalú / Fresco Village

1.3 Website of project: <http://www.bodvalenke.eu/?id1=freskofaluprojekt>

1.4 Grant data

Grant name

- in native language: Bódvalenke - Freskófalú
- in English: Bódvalenke – Fresco Village

Grant type - please underline:

International – European – National – Regional – Local

Grant website: <http://www.bodvalenke.eu/?id1=freskofaluprojekt>

1.4 Project co-ordinator

Name: Eszter Pásztor

Profession: project manager

e-mail: pasztor.eszter53@gmail.com

1.5 Co-ordinating institution

Name

in native language: Magyar Református Szeretetszolgálat Alapítvány

in English: Hungarian Reformed Church Aid Foundation

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective

- Other institution, namely

Website (main website address of the institution):

<https://www.reformatus.hu/english/news/?rovat=hungarian+reformed+church+aid>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2009

End year and month:

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:
- Bódvalenke, village with 200 inhabitants on North Hungary

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

- Development of skills, abilities
Major skills and abilities targeted: no data
- Development of behaviour (attitudes, values)
Major attitudes, values targeted: no data

Policy making

Civic engagement

Citizenship

Inclusion

- Increase well-being, use therapeutic functions of art
- Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention:*

- Creation in visual arts: 5
- Creation in crafts and design (textile, wood, paper etc.): 1
- Creation in media arts: 1
- Participatory design: 1
- Planning / designing: 3
- Performance (music, drama, dance and other performative arts): 1

- Reception (viewing, listening): 1
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama/Literature
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s) (*please specify*)
- some connections to discipline(s) (*please specify*)
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

Bódvalenke is a 90% Roma village steeped in dire poverty located in a picturesque setting in the East of Hungary. The Fresco Village project aims at pulling the village out of its isolation and poverty by inviting Roma painters to paint murals on the walls and so create an exhibition of European Roma painting – and thereby attract tourists to create jobs and new venue for intercultural dialogue.

The average incomes is less then 40 Euro/month in this extreme poverty, cause the lack of job possibilities. The running water, bathroom are just a dream, no schools and library could be found here.

Despite of this terrible conditions the most serious problem in this village is the deprimation and loss of hope of the dwellers. This project tried to improve one aspect of this complex problematic situation.

Innovation in this project

The organizers designed the project to the informations of the discussion with the dwellers of the village. The frescos are just one element, the touristic factors of the complex reviving process of the economical life of the village. The dwellers of Bódvalenke liked to represent

their culture, traditional jobs and gastronomy for the tourists and this complex plane the frescos are just spectacular sightseeings.

The murals are the most hyped urban art genre in Budapest: decorative, easily understandable visual symbols cover the firewall in the capital. The curiosity of this project that the artists are also the member of this disadvantaged community, the Romanis. On the murals traditional Romany symbols and colours, the dwellers stories were adapted. The quality of this murals are not factors, this native Romany painting maintain the special characteristics of gypsy aestheritics and the murals – as the symbols of resumption and opportunities- built in the identity of the community.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

2011- Erste Foundation – Social Integration Prize

2013 – SozialMare – Prize for social innovation

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed – taken but not analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because..... this frescos as a touristic interest due to the lack of a well built touristic infrastructure.

6. Publications about the project

Alexandra, Béni (2016): The Hungarian fresco village awaits tourists with special tours. Daily News Hungary. <https://dailynewshungary.com/the-hungarian-fresco-village-awaits-tourists-with-a-special-tour/> Downloaded: 2020. 06. 15.

Gabi, Biczó (2009): Ez a művészet más – Bódvalenke, a freskőfalú [This art is different – Bódvalenke, the Fresco Village]. Építész Fórum [online architectural journal]. <https://epiteszforum.hu/ez-a-muveszet-mas-bodvalenke-a-freskofalu>. Downloaded: 2020. 06.15.

Eszter, Pásztor (2015): Bódvalenke képei [Paintings of Bódvalenke]. Műút (online contemporary journal) <http://www.muut.hu/archivum/12361>. Downloaded: 2020. 06.15.

Flyers, task sheets, leaflets, booklets etc. for children

No data available

Teaching aids, background info booklet, manuals, presentations etc. for teachers

No data available

Other publications on the project



1. Project data

1.1 Country: Hungary

1.2 Title: DemoLab

1.3 Website of project: www.demolab.hu

1.4 Grant data

Grant name

- in native language: DemoLab
- in English: DemoLab

Grant type - please underline:

International – European – National – Regional -Local

Grant website:

1.4 Project co-ordinator

Name: Orsolya, Lencse-Csík

Profession: project manager

e-mail: lencse-csik.orsolya@i-dia.org

1.5 Co-ordinating institution

Name

in native language: Demokratikus Ifjúságért Alapítvány, Tanközlöny csoport és a Független Diákparlament

in English: Foundation for Democratic Youth, Tanközlöny Group, Independent Student Parliament of Hungary

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution): <https://demolab.hu/en/muhelyek/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2018.

End year and month: 2019.09

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

- Development of skills, abilities
Major skills and abilities targeted: organize a self-research process and design an own project,
- Development of behaviour (attitudes, values)
Major attitudes, values targeted: openness, critical thinking, autonomy, cooperation, group work, tolerance and free self-expression

Policy making

Civic engagement

Citizenship

Inclusion

- Increase well-being, use therapeutic functions of art
- Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention:*

- Creation in visual arts: 5
- Creation in crafts and design (textile, wood, paper etc.): 5
- Creation in media arts: 3
- Participatory design: 5
- Planning / designing: 4
- Performance (music, drama, dance and other performative arts): 3
- Reception (viewing, listening): 4
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s) (*please specify*)
- some connections to discipline(s) (*please specify*)
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

The project invited several secondary school groups: three from the countryside (from the chief town of the county - Szeged, Salgótarján and Pécs), two from the agglomeration of the capital (Érd, Szigetszentmiklós), and six from Budapest. Mainly they were non-art schools, but in the participants, we could find two art-schools.

The participation was not able in an open tendering, the organizers called in the teacher colleagues who were known from workshops, pieces of training or competitions. This election system was also used in the case of the artists' invitation. Thereby the collaboration based on the personal acquaintanceship, so the values, the pedagogical approaches were basically the same in the different groups. The artists and the teachers were included in the projects as a

facilitator; they did not organize the learning process better support the students from the background with inspirative pieces of information, artworks and questions.

In this invitation system firstly the organizers invited the teachers who accreted the groups with different size/members, background, interest and reflection for the main topic of the project: the **utopia**.

We can find disadvantages between the groups in several aspects:

- **countryside vs capital:** availability for the cultural experiences; the openness of the audience in the performances and exhibitions, happenings

- **type of the school:** the teachers and the group members had to face with several difficulties (in the art-school the Utopia project was an extra duty, but in non-art schools, the pupils felt they have limited possibilities for the work)
- **community reaction:** the groups reflected a local problem – the local community, and sometimes the local political party reacted to the project

Innovation in this project

DemoLab is an innovative art & education initiative. This two years-long collaboration is a rarity because it needed a strong engagement from the side of teachers and students and the DemoLab network covered the crucial region of the country.

„In the framework of the two-year project, creative and self-organised workshops (DemoLabs) were formed in 8 Hungarian secondary schools through the equal participation of students, teachers and artists. These labs serve as platforms for autonomous research, constructive debate and collective creation. Students work on a topic of their own choice while experiencing the power of democratic debate and the responsibility of self-organisation. During the semester, they realise smaller-scale projects, visit other workshops, participate in inspiring cultural events and collaborate with additional experts and artists. The process culminates in a weeklong summer camp with the intense creative collaboration of all participants. Here, student groups give form to the results of their research and experimentation, creating works with the risograph printer (magazines, posters) or videos, photographs, exhibitions etc. that they also present at 3 locations of their choice during the autumn.” (from the website)

The fundamental pillars of the project:

- openness
- freedom
- autonomy
- collaboration
- acceptance
- diversity
- creativity

The primary goal in this experimental learning process was that the group choose a topic, and they worked up to it from a different point of view. During the research and artistic process, they learn how they could get new information, arguing, design and re-design a project in collaboration. The practice key competencies are such as critical thinking, autonomy, cooperation, group work, tolerance and free self-expression. These skills and knowledge are acquired during a self-organised process where students can tailor their learning experiences with the help of various artistic and digital tools. The physical products of the project are: risograph newspapers, photos and videos, performances (a key element of Freinet-pedagogy) etc

The project's **secondary goal** was to promote and acquaint more and more teachers, students, pedagogical professionals with the methodology of the (art) experience-based learning in democratic conditions.

The project closed with a four days-long exhibition and professional day in an abandoned department store in the center of Budapest (Otthon Áruház/ Home Department Store)

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

No data available

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Flyers, task sheets, leaflets, booklets etc. for children

No data available

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Leave a mark! – How can the artists collaborate in the schools? - Teaching aids for innovative teachers

download the Hungarian Version from this site:

<https://demolab.hu/modszerek/modszertani-kezikonyv/>

Other publications on the project

No data available



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Felhőkönyv/Cloudbook

1.3 Website of project: <https://cloudfactory.mome.hu/>

1.4 Grant data

Grant name

- in native language: Felhőgyár
- in English: Cloudfactory

Grant type - please underline:

International – European – National – Regional – Local

Grant website: <https://mome.hu/>

1.4 Project co-ordinator

Name: Bori Fehér

Profession: designer

e-mail: ecolab@mome.hu

1.5 Co-ordinating institution

Name

in native language: MOME EcoLab, Bódvaszilasi Általános Iskola

in English: EcoLab (Moholy-Nagy University), Primary School of Bódvaszilasi

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution): www.artravallo.com

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2013.01

End year and month: 2014.07

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

- Development of skills, abilities
Major skills and abilities targeted: collaboration, group work, articulate needs, long-term and repetitive observation of one thing, visual representation of the observed thing
- Development of behaviour (attitudes, values)
Major attitudes, values targeted: critical thinking, reflection for the local problems

Policy making

Civic engagement

Citizenship

Inclusion

- Increase well-being, use therapeutic functions of art
- Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention:*

- Creation in visual arts: 5
- Creation in crafts and design (textile, wood, paper etc.): 4
- Creation in media arts: 1
- Participatory design: 5
- Planning / designing: 3
- Performance (music, drama, dance and other performative arts): 1
- Reception (viewing, listening): 1
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama/Literature
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s) *(please specify)*
- some connections to discipline(s) *(please specify)*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

Cloudbook is a subjective atlas of the Hungarian Bódva Valley, one of the most impoverished areas of Europe. Each day, for one month, the first-year pupils of the local elementary school at Bódvaszilas (county in north part of Hungary), had watched the sky and drew the most beautiful clouds they saw. Four contemporary Hungarian writers (Virág, Erdős; János Háty; László Darvasi; Balázs Szálinger) created small tales as illustrations to the graphic diaries, and young designers of Moholy-Nagy University of Art and Design rolled all into one.

