



acting on the margins. arts as social sculpture

DELIVERABLE 2.1

DATA SET OF CASE STUDIES IN THE ARTS 2008-2020

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PURPOSE: D2.1, Data Set of Case Studies in the Arts 2008-2020 fulfils the following purposes:

1. Build a research database for past and ongoing good practices in the field of arts-based social interventions in AMASS partner countries.
2. Construct a solid foundation for the development of new interventions with similar objectives.
3. To avoid obstacles that made many previous efforts in this field unsustainable and unadaptable.
4. To offer a valid and authentic knowledge repository for policy makers, developers of future projects and researchers to identify motivations, philosophies, modes of engagement and impact of arts-based social interventions.

REPORT CONTENT:

- Introduction to the database
- Database of arts-based social interventions

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Introduction

Arts-based social interventions: utilising experiences from the past

As a response to increasing social tensions, arts-based interventions have been performed in Europe for decades, to address burning issues, strengthen identities and create communities. AMASS projects target similar objectives, so the identification of good practice from the last decade was important to construct a solid foundation for the development of new interventions. With resources and publications included in the information collected, this database provides an authentic knowledge repository for researchers. Using the data, they can identify motivations, philosophies, modes of engagement and impact of arts-based social interventions from a comparative, geographically balanced and multidisciplinary perspective.

We invited AMASS partners from seven countries to identify relevant past and ongoing projects and evaluate them in their own sociocultural setting. The research database that we built, consists of 133 standardised project descriptions. Regrettably, not all of the significant interventions had been fully documented by their promoters, so for this deliverable, we selected 10 good practices per country, 70 in all.

After a discussion with prospective informants (AMASS partners) about data collection methodology and topics of importance, we employed a survey method through template that included the following themes:

1. *Descriptive data of the projects*: country of execution, title, website, financing institution and grant type, project co-ordinator and the co-ordinating institution.
2. *Project features*: time frame, target population (age, educational level or employment type, special needs etc.); developmental objectives (development of attitudes, skills, values, increase of well-being, use therapeutic functions of art, targeted policies and type of civic engagement envisioned, social / cultural inclusion etc.). Descriptions also include the nature of intervention, working arrangements, art forms involved, eventual connection to school / higher education curriculum.
3. *Innovative character of the project in addressing societal challenges*: methodological innovations, prizes and other recognitions won.
4. *Assessment of results*: methods and results achieved.
5. *Sustainability*: one of the most important features of an educational intervention is its survival through followers of innovative methods after the supported project had been finished. For ongoing projects, foreseen sustainability or reasons for unsustainability were described.
6. *Publications about the project*: research reports in journals, teaching aids and learning tools, and other dissemination material.

Our database complements Deliverable 1.3: A comprehensive literature review, a state-of-the-art review of research-relevant material regarding the social impact of the arts in the partner countries of the AMASS project. A detailed analysis of information retrieved from the database is provided in D1.2, Comparative policy analysis and evaluation of artistic projects. This introduction gives a summary of findings and explains how stakeholders who intend to support socially challenged communities may utilise the database in the future.

Summary of finding derived from the database

Project promoters

Most arts-based interventions are supported by local public foundations and Ministries of Education and / or Culture. European projects and local initiatives are also among the major sources of funding.

EU grants require research-based assessment of the achievement of objectives and publication of results. Other, local sponsors are probably not so demanding, as demonstrated in the lack of publications about the results of many interventions. The quality of projects as repeatable innovations (not necessarily their creative methodology, but their overall accountability) – varies greatly.

Project venues and target populations

Projects are conducted mainly in towns and cities and their suburbs characterised by the high level of minority population and poverty. Thus, artists and educators are truly acting on the margins. Most projects that we surveyed involved artists as *project leaders* – prestigious members of society whose creative acts are often found mysterious and unapproachable by socially disadvantaged groups who rarely encounter works of art and never meet an artist face to face. For successful collaboration, barriers of communication resulting from cultural handicaps needs to be destroyed.

The most frequently targeted population is the Roma minority and migrants – two high-risk groups that suffer from prejudices as well as low life standards. Other social groups, more and more visible for project promoters, are people with medical condition or disability, prisoners and women. These groups suffer from different kinds of negative discrimination and need support to realise their potentials and integrate in society. Important arts-based interventions are emerging to support the homeless and abused women. However, *women in need of help and the physically challenged are the groups that rarely became the focus of arts-based interventions in the past*. This finding emphasizes the relevance of AMASS, where they are in the focus of several projects.

Contexts of interventions

In the context of *formal education, interdisciplinary lessons and so-called project weeks* were the most common forms for arts-based educational efforts targeting a social issue. Music was often linked to the development of social and cultural capital. In theatre education, students were encouraged to co-create, and methods of psychodrama and art therapy were employed. Arts interventions in schools are described as achieving well-being and supporting learning, while fostering self-esteem, social skills, and reinterpretation of social roles. Several arts-based workshops in schools invited young people to explore their cultural identity and encouraged awareness of cultural diversity and inclusion.

Informal learning contexts were the venues for most interventions in the last decade. Projects were housed in artists' studios, houses of culture, museums and galleries, or any other space found appropriate for education in or through the arts. Regrettably, most of these projects ceased to exist after funding was terminated and the spaces and staff were no longer available. When realised in formal settings: at school clubs, arts circles, or drama workshops, these interventions were rooted in an existing system with a readily available creative space and *proved to be most sustainable*.

Practice-based methods were common, such as action research where problems are solved collaboratively between artists and participants in educational efforts. An unusual context for education, but very important for life experiences was the living environment itself: its challenges for everyday living, its exclusion practices, and its potential to become more habitable.

Interventions involved artistic expression with a therapeutic inclination, participatory design, (psycho) drama, and, *most frequently, immersion in the (sub)culture of the target community*. In these projects, highlighting the beauty and usefulness of a long-forgotten craft go hand in hand with strengthening the cultural identity of the marginalised community. These projects gave voice to those hardly ever heard, helped sustain and strengthen identity and, in a few cases, even improve life chances through skills development.

Most interventions were based on traditional crafts and design or forms of fine arts (in 2D). The overwhelming majority of “art circle-type” interventions are certainly in demand and may be successful – still, in the experimental projects, AMASS Partners intend to demonstrate more innovation in themes, contexts and methodology. Social and participatory design, for example, is a very promising methodology, well suited to social interventions through art, design, or drama. The use of literature and narrative representations, storytelling and oral history may provide a rich cultural context and contribute to integration without assimilation.

What most projects lacked was detailed documentation necessary for adaptation. Another problem for dissemination, the lack of and research-based assessment of effects will be discussed later in this document. The AMASS community realised and acted against these obstacles for developing sustainable projects.

Issues for creation / performance / interpretation

In the social intervention projects, the arts were used for three main purposes: as an aesthetic experience, as a mode of learning and skills development, and as a participatory space for the empowerment of collaboration and action. Interventions *addressed three major societal challenges* that sometimes overlap:

1. *Social exclusion and marginalization of minority communities and citizens* in a vulnerable situation. The arts support the understanding of the lives of marginalised people and thus strengthen social cohesion. Collaborative artworks with strong emotional and aesthetic appeal are often effective devices to battle prejudice and xenophobia.
2. *Turn around negative attitudes to leaning*, through encouraging participants to develop learning skills, attitudes and interests towards deeper understanding of the disadvantaged, and critical consciousness.
3. *Support marginalized communities* to express their interests in a creative way through arts and culture that may result in long-term change and development.

Methods of assessment of project results

Assessment strategies identified in past projects can be grouped under qualitative, quantitative, and mixed methodologies. The *most frequent qualitative methods* were the narrative account (interviews with project participants about their experiences) and holistic assessment of artwork or artistic performance. *Quantitative assessment* mostly targeted increase in motivation, and rarely involved tasks or tests to identify skills development. *Mixed methods* research enriched testing with individual or focus group interviews to better interpret results. This promising methodology was also rare.

The main reason for the relative invisibility (non-appearance in research literature) of arts-based interventions in the past *is probably the quality of assessment*. Reporting project results based on narrative accounts of participants are not publishable in scientific journals or methodological magazines for teachers, who also want to be convinced about the utility of project results.

Significance of the database for improving socially focused arts-based interventions

This database, as an open resource, will provide inspiration and assistance for European (and global) educators and researchers, who intend to pursue work in using the power of the arts. Good practice examples from seven countries may inspire new methodologies to eliminate or at least minimise social exclusion and reduce the risks of cultural neglect of marginalised children and adults. Many projects *have only been published in the languages of the countries where the projects were undertaken*. (This publication choice can be explained by the intention of project leaders to use most resources on activities and serve their countrymen with the documentation first and foremost.) Regrettably, these good practices are generally lost both for the community of researchers and practitioners. Lack of information may result in replicated projects that could have been built on previous good practice to achieve more sustainable results. Our database identifies and describes these “hidden” resources of knowledge and experience and directs interested stakeholders to them. Being aware of a past project with similar objectives as one under preparation, gives our database users *a chance to get in touch with promoters* and ask for unpublished reports and presentations for eventual translation and utilisation.

Besides supporting (inter)national co-operations of actors of the socially oriented arts education scene, the AMASS database *supports educational research with assessment results of documented pedagogical interventions*. Some projects we documented focused on skills development, attitude change and increase of motivation. These areas are important for educational research that generally targets children, youth, and adults with average or above average skills and learning behaviour. Studies about socially and / or physically challenged learners are far less frequent, therefore the information about assessment practices – even if their results are inaccessible in a world language – may lead educational researchers to projects that can serve as cases for study of the potentials of the arts in skills enhancement, attitude change or new resources for motivation.

Finally, our database may be used to *build new communities of practice* and result in collaboration for innovation and research among artists, educators, researchers as well as regional or national policy makers. Searching the database, these experts may be surprised to find a relevant past project in their own country or in one that has a similar educational system or faces similar social challenges. Searching the web or a large international project repository may yield similar connections, but with much more effort and perhaps less relevant results.

This database serves *sustainability of good practice and innovation based on achievements and failures*. The AMASS database provides easy to use project templates in an open, accessible environment. It is expandable and will include, in a similar structure, 35 new interventions, complete with assessment data and links to English language publications, by the time the AMASS project finishes. This way, the community of policy makers, artists, educators, and researchers will witness the use of learning from the lessons of the past.

For the AMASS partnership, the importance of arts-based interventions was further clarified by the analysis of past efforts. We realised the need to aim for accountability through research-based results, and sustainability through documentation for policy makers, artists, educators and all stakeholders interested in successful de-marginalisation through the arts.

CEZCH REPUBLIC



Case Study 01: Eva Kořátková: Interviews with the Monster

1 | PROJECT DATA

| | |
|--|---|
| 1.1 Country | CZECH REPUBLIC |
| 1.2 Title | Eva Kořátková: Interviews with the Monster |
| 1.3 Website of Project | http://www.meetfactory.cz/en/program/detail/eva-kotatkova-rozhovory-s-monstrem |
| 1.4 Grant / financing institution data | Czech State Fund for Culture |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Státní fond kultury České republiky |
| | <i>In English:</i> Czech State Fund for Culture |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.kutnahora.cz/ https://www.mkcr.cz/ https://www.kr-stredocesky.cz/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Tereza Jindrová and production team |
| <i>Profession</i> | Curator |
| <i>Email</i> | tereza.jindrova@meetfactory.cz |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> MeetFactory, o. p. s., Ke Sklárně 3213/15, 150 00 Praha 5 |
| | <i>In English:</i> MeetFactory, o. p. s., Ke Sklárně 3213/15, 150 00 Praha 5 |
| <i>Type</i> | <input checked="" type="checkbox"/> Museum, gallery or other exhibition venue <input checked="" type="checkbox"/> Theatre of other drama facility |
| <i>Website</i> | http://www.meetfactory.cz/en/ |