This project is not the first social design activity of Moholy-Nagy University in the Bódva Valley; the members of the Eco-Lab are regular figure in these villages. The Eco-Lab have a long-term cooperation with one class from the primary school (from 2012) and although they never tested the impact of their projects, according the report of the teachers, the pupils of this class fulfill better than the other classes.

Innovation in this project

The Cloudbook –and Cloudfactory- could reckon as a cultural bridge between the capital and an area with disadvantages; between a design university (higher education) and a poor village primary school, and as a collaboration of children with poor cultural access and

contemporary poets, who are the represents of high-class cultural customers, adults and little children.

The Cloudbook has an easily understandable concept, a joyful art-process what does not need any special tools but effects a spectacular and concrete. It could be determinate as a first step to create the common creative platform for two groups who are on the opposite side of the cultural-customer life. The Cloudbook combines two different languages (visual signs and their verbal imaging), but it involves a fine interdependence. The drawings of the children inspired the contemporary poets, hence the visual elements determined the margin of the imagination of the adult writers.

The project has a dual aim: involve the social design attitude of the students (who participated in the school project with the children), and it likes to create a positive impact in the disadvantaged community.

The three pillars of the book and the working process: creating-teaching-learning. According of this approach, the social design always analyzes the project and honestly undertakes the problems and profit about them

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

No data available

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed – taken but not analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. *You can use titles also included in the collection for the systematic literature review.* All genres of publications that convey important information about the project are relevant, not just research papers.

Please include a translation of the title of the publication in English in brackets after the original title.

- Nóra, Költő (2014): A Felhőgyártól a Felhőkönyvig: A MOME Eco-Lab Felhőgyár projektje [From the Cloudfactory to the Cloudbook: The Cloudfactory the project by MOME Eco-Lab]. hg.hu (desing online magazine), <http://hg.hu/cikkek/design/16820-felhogyartol-a-felhokonyvig-a-mome-eco-lab-felhogyar-projektje> Download: 2020.06.15.
- Ákos Schneider (2017): „Perspektívákat gyártunk” – A szociális designról beszélgettünk Fehér Borival [„We are manufacturing perspectives” – an interview with Bori Fehér about the social desing]. designisso.com (online design magazin), <https://designisso.com/2017/05/04/perspektivakat-gyartunk-a-szocialis-designrol-beszelgettunk-feher-borival/>, Downloaded: 2020.06.15.
- Vanda, Sári (2017): Felhőjárás, vagy menetelés a valóság talaján? Social design III. artportal.hu (online art magazin) <https://artportal.hu/magazin/felhojaras-vagy-meneteles-a-valosag-talajan-social-design-iii/>. Downloaded: 2020.06.15.

Flyers, task sheets, leaflets, booklets etc. for children

No data available

Teaching aids, background info booklet, manuals, presentations etc. for teachers

The project summerized the methodology in two bilingual (Hungarian/English) books: the first the Felhőkönyv/ Cloudbook with the drawings and poems (in 2014 -

https://issuu.com/momeecolab/docs/felhokonyv_final_issuu) and in the *Felhőkönyv – A szociális design ABC-je (in 2017* <http://socialdesignabc.mome.hu/>)

Other publications on the project

TEDx presentation by Bori Fehér (founder of the project) in 2016 with English subtitles:

<https://www.youtube.com/watch?v=s7ZIH8mMyLY&v=en>



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Study Hall Máj Sukar Juma

1.3 Website of project: <http://afre.hu/projekt/tanoda-tamop339/>

1.4 Grant data

Grant name

- in native language: Társadalmi Megújulás Operatív Program
- in English: Social Renewal Operational Program

Grant type - please underline:

International – European – National – Regional – Local

Grant website: <https://www.palyazat.gov.hu/doc/3597>

1.4 Project co-ordinator

Name: Vilmos Jákovics

Profession: president of the association

e-mail: jakovicsvili@gmail.com

1.5 Co-ordinating institution

Name

in native language: Aparhanti Független Roma Egyesület

in English: Independent Roma Association of Aparhant

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution): <http://afre.hu/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2013.06.

End year and month: 2015.06.

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: reducing skill gaps, increasing children's success in school to reduce early school leaving and help further education, development of reading comprehension, math skills, and social competences

Development of behaviour (attitudes, values)

Major attitudes, values targeted: help to communicate, strengthen self-confidence, develop relationships, resolve conflicts, and develop other competencies

strengthen the sense of identity in children, thus increasing their self-esteem, raising the demand for knowledge of Roma traditions, and giving space for the preservation of traditions, and for non-Gypsies, reduce their prejudice by showing the values of Gypsies and strengthening acceptance

Policymaking Policy/policies targeted

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention:*

- Creation in visual arts: 3
- Creation in crafts and design (textile, wood, paper etc.): 3
- Creation in media arts: 4
- Planning / designing: 1
- Performance (music, drama, dance and other performative arts):

- Reception (viewing, listening): 1
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to *reading comprehension & math skills* discipline(s) (please specify)
- some connections to discipline(s) (please specify)
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

This is a study hall that primarily helps to improve school performance. However, in addition to practicing the core school subjects, it also includes other activities. One such activity is the various creative activities in which children make something on their own. There is a very good opportunity to develop social competencies at classes, extracurricular events and excursions. In the courses that developed dexterity and manipulation skills, the children mastered the use of tools, developed their creativity and taste, learned new materials and techniques while having fun. The aim of the Media and Communication Club is to develop comprehension competences, to strengthen self-expression, self-knowledge, to develop self-confidence, to develop memory, to develop ICT and technical competencies, and to develop written and oral communication. During the club sessions, the children create information materials about the life of the school (video, picture report, bulletin board) in the framework of projects, made programs in connection with the holidays, and participated in social networking and communication programs.

Innovation in this project

The project covers a relatively large age group.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant: – not known

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline – not known

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Other publications on the project

Media appearances:

Tolnai Népszerűség: Jelentősen javult a fiatalok eredménye (The results of young people have improved significantly) (2011) Available: <http://afre.hu/sajto/jelentosen-javult-a-fiatalok-eredmenye/>

Völgység Portál: Túlteljesítették az elvárásokat a kisvejkői Tanodában (They exceeded expectations in the study hall in Kisvejkő) (2011) Available: http://www.volgysegportal.hu/index.php?option=com_content&task=view&id=4998&Itemid=87



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Study Hall Máj Sukar Juma

1.3 Website of project: <http://afre.hu/projekt/tanoda-efop331/>

1.4 Grant data

Grant name

- in native language: Emberi Erőforrás Fejlesztési Operatív Program
- in English: Human Resource Development Operational Programme

Grant type - please underline:

International – European – National – Regional – Local

Grant website: <https://www.palyazat.gov.hu/efop-331-16-tanoda-programok-tmogatsa-1>

1.4 Project co-ordinator

Name: Vilmos Jákovics

Profession: president of the association

e-mail: jakovicsvili@gmail.com

1.5 Co-ordinating institution

Name

in native language: Aparhanti Független Roma Egyesület

in English: Independent Roma Association of Aparhant

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution): <http://afre.hu/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2017.05.

End year and month: 2018.09.

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: reducing skill gaps, increasing children's success in school to reduce early school leaving and help further education, development of reading comprehension, math skills, and social competences

Development of behaviour (attitudes, values)

Major attitudes, values targeted: help to communicate, strengthen self-confidence, develop relationships, resolve conflicts, and develop other competencies

strengthen the sense of identity in children, thus increasing their self-esteem, raising the demand for knowledge of Roma traditions, and giving space for the preservation of traditions, and for non-Gypsies, reduce their prejudice by showing the values of Gypsies and strengthening acceptance

Polycymaking

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention:*

- Creation in visual arts: 3
- Creation in crafts and design (textile, wood, paper etc.): 3
- Creation in media arts: 4

- Planning / designing: 1
- Performance (music, drama, dance and other performative arts): 1
- Reception (viewing, listening): 1
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to **reading comprehension & math skills** discipline(s) (please specify)
- some connections to discipline(s) (please specify)
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

This is a study hall that primarily helps to improve school performance. However, in addition to practicing the core school subjects, it also includes other activities. One such activity is the various creative activities in which children make something on their own. There is a very good opportunity to develop social competencies at classes, extracurricular events and excursions. In the courses that developed dexterity and manipulation skills, the children mastered the use of tools, developed their creativity and taste, learned new materials and techniques while having fun. The aim of the Media and Communication Club is to develop comprehension competences, to strengthen self-expression, self-knowledge, to develop self-confidence, to develop memory, to develop ICT and technical competencies, and to develop written and oral communication. During the club sessions, the children create information materials about the life of the school (video, picture report, bulletin board) in the framework of projects, made programs in connection with the holidays, and participated in social networking and communication programs.

Innovation in this project

The project covers a relatively large age group.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant: – not known

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Other publications on the project

ZÁRÓKIADVÁNY az EFOP-3.3.1.-16-2017-00090 kódszámú Máj sukar Juma Tanoda című projekthez (FINAL PUBLICATION for the EFOP-3.3.1.-16-2017-00090 code project Study Hall Máj sukar Juma)

Media appearances:

Tolnai Népszerűség: Fiktív pénzzel fizettek a tanoda diákjai (The students of the study hall paid with fictitious money) (2017) Available: <https://www.teol.hu/kozelet/helyi-kozelet/fiktiv-penzzel-fizettek-tanoda-diakjai-973923/>

Völgység Portál: Ismét nagy erővel folytatja munkáját a Máj sukar Juma Tanoda Aparhanton (Study Hall Máj sukar Juma in Aparhant continues the work with great force) (2018)

Available:

http://www.volgysegportal.hu/index.php?option=com_content&task=view&id=4998&Itemid=87



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Iskolakultúráért Esélyteremtésért Egyesület

1.3 Website of project: <https://iskola-esely.hu/>

1.4 Grant data

Grant name

- in native language: Iskolakultúráért Esélyteremtésért Egyesület
- in English: Association for School Culture and Opportunity

Grant type - please underline:

International – European – National – Regional – Local

Grant website: <https://iskola-esely.hu/>

1.4 Project co-ordinator

Name: Dr. Szakácsné Foki Katalin

Profession: president of the project

e-mail

1.5 Co-ordinating institution

Name

- in native language: Iskolakultúráért Esélyteremtésért Egyesület
- in English: Association for School Culture and Opportunity

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution): <https://iskola-esely.hu/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2013.03

End year and month: 2015.05

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:

My world - Our world:

The aim of the program is to develop self-knowledge, communication and life management skills for students aged 10-16, to shape their worldview and to convey Roma culture.

Learning organization in the classroom:

The aim of the program is to increase students' learning outcomes by enriching their self-knowledge and worldview, creating individual learning paths, a positive classroom work atmosphere, new pedagogical competence, and the introduction of a new teacher organization model.

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

Behavioral culture 1-4. grade:

The aim of the program: To form the behavior and behavioral habits of young children and students, mainly in classes, in the classroom, in school community life, in everyday situations.

Policymaking

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention:*

- Creation in visual arts **1**
- Creation in crafts and design (textile, wood, paper etc.)**1**
- Creation in media arts -1
- Planning / designing- 1
- Performance (music, drama, dance and other performative arts)-1
- Reception (viewing, listening) 3
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s) (please specify): with primary school
- some connections to discipline(s) (please specify)
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

Programs based on the basic course

a) Behavioral culture 1-4. grade

The aim of the program: To form the behavior and behavioral habits of young children and students, mainly in classes, in the classroom, in school community life, in everyday situations.

The child, the learner should be able to adapt to the expectations of the environment and be able to influence the environment in a positive way. Strive to become a pleasant personality in your environment. The curriculum and requirements serve to develop social and emotional

skills that affect students' behavior in and around each other. 15 core competencies are at the heart of the program.

6-6 skills are developed each year.

· Tools: Curriculum, Guide, lesson plans, student booklets for 24 modules.

Symbols, pictures, diagrams, evaluation, tracking system.

Experiences, references: 31 teachers in 13 schools, 610 students and their parents in Győr, Rábacsécsény, Pázmándfalu, Dunaújváros, Tüskevár. Watch demonstration lessons - also on video.

Innovation in this project

The Győr Tanoda Club was organized in Fekete István Primary School in Győr for 2 years. 58 people aged 9-17 were disadvantaged, cumulatively disadvantaged and Roma taught in the study hall. The acquired equipment and competition prizes were used for the development of the students.

Within the framework of the workshop project, 58 people were successfully developed. They supported students' further learning. Instead of the 5 people who undertook, 7 people went to a high school that gave them a high school diploma. 90% of the students participated in their programs. Pupils showed a 28% improvement in basic skills. Both parents and schools and all their partners were satisfied with the results of the students and the programs.

A survey was conducted, 38 young people were prepared to organize student activist programs, and human rights classes were organized for 509 elementary school students. Students made 55 drawings and works on the topic of otherness.

Since March 2015, the program "Otherness with Us" has been organized. They collaborated with 17 organizations. Research was conducted in Győr among 500 pupils and students. Students, high school students were prepared in summer camps, student workshops for conducting classes for primary school students. On December 10, playful sessions on human rights were held for students. A competition was announced and organized for reports and visual works on the topic.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

no data available

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants

- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because there was no more financial support.

6. Publications about the project

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

no data available

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

no data available

Other publications on the project

Please list them.

no data available



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Varrókör

1.3 Website of project <https://bagazs.org/varrokor/>

1.4 Grant data

Grant name

- in native language: BAGÁzs
- in English: Bagazs

Grant type - please underline:

International – European – National – Regional – Local

Grant website: <https://bagazs.org/>

1.4 Project co-ordinator

Name: Dr. Both Emőke Kinga

Profession: President of Bagazs- lawyer, social pedagogue
e-mail

1.5 Co-ordinating institution

Name

- in native language: BAGÁzs
- in English: Bagazs

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution): <https://bagazs.org/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2011
End year and month: currently in progress

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age: middle-aged

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:

The sewing circle supports the strengthening and skills development, work socialization and employment of women living in the settlement.

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

Polycymaking

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention:*

- Creation in visual arts: 1
- Creation in crafts and design (textile, wood, paper etc.) **5**
- Creation in media arts: 1
- Participatory art or design: 5
- Planning / designing: 1
- Performance (music, drama, dance and other performative arts): 1
- Reception (viewing, listening): 1
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s) *(please specify)*
- some connections to discipline(s) *(please specify)*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

Their latest program aims to strengthen and employ women and women living on the farm through a sewing circle. In Roma communities, women are the driving force for change. They manage the family coffers, take care of the children, and keep the family together. The sewing circle supports the strengthening and skill development, work socialization and employment of the women living in the settlement.

Mostly women who have stayed home to run a household and have not gone to work, or are just in GYES, or young girls who have already finished eighth grade but are not allowed to continue their education by their parents.

Seamstresses are paid for every good quality bag, and in addition to the opportunity to earn money, the program also provides opportunities for development and recreation and community experiences. They gather at least once a week in the BAGÁzs Container House where they sew together.

And the program also serves two good things at the same time: in their gift shop, the BAGÁzs Bazaar, we often get clothes and curtains that we can't sell even though the textiles are in good condition. From these textiles, the women sew the bags, in the name of waste-free, which can then be purchased at the BAGÁzs Bazaar.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

The BAGazs method

- A complex, multi-level community approach

o At the level of Roma settlements

Through individual and group programs, entire families are supported as needed.

They do not donate, instead of aid, their work is based on empowering the settlers.

Nearly a hundred volunteers are trained and involved in their programs each year to bring new patterns into the closed community.

o At the level of the local village community

The communication between the village community living with segregates and the Roma communities is strengthened - our goal is to give everyone's point of view and be the basis for joint planning.

In cooperation with the local care system and local governments, they try to solve problems together

As an independent NGO, they feel a responsibility to publicize the problems at the system level and to bring about change in the related professional fields.

o At the level of the majority society

The volunteers participating in their programs form a personal relationship with the settlers, so they see the difficulties and gain direct experience. They become more sensitive, more accepting, and take responsibility for the more disadvantaged members of society.

Company groups are regularly welcomed on a volunteer day to better understand the difficulties of those living on the site.

They consider it important that our results appear in the press in order to strengthen the potential for change in Roma communities.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed

- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Other publications on the project

dr. Aczél Zsófia - dr. Both Emőke (2018) A BAGázs-módszer A BAGázs Közhasznú Egyesület szakmai munkájának rövid bemutatása (The BAGázs method A short presentation of the professional work of the BAGázs Public Benefit Association) Budapest

Aczél Zsófia (2018) 7 év – A legfontosabb változás A BAGázs Közhasznú Egyesület közösségi munkájának hatása a bagi szegregátumban, (7 years - The most important change The impact of the community work of the BAGázs Public Benefit Association in the segregation of Bag) Debrecen, Párbeszéd: Szociális munka folyóirat

Bencsik Nóra (2019) Párbeszéd egy roma közösségért „Szerintem ennyi nekünk is jár... a cigány nőknek” (Dialogue for a Roma community "I think that's what we deserve ... for Roma women") Parola

Aczél Zsófia - Kakuk Tímea (2018) Test és énkép a cigánytelepen. Egy önismereti fókuszú csoport tapasztalatai (Body and self-image in the gypsy settlement. Experiences of a group with a focus on self-knowledge) Bag, Parola



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Kis-Csillag Tanoda/ Little Star Study Hall

1.3 Website of project: <http://helyetalapitvany.hu/kis-csillag-tanoda/>

1.4 Grant data

Grant name

- in native language: Terület- és Településfejlesztési Operatív Program
- in English: Territorial and Settlement Development Operational Programme

Grant type - please underline:

International – European – National – Regional – Local

Grant website: <https://www.palyazat.gov.hu/top-521-16-a-trsadmli-egyttmkds-erstst-szolgl-helyi-szint-komplex-programok-1>

1.4 Project co-ordinator

Name: Györgyi Tasiné Nagy

Profession: study hall leader

e-mail: tanoda.szolghaz@gmail.com

1.5 Co-ordinating institution

Name

in native language: „Helyet!” Alapítvány

in English: "Place!" Foundation

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution): <http://autonomia.hu/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2016.01.

End year and month: 2018.10. (?)

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: cooperation, teamwork, problem solving, independence, self-realization, responsibility, open mindset

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

Polycymaking

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention:*

- Creation in visual arts: 4 (?)
- Creation in crafts and design (textile, wood, paper etc.): 4
- Creation in media arts: 1
- Participatory art or design: 1
- Planning / designing: 1
- Performance (music, drama, dance and other performative arts): 4 (?)
- Reception (viewing, listening): not known
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work

- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to *reading comprehension & math skills* discipline(s) (please specify)
- some connections to discipline(s) (please specify)
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

In the course of artistic activities, willpower, emotional and spiritual skills can be developed in an indirect way, which will also benefit our students in everyday life. The exact order and type of sessions are compiled after assessing the abilities of the students, based on the goals set in the individual development plans.