2 | PROJECT FEATURES

| | | |
|--------------------------------------|---|---------------------------------------|
| 2.1 Time frame of the project | <i>Start year & month</i> 2013/1 | <i>End year & month</i> 2021/6 |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 2-6 years of age <input checked="" type="checkbox"/> Children between 6-10 years <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years <input checked="" type="checkbox"/> Youth, 18-25 years <input checked="" type="checkbox"/> Adult women – please specify average age: 20-30 <input checked="" type="checkbox"/> Ethnic minority | |

| | |
|--|--|
| | <input checked="" type="checkbox"/> Persons with special needs <input checked="" type="checkbox"/> Other (<i>please specify</i>) The project is open to wide public |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities creativity, social skills <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) self-sufficiency, identity and subjectivity construction, relationship to sites of living <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art <input checked="" type="checkbox"/> Policymaking Policy/policies targeted <input checked="" type="checkbox"/> Civic engagement/democratic development <input checked="" type="checkbox"/> Inclusion <input checked="" type="checkbox"/> Other Positive attitudes to otherness, respect, dignity and policy of recognition |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Creation in visual arts 5 Performance (music, drama, dance and other performative arts) 5 Reception (viewing, listening) 4 Creation in crafts and design (textile, wood, paper etc.) 4 Planning / designing 4 Other: Interdisciplinary art-making:visual, performative arts, cognitive activities 3 Participatory art or design 3 Creation in media arts |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group / teamwork • Heterogeneous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Drama • Visual arts • Other: Performative art, environment-art, collaborative art |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • No such connection • Not relevant (Adult project) |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|--------------------------|--|
| 3.1 Project Theme | Eva Kořátková's exhibition project Interviews with the Monster takes the form of the de- and re- construction of situations in which the majority's encounters with otherness reveal social prejudices and the mechanisms of exclusion. One example is the relatively recent and unsuccessful sheltered housing projects intended for disadvantaged people that emerged in several Czech municipalities. Kořátková uses publicly available sources, in addition to her own archive of interviews and testimonies, to allow various parties to speak, including witnesses and those who |
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| | <p>have been harmed.</p> <p>Three monumental, thematically linked installations portray a spectrum of opinions on the issue of normativity and the discrimination and fear of otherness connected with it. The monster in the name of Kořátková's exhibition deliberately diverts from the derogatory connotation of the traditional understanding of "monstrosity" as otherness (one infamous example of this would be traveling "human curiosities" or freak shows); and on the contrary, as a dark monster, illustrates the irrational and socially pervasive fear of the other and the unknown, and the attempt to equip oneself with defense mechanisms and push otherness to the margins.</p> |
| <p>3.2 Innovation in this project</p> | <p>The artist, in collaboration with the curator and implementation team of the Meetfactory Gallery, abandoned traditional art forms and developed a completely new language of visual utterance. They have implemented a multifunctional environment in which encounters with imaginative art forms took place through which the audience's reaction to the burning questions of marginalization and the exclusion of different individuals were stimulated. At the center of the action is an artefact and at the same time the concept of a social monster as the embodiment of our learned fears and anxieties. This imaginary monster allows participants to speak another language and create different stories. As the artist puts it: "Our society is built on inequality and exclusion. Beginning in childhood, we are purposefully ingrained with a fear of what is different or unknown. There is no place for difference; it poses a threat to the system. That which is different is often labeled malfunctioning, incomplete or ill - something that needs to be fixed or removed from service. A distinctive movement, gesture or sound is immediately diagnosed, corrected, treated. Imagination is tolerated only as a means for dreaming, not as a tool for change. We are taught one story while others are silenced, erased. The social monster is the embodiment of our learned concerns and fears. It grows as inequality and oppression grow. It is our collective emotional body. It speaks in the exhibition because it cannot stop. It has its own little lair; in the evenings sometimes it takes a walk around the city, returning each time a little bigger. It speaks about how it is to be labeled different and what kind of unexpected forms fear of the unknown can take."</p> |

4 | ASSESSMENT OF RESULTS

| | |
|----------------------------------|---|
| <p><i>Assessment Methods</i></p> | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <ul style="list-style-type: none"> ✓ Quoted in report / papers ✓ Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <ul style="list-style-type: none"> ✓ Collected / documented and summarized |
|----------------------------------|---|

5 | SUSTAINABILITY

| | |
|-----------------------------|---|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|---|--|
| <i>Flyers, task sheets, leaflets, booklets etc. for children</i> | <p>A website of the art centre Meetfactory http://www.meetfactory.cz/en/program/detail/eva-kotatkova-rozhovory-s-monstrem;</p> <p>a website of a follow-up project Institute of Anxiety http://institutuzkosti.cz/events/10-dil-rovnice-emancipace-hellwana-jemah?src=cz</p> <p>Publication in progress: Paulo Freire: The Pedagogy of the Opressed. Czech translation. Publisher: Pedagogická fakulta, Karlova univerzita, Praha 2022.</p> |
| <i>Teaching aids, background info booklet, manuals, presentations etc. for teachers</i> | <p>Presentation: Interactive pages of Institute of Anxiety http://institutuzkosti.cz/events/10-dil-rovnice-emancipace-hellwana-jemah?src=cz AMASS symposium the Art to Be Different. Online, Charles University, 2021</p> |
| <i>Publications on the project</i> | <p>Podcast series on emancipatory arts Live interviews 2018-2021: Art activities/series for children: Descendants of Fungi, Children's Forest Group Episode 4 – Uneducable Narrators and Story tellers. Don't Fear Dragons: A jako Antarktida Narrators and Story tellers. Don't Fear Dragons: Wurmsuv svět Narrators and Story tellers. Don't Fear Dragons: Já, Safon Episode 10 – My emancipation does not fit your equation and others since 2018 (available on: http://institutuzkosti.cz/events/?tag=series&src=en)</p> |

Case Study 02: Gallery Artwall

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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Hlavní město Praha, Praha 7, Ministerstvo kultury ČR |
| | <i>In English:</i> City of Prague, Prague 7, Ministry of Culture |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> European <input checked="" type="checkbox"/> National <input checked="" type="checkbox"/> Regional |
| <i>Grant / financing institution website(s)</i> | https://www.praha.eu/jnp/cz/o_meste/finance/dotace_a_granty/index.html https://www.praha7.cz/ https://www.mkcr.cz/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Zuzana Štefková, Lenka Kukurová |
| <i>Profession</i> | Curator |
| <i>Email</i> | zuzana@artwallgallery.cz lenka@artwallgallery.cz |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Galerie Artwall |
| | <i>In English:</i> Artwall Gallery |
| <i>Type</i> | <input checked="" type="checkbox"/> Museum, gallery or other exhibition venue |
| <i>Website</i> | https://www.artwallgallery.cz/cs |

2 | PROJECT FEATURES

| | | |
|--------------------------------------|---|----------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2011 | <i>End year</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Other: Adults and wide public including any age of spectators | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) gender, environment, activism | |

| | |
|---|--|
| | <input checked="" type="checkbox"/> Policymaking Policy/policies targeted <input checked="" type="checkbox"/> Civic engagement/democratic development <input checked="" type="checkbox"/> Inclusion Of youth and migrants into the museums |
| 2.4 Methods <i>Nature of intervention</i> On a scale of 1-5 (1 being the lowest and 5 being the highest) | 5 Reception (viewing, listening) 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) |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly individual work |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Visual arts • Other: text |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Not relevant (Adult project) |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|--|
| 3.1 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. |
| 3.2 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. |

4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected ✓ Quoted in report / papers |
|---------------------------|--|

5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) Click here to enter text. |
|-----------------------------|--|

6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Publications on the project</i> | https://www.artwallgallery.cz/en , https://ceskegalerie.cz/cs/ceska-republika/hl-mesto-praha/praha-7/artwall-gallery , https://goout.net/en/artwall/vzpkh/ |
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Case Study 03: GASK bez bariér / GASK without barriers

1 | PROJECT DATA

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|--|--|
| 1.1 Country | CZECH REPUBLIC |
| 1.2 Title | GASK bez bariér / GASK without barriers |
| 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> GASK bez bariér |
| | <i>In English:</i> GASK without barriers |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National <input checked="" type="checkbox"/> Regional <input checked="" type="checkbox"/> Local |
| <i>Grant / financing institution website(s)</i> | https://www.kutnahora.cz/ https://www.mkcr.cz/ https://www.kr-stredocesky.cz/ |
| 1.5 Project Co-ordinator | Věra Pinnoy (Umění spojení /Art of Connection 2013 – 2015) Karin Vrátná Militká (GASK bez bariér od 2016) |
| <i>Name</i> | Věra Pinnoy and Karin Vrátná Militká |
| <i>Profession</i> | Educators |
| <i>Email</i> | Pinnoy@gask.cz; VratnaMilitka@gask.cz |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> GASK – Galerie Středočeského kraje v Kutné Hoře |
| | <i>In English:</i> GASK – Gallery of the Central Bohemian Region in Kutná Hora |
| <i>Type</i> | <input checked="" type="checkbox"/> Museum, gallery or other exhibition venue |
| <i>Website</i> | www.gask.cz |

2 | PROJECT FEATURES

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|--------------------------------------|---|--|
| 2.1 Time frame of the project | <i>Start year & month</i> 2016/1 | <i>End year & month</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 6-10 years <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Adult women – please specify average age: 20-30 <input checked="" type="checkbox"/> Persons with a specific medical condition <input checked="" type="checkbox"/> Persons with special needs | |

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| | <input checked="" type="checkbox"/> Other: Children living in socially excluded localities of Kutná Hora, seniors |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities creativity, social skills <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Major attitudes, values targeted: self-sufficiency, identity construction, relationship to sites of living <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art <input checked="" type="checkbox"/> Policymaking Policy/policies targeted <input checked="" type="checkbox"/> Civic engagement/democratic development <input checked="" type="checkbox"/> Inclusion |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Creation in visual arts 5 Performance (music, drama, dance and other performative arts) 5 Participatory art or design 4 Creation in crafts and design (textile, wood, paper etc.) 4 Planning / designing 4 Reception (viewing, listening) 4 Other, namely: interdisciplinary art – visual and verbal /photograph and poetry 3 Creation in media arts |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group / teamwork • Homogeneous age group • Heterogeneous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Music • Photo and film • Visual arts • Other: Community arts and poetry writing |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • No such connection • Not relevant (Adult project) |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | 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. |
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| | 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. |
| 3.2 Innovation in this project | <p>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.</p> <p>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.</p> |

4 | ASSESSMENT OF RESULTS

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|---------------------------|--|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <input checked="" type="checkbox"/> Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed <input checked="" type="checkbox"/> With project promoters (tutors, mentors, artists etc.) <input checked="" type="checkbox"/> With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <input checked="" type="checkbox"/> Collected / documented and summarized |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

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| <p><i>Flyers, task sheets, leaflets, booklets etc. for children</i></p> | <p>Flyers, leaflets.</p> <p>Publications: Pinnoy, V.: Galerie Středočeského kraje jako společensky prospěšná instituce – bakalářská diplomová práce, 2017 /Gallery as an institution beneficial for society. Bc thesis. Masaryk University in Brno, 2017. (https://is.muni.cz/th/y15al/GASK_jako_spolecensky_prospesna_institute.pdf)</p> |
| <p><i>Teaching aids, background info booklet, manuals, presentations etc. for teachers</i></p> | <p>Presentation: Vrátná Militká, K. et al: Standardy veřejných služeb v muzeích a galeriích umění Rady galerií České republiky. Období: 2014-2015. /Standards of public service in museums and museums of art in the Czech Republic. Conference: Ve službách umění/in the Service of art. Galerie hl. m. Prahy 13. září 2021. Vrátná Militká, K.: Strategie vzdělávání GASK. Poslání, vize a portfolio činnosti lektorského centra GASK/Education strategy in GASK. Mission, Vision and Portfolio of Activities in Education Centre in GASK. Conference: Ve službách umění/in the Service of art. Galerie hl. m. Prahy 13. září 2021.</p> |