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

Innovative, personalized pedagogical methods.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant: – not known

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed

- with project promoters (tutors, mentors, artists etc.)
- with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline – not known

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

no publication



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: I. Nemzetközi Roma Storytelling Fesztivál - workshopok / I. International Roma Storytelling Festival - workshops

1.3 Website of project: <http://fuggetlenszinhaz.blogspot.com/search?updated-max=2017-10-19T03:08:00-07:00&max-results=7&start=1&by-date=false>

<http://fuggetlenszinhaz.blogspot.com/2018/01/roma-hosok-europai-cigany-dramairodalmi.html>

1.4 Grant data

Grant name

- in native language:
- in English: (ENG) Badur Foundation, (ENG) AC/E Accion Cultural Espanola, (ENG) European Union

Grant type - please underline:

International – European – National – Regional – Local

Grant website: <https://www.badurfoundation.org/>, <https://www.accioncultural.es/en>

1.4 Project co-ordinator

Name: Márton Illés

Profession: not known, in the project: program manager

e-mail: not known

1.5 Co-ordinating institution

Name

in native language: Független Színház

in English: Independent Theater

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution

- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution): <http://fuggetlenszin haz.blogspot.com/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2017 autumn (no exact data)

End year and month: 2017 autumn (no exact data)

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:

Development of behaviour (attitudes, values)

Major attitudes, values targeted: they help young Roma people to recognize that there are heroes / role models, and that they themselves can live as people who make decisions along their own values, take responsibility, make a difference in their own lives, in their narrower or wider environment.

Polycymaking

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention:*

- Creation in visual arts: 1
- Creation in crafts and design (textile, wood, paper etc.): 1

- Creation in media arts: 1
- Participatory art or design: 1
- Planning / designing: 1
- Performance (music, drama, dance and other performative arts): 5
- Reception (viewing, listening): 5
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to *communication* discipline(s) (please specify)
- some connections to discipline(s) (please specify)
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

The aim is to provide visibility into the little-known values of Roma theater, the challenges of Europe's Roma communities, and the responses of those who take responsibility and change to these challenges, which can serve as examples for members of the Roma community and for the majority. In small group work, participants were able to articulate to themselves the details of the play's text, relevant social contexts, and questions about what the story of the hero is about, what message he conveys, and what questions he raises. What are the dangers and benefits of taking on my identity? How can our interests be asserted against power or even the will of our own families? How can you also be an active citizen as a victim of a genocide and voice the stories of a silenced community? The results of the small group work related to the four plays were presented to each other by the members of the groups, followed in several cases by discussions. Not only four dramas, but also the examples of four Roma communities and four people committed to their own values became known to young people. So in the workshop series, not only did they bring high art to the communities, but community members were also able to pass on their stories to thousands of people.

Experience has shown that the work of Roma theater creators has a place not only in theaters but also in education. In informal, reinforcing-focused workshops as well as in the academic field. The workshops proved to many Roma young people that they do have heroes who can follow suit. Moreover, they themselves can live as people who make decisions along their own values, take responsibility, make a difference in their own lives, in the lives of their narrower or wider environment.

Innovation in this project

One of the important social roles of the Independent Theater is to introduce the life situations of Gypsy dramatic heroes, mainly to Roma, high school and university students. Together with the creators, the foundations were laid for a dramatic educational methodology for Roma, which was finalized by the methodological staff of the Independent Theater. The methodology was first tested in a pilot workshop and refined based on feedback from participants. From the autumn of 2017, 90-300-minute workshops on the topic were held on two occasions in secondary schools, university vocational colleges and informal groups, mainly bringing together Roma youth. In addition to non-formal education, the methodology has also appeared in university education. The Department of Communication and Media Studies of the Eötvös Loránd University BTK did not only have a workshop. András Müllner devoted half a year to the processing of the 4 plays, their background and the media communication of the festival within the framework of the subject "Communication case studies". An expanded methodological material was created using the cinematic and textual materials of the works. They trained six main contemporary trainers, aged 16-22, who can hold workshops. The methodology and all background materials were handed over to ten main university professors in order to be able to compile a half-year university curriculum on the topic of gypsy theater self-representation.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given

- attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Balogh Rodrigó (válogatta/selected by) (2019) Roma Hősök – öt európai monodrámája (Roma Heroes - five European monodramas) Budapest: Nők a Jövőért Egyesület - Független Színház.

Other publications on the project

Media appearances:

SZÍNHÁZ.org (2017) Nemzetközi Roma Storytelling Fesztivál (International Roma Storytelling Festival). Available: <https://szinhaz.org/csak-szinhaz/csak-szinhaz-fesztival/2017/07/02/roma-drama-ertekeire-fokuszal-az-elso-nemzetkozi-roma-storytelling-fesztival/>



AMASS



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Igazgyöngy Alapfokú Művészeti Iskola / Pearl Elementary Art School

1.3 Website of project: <https://igazgyongyalapitvany.hu/muveszeti-iskola/>

1.4 Grant data

Grant name

- in native language: (HU) Igazgyöngy Alapfokú Művészeti Iskola /
- in English: (ENG) Pearl Elementary Art School
-

Grant type - please underline:

International – European – National – Regional – Local

Grant website: <https://igazgyongyalapitvany.hu/>

1.4 Project co-ordinator

Name: Nóra L. Ritók

Profession: founder and professional leader of the foundation, director of the art school –
pedagogue

e-mail: l.ritok.nora@igazgyongyalapitvany.hu

1.5 Co-ordinating institution

Name

in native language: Igazgyöngy Alapítvány

in English: Pearl Foundation

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution

- Arts collective
- Other institution, namely

Website (main website address of the institution): <https://igazgyongyalapitvany.hu/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2000

End year and month: currently in progress

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: graphics, painting, sculpture and ceramics, metal and enamel, environmental and handicraft culture, social competences

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

Polycymaking

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention:*

- Creation in visual arts: 5
- Creation in crafts and design (textile, wood, paper etc.): 5
- Creation in media arts: 5
- Participatory art or design: 1
- Planning / designing: 1

- Performance (music, drama, dance and other performative arts): 1
- Reception (viewing, listening): 1
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s) (*please specify*)
- some connections to discipline(s) (*please specify*)
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

They teach fine arts and applied arts. In the afternoon, they travel to the villages for the kids. Subjects: fine and applied arts (visual founding exercises, visual creative exercises, basics of graphics and painting, graphics and painting workshop, sculpture and ceramics workshop, environment and craft culture workshop, metal and enamel workshop). Playful visual sessions are also held for preschool children in Berettyóújfalu and Biharkeresztes.

The head of the Foundation believes that development with the arts is important primarily in terms of personal and social competencies. The feeling of success, which is achieved through artistic activity, awakens self-confidence, a sense of self-efficacy and self-esteem, helps the formation of identity. Creating together, a shared experience can develop skills such as cooperation, tolerance, solidarity - these can be developed easily and quickly with the help of the arts.

Innovation in this project

The methodology of the school is currently based on the so-called triple-focus visual education: in addition to child-centered visual education, they also deal with disadvantage compensation and social competence development. In each lesson, all three focuses are embedded in tasks. In addition to the liberated and immersive lessons, the success of the

method is confirmed by the results of domestic and international drawing competitions, the children win more than 500 prizes a year.

The foundation also holds playful visual sessions for 5-year-old preschoolers. Children over the age of five can playfully learn about the various tracing devices here, and as a result, they have more advanced fine motor skills and visual expressiveness when they arrive at school. The sessions partly help children to start school and partly prepare them to get involved in school-based art training.

The work of the foundation is also innovative because they seek to address the problem in a complex way. The head of the foundation is thinking about long-term solutions and the work is focused on this. The foundation's programs are also built on each other in their process. The program is effective when it covers several areas of life and encourages those involved to take action.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

not separately the project, but the foundation won awards:

- In 2010 the Civil Organization of the Year award from the Hajdú-Bihar County Local Government
- In 2014, the György Várhegyi Award (a prize for the recognition of professional and human achievements related to free institutions)
- In 2015, the special prize of MagyarBrands for Children (the award was established for the special support of Hungarian products)

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

Other: school performance

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

no publication



AMASS



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Egy lépéssel előrébb / One step ahead

1.3 Website of project:

<https://igazgyongyalapitvany.hu/tevekenysegeink/kozossegfejlesztes/>

1.4 Grant data

Grant name

- in native language: (HU) Igazgyöngy Alapfokú Művészeti Iskola /
- in English: (ENG) Pearl Elementary Art School

Grant type - please underline:

International – European – National – Regional – Local

Grant website: <https://igazgyongyalapitvany.hu/>

1.4 Project co-ordinator

Name: Nóra L. Ritók

Profession: founder and professional leader of the foundation – pedagogue

e-mail: l.ritok.nora@igazgyongyalapitvany.hu

1.5 Co-ordinating institution

Name

in native language: Igazgyöngy Alapítvány

in English: Pearl Foundation

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution): <https://igazgyongyalapitvany.hu/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2012

End year and month: 2014

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age: male

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: social competencies, communication

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

Polycymaking

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention:*

- Creation in visual arts: 1
- Creation in crafts and design (textile, wood, paper etc.): 3 (?)
- Creation in media arts: 1
- Participatory art or design: 1
- Planning / designing: 1
- Performance (music, drama, dance and other performative arts): 1
- Reception (viewing, listening): 4
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work

- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s) *(please specify)*
- some connections to discipline(s) *(please specify)*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

The program focuses primarily on community building, not art development. But community activities can also include craft activities. Furthermore, it is part of the program to take family photos, which are typically not part of the lives of these families.

The head of the Foundation believes that development with the arts is important primarily in terms of personal and social competencies. The feeling of success, which is achieved through artistic activity, awakens self-confidence, a sense of self-efficacy and self-esteem, helps the formation of identity. Creating together, a shared experience can develop skills such as cooperation, tolerance, solidarity - these can be developed easily and quickly with the help of the arts.

Innovation in this project

The foundation's "Toldi Teaház" program was also connected to the project, in which they organized presentations and conversations about getting to know each other better and learning from the life of the participants. Communication preparation of the presenters and community-led discussion were also important elements in this development. The so-called family photography also helped community-building. For those living in segregation, photography is typically not part of family life, and there are few such memorabilia embedded in them. Their creation also had a positive impact at the family and community level.