Case Study 04: Handa Gote: Mraky/Clouds

1 | PROJECT DATA

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| 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Ministerstvo kultury ČR, hlavní město Praha, MOTUS o.s., Divadlo 29, Institut světelného designu, Institut intermédií ČVUT, Terra Madoda |
| | <i>In English:</i> 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 |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National <input checked="" type="checkbox"/> Regional |
| <i>Grant / financing institution website(s)</i> | 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 |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Švábová, Procházka, Hybler, Smolík, Dörner |
| <i>Profession</i> | Artists |
| <i>Email</i> | jedefrau@jedefrau.org |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> JedeFrau.org |
| | <i>In English:</i> JedeFrau.org |
| <i>Type</i> | <input checked="" type="checkbox"/> Theatre of other drama facility |
| <i>Website</i> | http://handagote.com/en/portfolio/mraky/ |

2 | PROJECT FEATURES

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|--------------------------------------|---|---------------------------------------|
| 2.1 Time frame of the project | <i>Start year & month</i> 2011/9 | <i>End year & month</i> 2014/7 |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years <input checked="" type="checkbox"/> Youth, 18-25 years | |

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| | <input checked="" type="checkbox"/> Group or individuals practicing a particular profession |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Creativity, social skills, quality awareness <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Self-sufficiency, responsibility in cooperative production <input checked="" type="checkbox"/> 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 <input checked="" type="checkbox"/> Citizenship <input checked="" type="checkbox"/> Other: Social coherence |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Creation in visual arts 5 Performance (music, drama, dance and other performative arts) 3 Other, namely: learning from each other (artists and collective organisation) |
| Working Arrangements | <ul style="list-style-type: none"> • Mainly pair and group / teamwork |
| Art Form | <ul style="list-style-type: none"> • Dance • Drama • Multimedia • Music • Photo and film • Visual arts |
| Connection to School / Higher Education Curriculum | <ul style="list-style-type: none"> • Strong connections to art education and performative arts, drama, theatre • Some connections to multimedia visual arts |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | <p>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?</p> <p>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</p> |
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| | association, not unlike those fragments of past events that make up our own memories. |
| 3.2 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. |

4 | ASSESSMENT OF RESULTS

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|---------------------------|--|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <input checked="" type="checkbox"/> Quoted in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed <input checked="" type="checkbox"/> With project promoters (tutors, mentors, artists etc.) <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <input checked="" type="checkbox"/> Collected / documented and analysed |
|---------------------------|--|

5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) |
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6 | PUBLICATIONS ABOUT THE PROJECT

| | |
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| <i>Publications on the project</i> | Interviews in radio: https://vltava.rozhlas.cz/mraky-rodinna-archeologie-v-kontextu-minuleho-rezimu-6894407 Records online https://www.youtube.com/watch?v=bOS1II1kUxA |
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Case Study 05: Jamming (Barvolam association)

1 | PROJECT DATA

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|--|---|
| 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Hlavní město Praha, Praha 7, Ministerstvo kultury ČR |
| | <i>In English:</i> City of Prague, Prague 7, Ministry of Culture |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Local |
| <i>Grant / financing institution website(s)</i> | https://www.praha.eu/jnp/cz/o_meste/finance/dotace_a_granty/index.html https://www.praha7.cz/ https://www.mkcr.cz/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Otto Kouwen |
| <i>Profession</i> | Artist, graphic designer/painter, founder, and chairman of Barvolam association, initiator of Jamming project |
| <i>Email</i> | info@barvolam.cz |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Barvolam |
| | <i>In English:</i> Breakcolor |
| <i>Type</i> | <input checked="" type="checkbox"/> Arts collective |
| <i>Website</i> | https://barvolam.weebly.com/ |

2 | PROJECT FEATURES

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|--------------------------------------|--|----------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2014 | <i>End year</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Youth, 18-25 years <input checked="" type="checkbox"/> Adult women – please specify average age: 20 – 60 <input checked="" type="checkbox"/> Persons with special needs <input checked="" type="checkbox"/> Group or individuals practicing a particular profession | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities artistic creativity, social and communication skills, cooperation | |

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| | <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) empathy, understanding, self-reflection, responsibility in cooperative production <input checked="" type="checkbox"/> Policymaking Policy/policies targeted establishing organisation systems of artistic and cooperative productions, identifying mechanism of social inclusion/exclusion in Art industry <input checked="" type="checkbox"/> Civic engagement/democratic development <input checked="" type="checkbox"/> Inclusion artist with special needs, mental handicap / autism, neuroatypical artists, artbrut |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Reception (viewing, listening) 5 Participatory art or design 4 Creation in visual arts 4 Creation in media arts 4 Planning / designing 1 Performance (music, drama, dance and other performative arts) 1 Other, namely: learning from each other (artists and collective organisation) |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly individual work |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Visual arts • Other: text |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Not relevant (Adult project) |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | <p>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?</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>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</p> |

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| | attention of curators, galleries, art critics, and equal possibilities to develop their creative thinking and artwork. |
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4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <input checked="" type="checkbox"/> Quoted in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed <input checked="" type="checkbox"/> With project promoters (tutors, mentors, artists etc.) <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <input checked="" type="checkbox"/> Collected / documented and summarized |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) <input checked="" type="checkbox"/> Sustainability through effect on new projects <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
|-----------------------------|--|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|--|
| <i>Publications on the project</i> | <p>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=IwAR3KAK1vCAh7A7VHXZK1iWJhZt1AYg9FmZUIbGEE5kDZNfic1iTpGkFih4</p> <p>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=IwAR3KAK1vCAh7A7VHXZK1iWJhZt1AYg9FmZUIbGEE5kDZNfic1iTpGkFih4</p> <p>Catalogues of exhibitions: Zemánková, T.; Kaufman, M.; Kouwen, O. (2017) Jamming. Katalog z výstavy v Centru současného umění DOX, Praha. Barvolam.</p> <p>Zemánková, T.; Kaufman, M.; Kouwen, O. (2017) Jamming. Catalogue from exhibition in DOX Centre for Contemporary Art, Prague. Barvolam.</p> <p>Annual report: Kouwen, O. (2018) Barvolam. Annual Report https://drive.google.com/file/d/1uojUy7I12k4GpmWAYqv8aKzbLKZT5d8f/view</p> |
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Case Study 06: Le Grand Magazine Artistic Research into the Cooperative Model

1 | PROJECT DATA

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| 1.1 Country | CZECH REPUBLIC |
| 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> 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 |
| | <i>In English:</i> 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 |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> European <input checked="" type="checkbox"/> National <input checked="" type="checkbox"/> Regional |
| <i>Grant / financing institution website(s)</i> | 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/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Andreas Wegner, Vendula Fremlová, Anna Vartecká, Magdalena Hunčová, Alena Šeberlová |
| <i>Profession</i> | Artist, Curators, Teachers, Lecturers |
| <i>Email</i> | Andreas Wegner https://www.artmap.cz/artist/andreas-wegner/ Vendula Fremlová https://www.artlist.cz/prispevatele-artistu/vendula-fremlova-6026/ Anna Vartecká https://www.artlist.cz/teoretici/anna-vardecka-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 |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Univerzita Jana Evangelisty Purkyně, Fakulta umění a designu, Ústí nad Labem Galerie im Saalbau, Berlin Emil Filla Gallery, Ústí nad Labem |

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| | Trafó Gallery, Budapest Institute of Contemporary Art – ICA, Dunajváros Collegium Hungaricum, Berlin |
| | <i>In English:</i> 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 | <input checked="" type="checkbox"/> Museum, gallery or other exhibition venue <input checked="" type="checkbox"/> Research institution <input checked="" type="checkbox"/> Arts collective <input checked="" type="checkbox"/> Other institution, namely: KARKO/Cooperative of blind people, CZ, Cooperative DUP in Pelhřimov, CZ, Cooperative Vývoj in Třešť, CZ |
| Website | www.fud.ujep.cz |

2 | PROJECT FEATURES

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|--|--|---------------------------------------|
| 2.1 Time frame of the project | <i>Start year & month</i> 2008/1 | <i>End year & month</i> 2010/1 |
| 2.2 Target population | <input checked="" type="checkbox"/> Persons with special needs <input checked="" type="checkbox"/> Group or individuals practicing a particular profession <input checked="" type="checkbox"/> Other: Common village and housing estate inhabitants, politicians, public | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities creativity, social skills, quality awareness <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Self-sufficiency, responsibility in cooperative production <input checked="" type="checkbox"/> 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 <input checked="" type="checkbox"/> Civic engagement/democratic development <input checked="" type="checkbox"/> Citizenship <input checked="" type="checkbox"/> Inclusion | |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Creation in crafts and design (textile, wood, paper etc.) 5 Participatory art or design 5 Planning / designing 4 Other, namely: learning from each other (artists and collective organisation) | |

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|---|--|
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group / teamwork • Heterogenous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Crafts • Visual arts • Other: Performative arts and community arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Strong connections to deal with creativity, gallery practice (since parts of the La grand magazines were made into exhibitions of contemporary arts) • Not relevant (Adult project) |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | 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? |
| 3.2 Innovation in this project | 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. |

4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <ul style="list-style-type: none"> ✓ Quoted in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants |
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| | <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <input checked="" type="checkbox"/> Collected / documented and summarized <input checked="" type="checkbox"/> Collected / documented and analysed <input checked="" type="checkbox"/> Tests, assessment tasks, questionnaires, surveys <input checked="" type="checkbox"/> Skills / abilities /creativity etc. standardised tests taken <input checked="" type="checkbox"/> Skills / abilities /creativity assessment tasks given <input checked="" type="checkbox"/> Attitude / values /motivation questionnaires or surveys taken <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <input checked="" type="checkbox"/> Collected / documented and analysed |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Publications on the project</i> | <p>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</p> <p>Collegium Hungaricum. Berlin. Symposium and final presentation LE GRAND MAGASIN. 8. 5. 2010.</p> <p>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.</p> <p>On the Periphery of Concern. Emil Filla Gallery, Ústí nad Labem (CR) 10. 9. – 16. 10. 2009.</p> <p>The Big Deal: Disassembled World. Trafó Gallery, Budapest. 10. 3. – 11. 4. 2010</p> <p>The Big Deal: Evarthing for Everyone, Anytime. Institute of Contemporary Art – ICA, Dunajváros. 6. 3. – 2. 4. 2010.</p> |
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Case Study 07: Máš umělecké střevo? / Do You Have a Knack for Art?

1 | PROJECT DATA

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| 1.1 Country | CZECH REPUBLIC |
| 1.2 Title | Máš umělecké střevo? / Do You Have a Knack for Art? |
| 1.3 Website of Project | https://umeleckestrevo.cz/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Ministerstvo kultury ČR, Magistrát Hl. města Prahy, Městská část Praha 7 |
| | <i>In English:</i> Ministry of Culture Czech republic, Capital City of Prague, City District Prague 7 |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Local |
| <i>Grant / financing institution website(s)</i> | https://www.mkcr.cz/?lang=en https://www.praha.eu/jnp/en/index.html https://www.praha7.cz/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Ondřej Horák |
| <i>Profession</i> | lecturer, curator, theorist of contemporary art, author of books about art, initiator of the platform Máš umělecké střevo? |
| <i>Email</i> | ondrej@umeleckestrevo.cz |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Máš umělecké střevo? z.s. |
| | <i>In English:</i> Do You Have a Knack for Art? (association) |
| <i>Type</i> | <input checked="" type="checkbox"/> Other educational institution, namely: platform for Art Education <input checked="" type="checkbox"/> Arts collective |
| <i>Website</i> | https://umeleckestrevo.cz/ |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year & month</i> 2009/1 | <i>End year</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Youth between 15-18 years | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> 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. | |