The work of the foundation is also innovative because they seek to address the problem in a complex way. The head of the foundation is thinking about long-term solutions and the work is focused on this. The foundation's programs are also built on each other in their process. The program is effective when it covers several areas of life and encourages those involved to take action.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

not separately the project, but the foundation won awards:

- In 2010 the Civil Organization of the Year award from the Hajdú-Bihar County Local Government
- In 2014, the György Várhegyi Award (a prize for the recognition of professional and human achievements related to free institutions)
- In 2015, the special prize of MagyarBrands for Children (the award was established for the special support of Hungarian products)

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

Other: school performance

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

no publications



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Toldi Tanoda / Toldi Study Hall

1.3 Website of project: <https://igazgyongyalapitvany.hu/tanoda/>

1.4 Grant data

Grant name

- in native language: (HU) Igazgyöngy Alapfokú Művészeti Iskola /
- in English: (ENG) Pearl Elementary Art School

Grant type - please underline:

International – European – National – Regional – Local

Grant website: <https://igazgyongyalapitvany.hu/>

1.4 Project co-ordinator

Name: Dorottya Marosváry

Profession: project co-ordinator – educator

e-mail:

1.5 Co-ordinating institution

Name

in native language: Igazgyöngy Alapítvány

in English: Pearl Foundation

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution): <https://igazgyongyalapitvany.hu/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): not known

End year and month: currently in progress

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: English, first grade development, pre-school, math, German, reading comprehension, natural history, history

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

Policy making

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention:*

- Creation in visual arts: 5
- Creation in crafts and design (textile, wood, paper etc.): 5
- Creation in media arts: 5
- Participatory art or design :1
- Planning / designing: 1
- Performance (music, drama, dance and other performative arts): 5
- Reception (viewing, listening): not known
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work

- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to reading comprehension, math skills, history, natural history, English, German discipline(s) (please specify)
- some connections to discipline(s) (please specify)
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

From 14.30 to 19.30, the children are brought from school or after school to the study hall. There are studies on Saturdays from 9 am to 4 pm, preschool children also go to the study hall from 12.30 pm on Friday, a pre-school program, and projects are implemented on Thursday evenings and late Saturday afternoons. The following classes are held in the study hall: debate, drama games, experiential pedagogy, craft classes, career orientation, sports, board games. Kids make a variety of paintings, crafts, photos, videos, but there are also written assignments and fairytale-related assignments.

The head of the Foundation believes that development with the arts is important primarily in terms of personal and social competencies. The feeling of success, which is achieved through artistic activity, awakens self-confidence, a sense of self-efficacy and self-esteem, helps the formation of identity. Creating together, a shared experience can develop skills such as cooperation, tolerance, solidarity - these can be developed easily and quickly with the help of the arts.

Innovation in this project

The children have been involved in the program without compulsion for years, it is possible to work together with 35-40 children on a schedule basis. As a result of the skills development that these children receive, learning outcomes have improved dramatically, there are no more repetitions, fewer failures, fewer dropouts, and they can keep children in the system. Contributing to this is the fact that their kindergarten is also open to preschool children, so

they also deal with preschoolers. This year, the **baby-mama club** was attached to them, so the kids are actually in a development from birth to the age of 18.

The work of the foundation is also innovative because they seek to address the problem in a complex way. The head of the foundation is thinking about long-term solutions and the work is focused on this. The foundation's programs are also built on each other in their process. The program is effective when it covers several areas of life and encourages those involved to take action.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

not separately the project, but the foundation won awards:

- In 2010 the Civil Organization of the Year award from the Hajdú-Bihar County Local Government
- In 2014, the György Várhegyi Award (a prize for the recognition of professional and human achievements related to free institutions)
- In 2015, the special prize of MagyarBrands for Children (the award was established for the special support of Hungarian products)

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

Other: school performance

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects

- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

no publication



AMASS



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Karaván Színház és Művészeti Alapítvány - tehetséggondozás/ Caravan Theater and Art Foundation – talent management

1.3 Website of project: <https://karavanma.hu/>

1.4 Grant data

Grant name

- in native language: állami támogatás és magánadományok
- in English: public support and private donations

Grant type - please underline:

International – European – National – Regional -Local

Grant website:

1.4 Project co-ordinator

Name: Nyári Oszkár

Profession: head of the institution

e-mail: public support and private donations

1.5 Co-ordinating institution

Name

in native language: Karaván Színház és Művészeti Alapítvány

in English: Caravan Theater and Art Foundation

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution): <https://karavanma.hu/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2000

End year and month: still in progress

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: the aim is to provide young people with the skills and knowledge they need to be able to perform in performances and films, to be prepared to take part in auditions, castings and to take part in acting

Development of behaviour (attitudes, values)

Major attitudes, values targeted: the aim of the foundation is to help improve the opportunities and social mobilization of Roma and disadvantaged young people, to be present in Roma culture and to help Roma and non-Roma people to live together through cultural means

Policy making

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention:*

- Creation in visual arts: 1
- Creation in crafts and design (textile, wood, paper etc.): 1
- Creation in media arts: 1
- Participatory art or design: 1
- Planning / designing: 1
- Performance (music, drama, dance and other performative arts): 5

- Reception (viewing, listening): 5
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s) (*please specify*)
- some connections to discipline(s) (*please specify*)
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

The foundation operates an actor training studio primarily for Roma teenagers talented in acting and for all children and young people who do not have the necessary supportive background, and the development and realization of their abilities is determined by a number of risk factors. The aim of the foundation is to help improve the opportunities and social mobilization of these young people, to be present in Roma culture and to help Roma and non-Roma to live together through cultural means. Their main areas of activity are theater and talent management.

In their operation, the joint activities of Roma and non-Roma are given great emphasis. The kind of thinking and values that the Caravan has represented for years have invited artists to their theater who have watched their work to date with sympathy and interest, and are happy to work with their talented students. It is important for them that their students do rehearsal and play with professional actors. As a member of the theater company, their students demonstrate to the general public that the meeting of Gypsy and non-Gypsy children and young people can be fruitful and valuable. They focused on the theatrical education of children and youth in the art program of their theater. They are working to make theater a living form of expression for the youngest generation. In their performances, they can provide internships for their students, which is an important element of their talent development program.

Innovation in this project

In Hungary, the encounters between Roma and non-Roma are usually unfortunate and alarmingly negative. In the Caravan, on the other hand, there are lucky encounters between professional and non-professional actors, Roma and non-Roma children, parents, actors, mostly Roma troupe and audience, especially when performing in places where children have not seen theater. In the Caravan, values and results are created through the joint work of Roma and non-Roma people. In other words, with the presence and activity of the Caravan, it demonstrates the possibility of lucky encounters. Hungarian society is in great need of an accepting, mutually understanding attitude instead of unreasonable negative stereotypes and hatred. Art and pedagogy are used as tools to facilitate this.

From the beginning, they do talent research every year. Especially talented teenagers studying in Budapest and Kaposvár can take advantage of the opportunities provided by the foundation. Their students form a heterogeneous group in many ways. Among them are talented Roma and non-Roma, the disadvantaged and the middle class.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

- Award for “Acting in the Mother Tongue of Young People”, 2008 For the performance Sakko shimijako kamel o shajto at the ARCUS National Theater Festival
- “For Ferencváros” commemorative medal for the foundation's domestic and international social building activities from the representative body of Ferencváros Municipality - 2009
- The MOBILITY Award during the 4th European Theater Adventure International Theater Professional Workshop provided the project with an “outstanding publicity to help make the program known to a wider audience”. - 2009
- Bonis Bona - Outstanding Talent Care Organization Award - 2018
- Award for Nationalities - 2018

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**

- skills / abilities /creativity etc. standardised tests taken
- skills / abilities /creativity assessment tasks given
- attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Other publications on the project

A Karaván Színház és Művészeti Alapítvány szakmai beszámolója, 2018 / Professional report of the Caravan Theater and Art Foundation, 2018



AMASS



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Útravaló ösztöndíjprogram – Magyarországi Cigányokért Közalapítvány (MACIKA) program - Út a középiskolába és Út az érettségihez

1.3 Website of project: http://www.emet.gov.hu/hatter_1/utravalo_macika/

1.4 Grant data

Grant name

- in native language: Emberi Erőforrások Minisztériuma
- in English: Ministry of Human Capacities

Grant type - please underline:

International – European – National – Regional -Local

Grant website: <https://www.kormany.hu/hu/emberi-eroforrasok-miniszteriuma>

1.4 Project co-ordinator

Name: Miklós Kásler

Profession: Minister of Human Capacities

e-mail

1.5 Co-ordinating institution

Name

in native language: Emberi Erőforrások Minisztériuma

in English: Ministry of Human Capacities

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution):
http://www.emet.gov.hu/hatter_1/utravallo_macika/

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): every year
End year and month:

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:
strengthening their learning motivation

Development of behaviour (attitudes, values)

Major attitudes, values targeted:
strengthening their self-esteem

Policy making

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention: not an art specific project*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Creation in media arts
- Planning / designing

- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant: *not an art specific project*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s) (*please specify*) for Roma young people in primary and secondary school.
- some connections to discipline(s) (*please specify*)
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

not an art specific project

Innovation in this project

The program has set a specific goal:

- reducing early school leaving
- raising the educational attainment of disadvantaged students
- ensuring access to quality education.

The programs aim to promote the school success of participating students, strengthen their learning motivation and self-esteem through scholarships and mentoring, and reduce their risk of dropping out of school.

The goal of the program is to prepare participating students for further education in a high school that provides a high school diploma.

The goal of the project is for the student participating in the program to be admitted to a high school that provides a high school diploma after the mentoring activity.