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| | <input checked="" type="checkbox"/> 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. <input checked="" type="checkbox"/> Other visual literacy |
| 2.4 Methods <i>Nature of intervention</i> On a scale of 1-5 (1 being the lowest and 5 being the highest) | 5 Creation in visual arts 5 Participatory art or design 5 Creation in media arts 5 Planning / designing 4 Creation in crafts and design (textile, wood, paper etc.) 4 Performance (music, drama, dance and other performative arts) 4 Reception (viewing, listening) |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group / teamwork • Heterogeneous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Architecture • Crafts • Dance • Drama • Multimedia • Music • Photo and film • Visual arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Strong connections to discipline(s), <i>please specify which</i>: Art Education, History of Art, Environmental Education, Media Education |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | <p>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.</p> <p>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.</p> <p>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</p> |
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| | contemporary artists, 4) support for Art Education teachers, lecturers and assistants, 5) art interventions in to public space. |
| 3.2 Innovation in this project | 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. |

4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <input checked="" type="checkbox"/> Quoted in report / papers <input checked="" type="checkbox"/> Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed <input checked="" type="checkbox"/> With project promoters (tutors, mentors, artists etc.) <input checked="" type="checkbox"/> With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <input checked="" type="checkbox"/> Collected / documented and summarized |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) <input checked="" type="checkbox"/> Sustainability through effect on new projects |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Teaching aids, background info booklet, manuals, presentations etc. for teachers</i> | Blog https://umeleckestrepo.cz/blog-posts/ Animation series about history of art Podivuhodné dějiny umění profesora Křečka (2018) / Profesor's Hamster marvelous art history https://umeleckestrepo.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://umeleckestrepo.cz/platforma-mus/proc-umeni/ Workbook (2020) Proč umění? / Why Art? |
| <i>Publications on the project</i> | 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 |

Case Study 08: Poesialita - Univerzita Přeblice /University of Přeblice

1 | PROJECT DATA

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| 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-přeblice/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Fakulta umění a designu, Univerzita Jana Evangelisty Purkyně, Ústí nad Labem. |
| | <i>In English:</i> School of Art and Design. Jana Evangelista Purkyně University, Ústí nad Labem |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National <input checked="" type="checkbox"/> Regional |
| <i>Grant / financing institution website(s)</i> | https://fud.ujep.cz/en https://www.msmt.cz/?lang=2 |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Michal Koleček, Pavel Beneš |
| <i>Profession</i> | Artists, Curators, Lecturers |
| <i>Email</i> | https://fud.ujep.cz/michal-kolecek/ https://fud.ujep.cz/odzadu-pavel-benes/ |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Univerzita Jana Evangelisty Purkyně, Fakulta umění a designu, Ústí nad Labem Národní Galerie Praha |
| | <i>In English:</i> Jan Evangelista Purkyně University, Faculty of Art and Design, Ústí nad Labem National Gallery Prague |
| <i>Type</i> | <input checked="" type="checkbox"/> Educational institution (<i>primary, secondary, college or university</i>) <input checked="" type="checkbox"/> Museum, gallery or other exhibition venue <input checked="" type="checkbox"/> Research institution <input checked="" type="checkbox"/> Arts collective |
| <i>Website</i> | www.fud.ujep.cz |

2 | PROJECT FEATURES

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|--------------------------------------|---|---------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2011 | <i>End year</i> 2012/1 |
| 2.2 Target population | <input checked="" type="checkbox"/> Youth between 15-18 years <input checked="" type="checkbox"/> Youth, 18-25 years | |

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| | <input checked="" type="checkbox"/> Ethnic minority <input checked="" type="checkbox"/> Other: Teenagers living in socially excluded localities of Ústí nad Labem City |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities creativity, social skills <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) 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. <input checked="" type="checkbox"/> 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 <input checked="" type="checkbox"/> Civic engagement/democratic development <input checked="" type="checkbox"/> Citizenship <input checked="" type="checkbox"/> Inclusion |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Participatory art or design 5 Planning / designing 5 Other, namely: interdisciplinary art – visual and verbal /photograph & poetry 3 Creation in visual arts |
| Working Arrangements | <ul style="list-style-type: none"> • Mainly individual work • Heterogenous age group |
| Art Form | <ul style="list-style-type: none"> • Photo and film • Visual arts • Other: community arts and poetry writing |
| Connection to School / Higher Education Curriculum | <ul style="list-style-type: none"> • Strong connections to artistic discipline(s), such as photography and graphic design, gallery practice – exhibition, public performance, creative writing deal with creativity, gallery practice (since parts of the La grand magazines were made into exhibitions of contemporary arts) |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| <p>3.1 Project Theme</p> | <p>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 <i>University of Předlice</i> 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 Předlice. 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 Předlice 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.</p> |
| <p>3.2 Innovation in this project</p> | <p>While the majority population nowadays tends to regard Předlice 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.</p> <p>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. 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</p> |

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| | 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. |
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4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <ul style="list-style-type: none"> ✓ Quoted in report / papers ✓ Summarised in report / papers A book released <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <ul style="list-style-type: none"> ✓ Collected / documented and summarized ✓ Collected / documented and analysed <input checked="" type="checkbox"/> Tests, assessment tasks, questionnaires, surveys <ul style="list-style-type: none"> ✓ Skills / abilities /creativity assessment tasks given ✓ Attitude / values /motivation questionnaires or surveys taken |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Sustainability through effect on new projects <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Publications on the project</i> | 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 Exhibition Book Poesialita and other materials of exhibitions. Website: https://fud.ujep.cz/en/university-predlice/ |
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Case Study 09: Romani Art and Artists