The goal of the program is to support participating students in successfully completing high school, facilitating successful graduation exam and admission to a higher education institution.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

no data available

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

no data available

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

no data available

Other publications on the project

Please list them.

no data available



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Útravaló ösztöndíjprogram – Magyarországi Cigányokért Közalapítvány (MACIKA) program - Út a szakmához

1.3 Website of project: http://www.emet.gov.hu/hatter_1/utravalo_macika/

1.4 Grant data

Grant name

- in native language: Emberi Erőforrások Minisztériuma
- in English: Ministry of Human Capacities

Grant type - please underline:

International – European – National – Regional -Local

Grant website: <https://www.kormany.hu/hu/emberi-eroforrasok-miniszteriuma>

1.4 Project co-ordinator

Name: Miklós Kásler

Profession: Minister of Human Capacities

e-mail

1.5 Co-ordinating institution

Name

in native language: Emberi Erőforrások Minisztériuma

in English: Ministry of Human Capacities

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution):

http://www.emet.gov.hu/hatter_1/utravalo_macika/

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01):

End year and month:

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:

strengthening their learning motivation

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

strengthening their self-esteem

Policy making

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention: not an art specific project*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant: *not an art specific project*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s) (please specify) for Roma young people in secondary school.
- some connections to discipline(s) (please specify)
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

not an art specific project

Innovation in this project

The program promotes access to employment for disadvantaged students, including Roma / Gypsies, through scholarships and mentoring. Taking into account that the situation and employment chances of those who have completed no more than primary school in the labor market are the worst. It is essential that vocational school students remain in the system of public education and successfully complete their studies.

The Hungarian National Social Cohesion Strategy II. 7.3.3 Every effort should be made to ensure that disadvantaged young people, including Roma, have access to secondary and higher education. There is a need to increase the proportion of disadvantaged children, including Roma / Gypsy children, in post-graduate training and higher education, as well as in vocational training leading to a marketable profession and enabling economic integration.

The program promotes access to employment for disadvantaged students, including Roma / Gypsies, through scholarships and mentoring. The aim is to promote the successful studies of the participating vocational and secondary school students and to overcome their learning difficulties.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

no data available

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

no data available

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

no data available

Other publications on the project

Please list them.

no data available



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Útravaló ösztöndíjprogram – Magyarországi Cigányokért Közalapítvány (MACIKA) program - Út a diplomához.

1.3 Website of project: http://www.emet.gov.hu/hatter_1/utravalo_macika/

1.4 Grant data

Grant name

- in native language: Emberi Erőforrások Minisztériuma
- in English: Ministry of Human Capacities

Grant type - please underline:

International – European – National – Regional -Local

Grant website: <https://www.kormany.hu/hu/emberi-eroforrasok-miniszteriuma>

1.4 Project co-ordinator

Name: Miklós Kásler

Profession: Minister of Human Capacities

e-mail

1.5 Co-ordinating institution

Name

in native language

in English

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution):

http://www.emet.gov.hu/hatter_1/utravalo_macika/

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): every year

End year and month:

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:

strengthening their learning motivation

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

strengthening their self-esteem

Policy making

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention: not an art specific project*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant: *not an art specific project*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s) *(please specify) for Roma young people in university*
- some connections to discipline(s) *(please specify)*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

Please describe how the project addresses its target: a socially disadvantaged group through the arts. (*Minimum 1000 characters*).

not an art specific project

Innovation in this project

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

The aim of the program is to improve the equal opportunities in higher education of disadvantaged and cumulatively disadvantaged students, especially Roma / Gypsy students, and to support their access to higher education.

The program has set a specific goal:

- raising the educational attainment of disadvantaged students
- ensuring access to quality education, upbringing and training.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

no data available

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

no data available

Other publications on the project

Please list them.

no data available



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Roma mentor projekt

1.3 Website of project: <https://rmp.bhimrao.hu/>

1.4 Grant data

Grant name

- in native language Roma mentor projekt
- in English Roma mentor project

Grant type - please underline:

International – European – National – Regional -Local

Grant website: <https://rmp.bhimrao.hu/>

1.4 Project co-ordinator

Name

Profession

e-mail

1.5 Co-ordinating institution

Name

in native language: Borsod-Abaúj-Zemplén Megyei Hátrányos Helyzetű Ifjak (Magyarok, Romák) Azonos Szintű Oktatásáért Szociális, Kulturális és Oktatási Egyesület

in English: Borsod-Abaúj-Zemplén County Social, Cultural and Educational Association for Equal Education of Disadvantaged Young People (Hungarians, Roma)

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution): <https://bhimrao.hu/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2016

End year and month: 2017

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: to have the opportunity to develop their personal skills and social competences

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

Policy making

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention:*

- Creation in visual arts: 5
- Creation in crafts and design (textile, wood, paper etc.): 5
- Creation in media arts: 1
- Participatory art or design: 1
- Planning / designing: 1
- Performance (music, drama, dance and other performative arts): 5
- Reception (viewing, listening): 1
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work

- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s) *(please specify) strong connection with primary school*
- some connections to discipline(s) *(please specify)*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

Connecting successful and conscious Roma professionals and groups of children living in marginalized schools and communities in order to have the opportunity to develop their personal skills and social competences during regular and structured after-school activities with cultural content.

The long-term goal of the project: Their long-term goal is to change the image and self-esteem of Roma children by introducing them to Roma role models whose personal example and experience increase children's knowledge of Roma culture, thereby bringing purpose and hope to their lives.

Innovation in this project

The project took place in the eastern part of the country (involving five counties) in 10 settlements with less than 5,000 inhabitants, where the proportion of cumulatively disadvantaged students and the number of Roma children is more representative than the national average. The program was intended to involve students living in difficult financial circumstances.

Their goal was also to reach the residents of the settlement with the values of the program, the families of the students. Therefore, the groups also held open days, tried to involve volunteers and at the end of the program presented their exhibitions and presentations to the public, in local institutions.

In December, the project was presented at the Office of the Commissioner for Fundamental Rights in Budapest with a group exhibition and a related salon evening at the Kuglerart Salon Gallery, where mentors and their teacher colleagues also spoke. In March, they opened their group exhibition in Salgótarján at the **Roma Creative Workshop in Salgótarján**. The closing event was held in Budapest, where the groups presented their products made in the project process.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

no data available

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Gáspár Máté- Gruber Andrea - Kubicskó Sándor -Matthew Liddle -Rózsa Mónika (2011)
Roma mentor projekt- Képzési kézikönyv – A kultúra, a hagyományok és a modernitás
innovatív megközelítése (Roma Mentor Project- Training Manual - An innovative approach to
culture, traditions and modernity) Open Society Foundations Nyílt Társadalom Intézet
Alapítvány Arts and Culture Program Budapest

[Other publications on the project](#)

Please list them.

no data available



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Roma Tehetségprogram / Roma Talent Program

1.3 Website of project: <http://romatehetseg.hu/>

1.4 Grant data

Grant name

- in native language: kormányzati és civil támogatás (cégek, magánszemélyek)
- in English: government and civil grants (companies, individuals)

Grant type - please underline:

International – European – National – Regional -Local

Grant website:

<https://www.kormany.hu/hu/emberi-eroforrasok-miniszteriuma>

1.4 Project co-ordinator

Name: Judit Dr. Szőke

Profession: director of the New Start Foundation

e-mail: szoke.judit@ujstartalapitvany.hu

1.5 Co-ordinating institution

Name

in native language: Új Start Alapítvány, Roma Tehetségsegítő Tanács (RTT)

in English: New Start Foundation, Roma Talent Support Council

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution): <http://ujstartalapitvany.hu/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): the Polgár Foundation started the program already in 2010, which was continued by the New Start Foundation from 2018

End year and month: in progress

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: strengthening skills appropriate to the area of talent

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

- promoting the further education and career development of Roma students living in deep poverty;
- to make the majority homogeneous Roma image more differentiated by presenting successful Roma youth;
- to give hope, self-esteem and information to local Roma communities through the life path and mobility of a selected talent

Policy making

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention:*

- Creation in visual arts: 5
- Creation in crafts and design (textile, wood, paper etc.): 1

- Creation in media arts: 1
- Participatory art or design: 1
- Planning / designing: 1
- Performance (music, drama, dance and other performative arts): 5
- Reception (viewing, listening): 5
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s) *(please specify)*
- some connections to discipline(s) *(please specify)*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

The long-term goal of the program is to **strengthen the Roma intellectuals**. The immediate goals are to promote the further education and career development of Roma students living in deep poverty, to **make the majority homogeneous Roma image more differentiated by presenting successful Roma youth**, and to **give hope, self-esteem and information to local Roma communities through selected talent life and mobility**. The specific goal is to **identify a child with an above-average ability and motivation in a talent area and to provide services that meet their needs (mentor, scholarship, school change, development, enrichment programs, parent preparation, career tracking, management) and the necessary attention, money, network by creation**. The goal is to help 100-150 students a year.

Student talent development is not carried out by professionals directly invited by the foundation. **The mentor and parents are looking for talent workshops, clubs, special teachers, masters, close to home, in school, dormitory and out-of-school**. For the sake of sustainability, they strive to identify **free services** and use the services of other programs. Occasionally

(camps, workshops, events) students are encouraged to work together in addition to individual development.

Innovation in this project

The Roma Talent Program is a unique initiative in many ways. Its **national and cross-cutting nature** distinguishes it from other similar civic programs. The National Talent Program does not take into account the special situation of this target group, it does not apply a complex program in which it would deal with social, settlement, school and ethnic disadvantages together. Towards cumulatively disadvantaged children, it prefers only 30-60-hour specializations and talent workshops, rather than a comprehensive scholarship and mentoring program to help high-skilled and motivated children, or organizations that have a program developed to support them. Together with the Roma Talent Support Council set up by the foundation, they will continue to represent that **talent is not for the middle class**. They consider it a great achievement that they have managed to fight for scholarships and mentors for students from EU sources in Hungary as well, now they have to make sure that they do not have to run a competition in which children without good school, family conditions and housing are not by virtue of their talent, they fall short.

The program is also special in that talent search work is carried out specifically in the most disadvantaged areas, schools and families. This should be taken into account when evaluating their results. Despite the use of "selection," children are cumulatively disadvantaged. This target group is completely unlikely to stand out on its own.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Report / analysis without title and authors. Available: http://ujstartalapitvany.hu/wp-content/uploads/2018/05/K%C3%89SZ_le%C3%ADr%C3%A1s_elemz%C3%A9s_roma-tehets%C3%A9g-program_20017.pdf

Other publications on the project

Please list them.



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: RomaNet

1.3 Website of project <http://romanet.hu/>

1.4 Grant data

Grant name

- in native language Kárpátok Alapítvány
- in English Carpathians Foundation

Grant type - please underline:

International – European – National – Regional – Local

Grant website: <https://www.karpatokalapitvany.hu/iras/koszonto>

1.4 Project co-ordinator

Name Magyar Anikó & Kelemen Roland

Profession

e-mail

1.5 Co-ordinating institution

Name

- in native language Kárpátok Alapítvány
- in English Carpathians Foundation

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre or other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution):

<https://www.karpatokalapitvany.hu/iras/koszonto>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2002

End year and month: 2013

2.2 Target population

Please underline all that is relevant: *non-governmental organizations*

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:
- Ethnic minority

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:

- We organized exchanges of experience and training programs to present successful Roma initiatives and exemplary projects;
- we built a network between Roma initiatives with the same goal;
- we facilitated the cooperation of Roma organizations in order to strengthen the representation of Roma interests;
- we supported economic development programs aimed at reducing Roma unemployment and improving the lives of Roma communities;
- we also organized joint cross-border events and programs.

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

Policy making

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention: not an art specific project*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant: NGO networks

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant: not an art specific project

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s) *(please specify)*
- some connections to discipline(s) *(please specify)*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

Please describe how the project addresses its target: a socially disadvantaged group through the arts. *(Minimum 1000 characters)*.

not an art specific project

Innovation in this project

The RomaNet program was launched in 2002. To date, the program has supported projects that have helped cross-border cooperation, networking and development of Roma organizations.

- We organized exchanges of experience and training programs to present successful Roma initiatives and exemplary projects;
- we built a network between Roma initiatives with the same goal;

- we facilitated the cooperation of Roma organizations in order to strengthen the representation of Roma interests;
- we supported economic development programs aimed at reducing Roma unemployment and improving the lives of Roma communities;
- we also organized joint cross-border events and programs.

Local Support Group (HTCS):

Municipalities have taken the lead in its creation. ROMA-NeT as a whole had 139 members. A total of 120 discussions took place.

Transnational information exchange and learning:

The thematic working groups used an interactive and participatory approach to ensure full and active participation and to maximize participants' learning experiences. During the ROMA-NeT project, six thematic working group events were organized based on three thematic themes.

P-t-P exchange activity:

ROMA-NeT introduced the so-called The principle of P-t-P exchange, which includes people-to-people, place-to-place and partner-to-partner exchange (s). A total of 37 people from seven ROMA-NeT cities participated in the P-t-P activities. In terms of visits, Budapest and Košice proved to be the two most popular cities for the partners.

Local Action Plans and information activities:

In line with the ROMA-NeT guidelines, they want an integrated approach to Roma integration and seek to move step by step in terms of services to be provided to the Roma population living in their city and the opportunities for Roma life. Each of the Local Action Plans sets itself the long-term goal of social and economic integration of the Roma.

- 13 years of program work,
- more than 500 Roma organizations addressed,
- more than 1000 participants in trainings, forums, events,
- 16 supported projects in Hungary,
- 54 supported projects in Poland, Slovakia, Romania and Ukraine,
- evaluation study and situation assessment,
- the RomaNet Advocacy Network has been established.

As a result of the training programs, the project planning and implementation capacity of disadvantaged Roma non-profit organizations has improved dramatically. Since the start of the training, the organizations have written and implemented nearly 20 winning applications

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

no data available

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline: not knowing about sustainability

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because

6. Publications about the project

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

no data available

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

no data available

Other publications on the project

Please list them.

Bata Boglárka – Kelemen Roland – Lakatos Julietta – Magyar Anikó (2011) RomaNet Együttműködési hálózat 2010 (RomaNet Cooperation Network 2010) Eger, Kárpátok Alapítvány – Magyarország

Bata Boglárka – Lenka Czikkova –Lakatos Györgyi –Tóth Réka (2013) Községi Alapú Kapacitásépítés című projekt 2012-2013 (Community Based Capacity Building Project 2012-2013) Eger, Kárpátok Alapítvány – Magyarország

A Kárpátok Alapítvány – Magyarország munkatársai RomaNet Program Értékelő Tanulmány
2006 (RomaNet Program Evaluation Study 2006)



AMASS



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Romaversitas Foundation - High School Program

1.3 Website of project: http://romaversitas.hu/most-tortenik/kozepiskolas_program/

1.4 Grant data

Grant name

- in native language: Romaversitas alapítvány.
- in English: Romaversitas Foundation

Grant type - please underline:

International – European – National – Regional – Local

Grant website: <http://romaversitas.hu/>

1.4 Project co-ordinator

Name Dr. Dinók Henriett

Profession: president of -romaversitas, lawyer
e-mail

1.5 Co-ordinating institution

Name Romaversitas is a foundation with supporting partners

in native language

in English

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution):

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2018

End year and month:

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:

- Subject preparation: preparation from the graduation subject
- Career planning: learning to plan, working together effectively, developing self-expression and debate skills
- IT training: development of computer skills - word processing, spreadsheets, presentation making, use of internet and e-mail program.

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

- Community, self-development: Over the last twenty years, more than three hundred Roma young people have studied at Romaversitas, many of whom are still part of the community, as co-workers, mentors, teachers, volunteers or participants in the alumni program. They are often invited to Sunday trainings where they talk about their own university life, their dilemmas, their successes.

Policy making

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention: not an art specific project*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant: *not an art specific project*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s) (please specify) *A program for Roma youth in high school.*
- some connections to discipline(s) (please specify)
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

Please describe how the project addresses its target: a socially disadvantaged group through the arts. (*Minimum 1000 characters*). *not an art specific project*

Innovation in this project

The Romaversitan Foundation has been operating continuously for more than 20 years. They help Roma youth through scholarships and skills development training, language learning and advancement programs. The aim is to become professionals with high-quality language learning who have a good chance of entering the labor market and being able to compete with their non-Roma counterparts. In 2018, they launched the second year of their new high school program to get students to graduate and enter higher education with good results.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

Romaversitas Foundation wins prestigious Silver Rose Award for combating discrimination.

SOLIDAR is a European network of NGOs working to develop social justice worldwide, with 60 member organizations. SOLIDAR has been awarding the prize since 2000, together with the European Parliament. The Silver Rose Prize recognizes the work and dedication of NGOs and individuals who contribute to social solidarity and justice. The Romaversitas Foundation is judged by the SOLIDAR jury to be able to show significant results in creating and even strengthening social solidarity and justice.

Roma young people face discrimination on an ongoing basis. One of the goals of Romaversitas is to break this down and eliminate the disadvantages of young people.

As SOLIDAR writes, segregation in schools is a widespread and paramount issue. Like stigma, harmful signs of segregation are associated with Roma youth. Even today, many teachers and parents profess and prefer to separate students based on their background.

And this concomitant of segregated schools increases the disadvantage of Roma youth.

Romaversitas has helped more than 300 Roma students. They hold trainings and career workshops on their free university weekends. Moreover, they prepare their students for conflict management.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)

- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

monitoring reports:

Héra Gábor (2014) A Romaversitas Alapítvány monitoring vizsgálata (Monitoring study of the Romaversitas Foundation), Budapest Hozzáférhető: http://heragabor.hu/wp-content/uploads/2015/04/Romaversitas_Monitor_Hera.Gabor_2014.12.pdf

Kurt Lewin Alapítvány (2011) A Romaversitas Alapítvány monitoring vizsgálata (Monitoring study of the Romaversitas Foundation), Budapest Kurt Lewin Alapítvány Hozzáférhető: <https://docplayer.hu/1068448-A-romaversitas-alapitvany-monitoring-vizgalata.html>



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Romaversitas Foundation Undergraduate and alumni program

1.3 Website of project <http://romaversitas.hu/most-tortenik/felsooktatas/>

1.4 Grant data

Grant name

- in native language: Romaversitas alapítvány.
- in English: Romaversitas Foundation

Grant type - please underline:

International – European – National – Regional -Local

Grant website: <http://romaversitas.hu/>

1.4 Project co-ordinator

Name Dr. Dinók Henriett

Profession: president of -romaversitas, lawyer

e-mail

1.5 Co-ordinating institution

Name: Romaversitas is a foundation with supporting partners

in native language

in English

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution): <http://romaversitas.hu/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): The foundation was established in 2014

End year and month:

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:

Areas of activity of the foundation:

- Tutorial training,
- Language training (European language),
- Free university lecture,
- Roma language teaching,
- Computer course
- Methodology of rhetoric, essay writing and scientific research
- Career planning,
- Personality development training,
- Leadership training
- Other trainings to help students develop.

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

- operating a tutoring system to acquire the best possible professional knowledge,
- in processing the internal and external conflicts of becoming a Roma intellectual,
- unleashing and raising awareness of the forces inherent in personalities,
- strengthening students' identities.

Polycymaking

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention: not an art specific project*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Creation in media arts
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant: *not an art specific project*

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s) (please specify) *A program for Roma youth in higher education in all disciplines.*
- some connections to discipline(s) (please specify)
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

Please describe how the project addresses its target: a socially disadvantaged group through the arts. (Minimum 1000 characters). not an art specific project

Innovation in this project

Please argue: why is this approach innovative? (*Minimum 1000 characters*).

The Romaversitan Foundation has been operating continuously for more than 20 years. They help Roma youth through scholarships and skills development training, language learning and advancement programs. The aim is to become professionals with high-quality language learning who have a good chance of entering the labor market and being able to compete with their non-Roma counterparts. In 2018, they launched the second year of their new high school program to get students to graduate and enter higher education with good results.

Undergraduate and alumni program

- tutoring: dissertation, TDK, requesting a teacher preparing for OTDK, group special training; presentation, conflict management training, career workshop, professional presentation
- language learning: an intensive four-week English language course
- IT
- ROMVER- Thursday: open university meetings, community building and development opportunities, professional lectures, trainings, workshops
- Community organizing internship program: as an intern, organizing interesting, useful and inspiring programs for Roma youth for three months

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

<https://contextus.hu/romaversitas-alapitvany-silver-rose-dij-2019/>

Romaversitas Foundation wins prestigious Silver Rose Award for combating discrimination.

SOLIDAR is a European network of NGOs working to develop social justice worldwide, with 60 member organizations. SOLIDAR has been awarding the prize since 2000, together with the European Parliament. The Silver Rose Prize recognizes the work and dedication of NGOs and individuals who contribute to social solidarity and justice. The Romaversitas Foundation is judged by the SOLIDAR jury to be able to show significant results in creating and even strengthening social solidarity and justice.

Roma young people face discrimination on an ongoing basis. One of the goals of Romaversitas is to break this down and eliminate the disadvantages of young people.

As SOLIDAR writes, segregation in schools is a widespread and paramount issue. Like stigma, harmful signs of segregation are associated with Roma youth. Even today, many teachers and parents profess and prefer to separate students based on their background.

And this concomitant of segregated schools increases the disadvantage of Roma youth.

Romaversitas has helped more than 300 Roma students. They hold trainings and career workshops on their free university weekends. Moreover, they prepare their students for conflict management.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

monitoring reports:

Héra Gábor (2014) A Romaversitas Alapítvány monitoring vizsgálata (Monitoring study of the Romaversitas Foundation), Budapest Hozáférhető: http://heragabor.hu/wp-content/uploads/2015/04/Romaversitas_Monitor_Hera.Gabor_2014.12.pdf

Kurt Lewin Alapítvány (2011) A Romaversitas Alapítvány monitoring vizsgálata (Monitoring study of the Romaversitas Foundation), Budapest Kurt Lewin Alapítvány Hozáférhető: <https://docplayer.hu/1068448-A-romaversitas-alapitvany-monitoring-vizgalata.html>



AMASS



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: Snétberger Zenei Tehetség Központ

1.3 Website of project: <https://www.snetbergercenter.org/hu>

1.4 Grant data

Grant name

- in native language: Snétberger Zenei Tehetség Központ
- in English: Snétberger Music Talent Center

Grant type - please underline:

International – European – National – Regional – Local

Grant website: <https://www.snetbergercenter.org/hu>

1.4 Project co-ordinator

Name: Snétberger Ferenc

Profession: founder, art director

e-mail

1.5 Co-ordinating institution

Name

in native language: Snétberger Zenei Tehetség Központ

in English: Snétberger Music Talent Center

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely: residential course
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution): <https://www.snetbergercenter.org/hu>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): 2011

End year and month: still in progress

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

in addition to material knowledge, they get a realistic career picture, good self-knowledge and achievable goals

Policy making

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention:*

- Creation in visual arts
- Creation in crafts and design (textile, wood, paper etc.)
- Creation in media arts
- Participatory art or design: 1
- Planning / designing
- Performance (music, drama, dance and other performative arts)
- Reception (viewing, listening)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to music discipline(s) (please specify)
- some connections to discipline(s) (please specify)
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

They look for children who play an instrument who receive a backward education because of their disadvantage.

Scholarships are signed with 60 students each year. As part of this, students receive intensive music training, ongoing mentoring support, personalized skills development, special classes, exam preparation, and career guidance.

Outstanding artists and excellent mentors work to ensure that their students have a realistic career picture, good self-knowledge and achievable goals in addition to subject knowledge. The terrain of all this is the 12-week residential course, which takes place every year during school holidays in Felsőörs, and also every other weekend in Budapest.

In addition, they take part in an average of 120 actions a year, creating a significant opportunity for young talent to gain experience.

Innovation in this project

Their operation at the national level is organized around five areas:

- 1 talent search
2. music training, labor market skills development
3. career guidance and career counseling
4. social care, mentoring

5 concert organization
800 applicants were heard
300 students completed their courses
all 4 of their students were admitted to a secondary or higher education institution
53 jazz and classical orchestral formations by grade
100 hours of concert per year
nearly 30 faculty members - renowned artists and educators
experienced mentor team
animation team of nearly 10 people

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

2012 - Sozial Marie Social Innovation Small Prize

2013 - Minister of Human Resources Ministerial Certificate of Recognition for the staff of the Talent Center

2014 - UniCredit Audience Award and SAP Digital Innovation Award

2015 - Millennium Prize (National Office for Intellectual Property)

2016 - Talent Point Accreditation (EMMI)

2018 - Bonis Bona - Award for the Nation's Talents, Outstanding Talent Management category

2019 - Award of the Spanish Roma Cultural Institute (Nuevos Creadores)

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

no data available

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

no data available

Other publications on the project

Please list them.

no data available



AMASS



Template for projects on the arts for social change

1. Project data

1.1 Country: Hungary

1.2 Title: „ROMA-ART” személyiségfejlesztő tehetséggondozó műhely és képzőművészeti tábor / „ROMA-ART” personality development talent workshop and fine arts camp

1.3 Website of project: <https://www.vlami.hu/palyazatok/ntpoka-xi141/>

1.4 Grant data

Grant name

- in native language: (HU) Oktatásért Közalapítvány
- in English: (ENG) Public Foundation for Education

Grant type - please underline:

International – European – National – Regional -Local

Grant website:

1.4 Project co-ordinator

Name: Boglárka Sipos, Julianna Nagyné Czikó and Béla Rozman

Profession:

e-mail:

1.5 Co-ordinating institution

Name

in native language: Vásárhelyi László Alapfokú Művészeti Iskola

in English: László Vásárhelyi Art School

Type – please underline

- Educational institution: primary school - secondary school - college or university
- Other educational institution, namely: elementary art school
- Museum, gallery or other exhibition venue
- Theatre of other drama facility
- Research institution
- Social welfare institution
- Arts collective
- Other institution, namely

Website (main website address of the institution): <https://www.vlami.hu/>

2. Project features

2.1 Time frame of the project

Start year and month (e.g. 2015.01): not known

End year and month: not known

2.2 Target population

Please underline all that is relevant:

- Children between 2-6 years of age
- Children between 6-10 years
- Children between 11-14 years
- Youth between 15-18 years
- Youth, 18-25 years
- Adult women – please specify average age:

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted: complex personality development, areas of special ability development: development of visual-spatial, social-interpersonal, intrapersonal skills

Development of behaviour (attitudes, values)

Major attitudes, values targeted:

Policy making

Civic engagement

Citizenship

Inclusion

Increase well-being, use therapeutic functions of art

Other – please specify

2.3 Methods

Nature of intervention: *please assign numbers according to importance for the projects from 5, most relevant to 1, least relevant in front of the intervention:*

- Creation in visual arts: 5
- Creation in crafts and design (textile, wood, paper etc.): 5
- Creation in media arts: 3
- Participatory art or design: 4
- Planning / designing: 5
- Performance (music, drama, dance and other performative arts): 5
- Reception (viewing, listening): 3 (?)
- Other, namely:

Working arrangements: please underline all that is relevant:

- mainly individual work
- mainly pair and group / team work
- parent / carer involvement
- homogeneous age group
- heterogeneous age group

Art form involved - please underline all that is relevant:

- Architecture
- Crafts
- Dance
- Drama
- Multimedia
- Music
- Photo and film
- Visual arts

Connection to school / higher education curriculum - please underline

- strong connections to discipline(s) *(please specify)*
- some connections to discipline(s) *(please specify)*
- no such connection
- not relevant (adult project)

3. Innovative character of the project in addressing socially disadvantaged children / youth / women

Arts for helping those in need

Each of the children in the selected target group is gifted in some area of visual representation and communication with the sign system.

Pedagogical and psychological principles of the program

- Motivating students: developing passionate attraction, mobilizing inner energies.
- Expanding the knowledge gained in Roma culture through one's own and fine art works. Students should be able to understand and interpret works of art and be able to create their own works.
- Be able to create workgroups independently and divide the task among themselves.
- Focusing on student activity, emotional identification, realistic self- and peer assessment, in individual and group forms of work.
- Creating collaboration during dramatization.

The professional goal of the talent workshop, which ensures the participation of 100% Roma children, was to develop visual-spatial skills, using a visual language system and dramatic methods that result in complex personality development. Educators at the institution participating in the program already had talent management experience.

Innovation in this project

The chances of complex personality formation are improved when children are exposed to new quality stimuli other than their home. It is important to get new experiences in a new location and conditions, breaking away from the usual environment. With the help of our

program, they had the opportunity to camp, which they could not get on their own due to the disadvantaged financial situation of their parents. Education for artistic receptivity also means a kind of community education in addition to greatly developing the artistic individual. Individual differences indicate different directions in the process of getting to know the world, and personal qualities also appear in the works. And the finished works carry personality traits. In the camp, they also had the opportunity to nurture talent in areas that not only directly helped the child in professional work, but also developed personality as a solution to monotonous work. Our job was also to ensure recharging. They also took care of these in the complex programs and in the leisure activities.

Prizes and other recognitions of merit obtained by the project:

Please name the prize / recognition, its donor and briefly explain its importance.

4. Assessment of results

Assessment methods

Please underline all that is relevant:

- **Narrative accounts** of target group participants collected
 - quoted in report / papers
 - summarised in report / papers
- **Interviews** taken and analysed
 - with project promoters (tutors, mentors, artists etc.)
 - with target group participants
- **Works** of target group participants (artwork, drama performance etc.)
 - collected / documented and summarised
 - collected / documented and analysed
- **Tests, assessment tasks, questionnaires, surveys**
 - skills / abilities /creativity etc. standardised tests taken
 - skills / abilities /creativity assessment tasks given
 - attitude / values /motivation questionnaires or surveys taken

Other: school performance

5. Sustainability

Please underline

- Sustainability proven through data (the project finished, the program remained active)
- Sustainability through effect on new projects
- Foreseen sustainability (for ongoing projects)
- The project was not sustainable, because.....

6. Publications about the project

Please give an alphabetical list of literature about the project in APA style, and add website if text is available. *You can use titles also included in the collection for the systematic literature review.* All genres of publications that convey important information about the project are relevant, not just research papers.

Please include a translation of the title of the publication in English in brackets after the original title.

Flyers, task sheets, leaflets, booklets etc. for children

Please list them.

Teaching aids, background info booklet, manuals, presentations etc. for teachers

Please list them.

Other publications on the project

Please list them.

„ROMA-ART” személyiségfejlesztő tehetséggondozó műhely és képzőművészeti tábor.
(„ROMA-ART” personality development talent workshop and fine arts camp) Available:
<https://www.vlami.hu/palyazatok/ntpoka-xi141/>