1 | PROJECT DATA

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| 1.1 Country | CZECH REPUBLIC |
| 1.2 Title | Romani art and artists |
| 1.3 Website of Project | https://artycok.tv/en/42836/lacka-ladislava-gaziova https://artycok.tv/42836/lacka-ladislava-gaziova |
| 1.4 Grant / financing institution data | <p>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.</p> <p>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</p> |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Ministerstvo kultury České republiky, hlavní město Praha a Státní kulturní fond, město Brno a Visegrádský fond, Nadace Agosto, městská část Praha 2 |
| | <i>In English:</i> Ministry of Culture of Czech Republic, the capital city of Prague, and the State Cultural Fund, the city of Brno and Visegrad Fund, Agosto Foundation, city district Prague 2 |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> International <input checked="" type="checkbox"/> European <input checked="" type="checkbox"/> National <input checked="" type="checkbox"/> Regional <input checked="" type="checkbox"/> Local |
| <i>Grant / financing institution website(s)</i> | 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/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Ladislava Gažiová |
| <i>Profession</i> | Artist, painter, curator, activist |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Moravská galerie v Brně a Museum romské kultury, Filosofická fakulta Univerzity Karlovy |

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| | <i>In English:</i> Moravian Gallery and the Museum of Romani Culture and Faculty of Arts Charles University |
| Type | <input checked="" type="checkbox"/> Educational institution (primary, secondary, college or university) <input checked="" type="checkbox"/> Museum, gallery or other exhibition venue |
| Website | http://www.moravska-galerie.cz/ https://www.rommuz.cz/cs/ https://www.ff.cuni.cz/ |

2 | PROJECT FEATURES

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|--|---|---------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2016 | <i>End year</i> 2019/1 |
| 2.2 Target population | <input checked="" type="checkbox"/> Ethnic minority | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities artistic creativity, social and communication skills, cooperation <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) empathy, understanding, self-reflection, responsibility in cooperative production <input checked="" type="checkbox"/> 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 <input checked="" type="checkbox"/> Civic engagement/democratic development <input checked="" type="checkbox"/> Inclusion | |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Participatory art or design 5 Performance (music, drama, dance and other performative arts) 4 Creation in visual arts 4 Planning / designing 4 Reception (viewing, listening) 4 Other, namely: discussion, exhibition 3 Creation in media arts 1 Creation in crafts and design (textile, wood, paper etc.) | |
| Working Arrangements | <ul style="list-style-type: none"> • Mainly pair and group / teamwork • Hetrogenous age group | |
| Art Form | <ul style="list-style-type: none"> • Visual arts • Other: community arts, poetry writing | |
| Connection to School / Higher Education Curriculum | <ul style="list-style-type: none"> • Not relevant (Adult project) | |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| <p>3.1 Project Theme</p> | <p>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)</p> <p>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)</p> <p>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)</p> <p>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)</p> |
| <p>3.2 Innovation in this project</p> | <p>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.</p> |

4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <input checked="" type="checkbox"/> Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed <input checked="" type="checkbox"/> With project promoters (tutors, mentors, artists etc.) <input checked="" type="checkbox"/> With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <input checked="" type="checkbox"/> Collected / documented and summarized |
|---------------------------|--|

5 | SUSTAINABILITY

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|-----------------------------|---|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Flyers, task sheets, leaflets, booklets etc. for children</i> | <p>Chrobák, O. (2016) Džas bare dromeha / We're Taking the Long Route. Nevan Contempo</p> <p>Chrobák, O. (2016) Džas bare dromeha / Jdeme dlouhou cestou. Nevan Contempo https://webmium.blob.core.windows.net/users/112793/assets/7189712bca49a3091ab5854985671358/tzdzasbareddromehaczeng.pdf</p> <p>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</p> <p>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/</p> <p>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</p> <p>Kuncová, H. (19. 1. 2018) Pod šťastnou hvězdou. Knihovna romské literatury Romafuturismo zahájí provoz čtecím maratónem [Under a lucky star. Library of Romani literature Romafuturismo begins with reading marathon]w</p> |
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Case Study 10: Tohle všechno patří tobě / This all belongs to you

1 | PROJECT DATA

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| 1.1 Country | CZECH REPUBLIC |
| 1.2 Title | 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Ministerstvo kultury ČR |
| | <i>In English:</i> Ministry of Culture of the Czech Republic |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National <input checked="" type="checkbox"/> Regional <input checked="" type="checkbox"/> European |
| <i>Grant / financing institution website(s)</i> | https://www.mkcr.cz/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Jan Bárta, Aleš Čermák |
| <i>Profession</i> | Theatre directors |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> CreWcollective |
| | <i>In English:</i> CreWcollective |
| <i>Type</i> | <input checked="" type="checkbox"/> Theatre of other drama facility |
| <i>Website</i> | http://crewcollective.cz/ |

2 | PROJECT FEATURES

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|--------------------------------------|--|----------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2015/1 | <i>End year</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Persons with special needs | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Creativity, social skills, communication skills, risk taking <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Self-sufficiency, responsibility in social group, cooperative awareness, respect, social cohesion, dignity | |

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| | <input checked="" type="checkbox"/> Policymaking Policy/policies targeted development of a productive social force, interdisciplinary, cooperative production, establishing organisation systems of artistic production <input checked="" type="checkbox"/> Civic engagement/democratic development <input checked="" type="checkbox"/> Citizenship |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Participatory art or design 5 Performance (music, drama, dance and other performative arts) 4 Planning / designing 3 Other, namely: learning from each other (artists and collective organisation) |
| Working Arrangements | <ul style="list-style-type: none"> Mainly pair and group / teamwork |
| Art Form | <ul style="list-style-type: none"> Dance Drama Multimedia Music Other: Performative arts and community arts |
| Connection to School / Higher Education Curriculum | <ul style="list-style-type: none"> Strong connections to: Curriculum of art education and drama education Some connections to: Psychology, social education |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|---|
| 3.1 Project Theme | <p>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.</p> |
| 3.2 Innovation in this project | <p>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.</p> |

4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected ✓ Quoted in report / papers ✓ Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants |
|---------------------------|--|

5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Publications on the project</i> | Čermák, A. (2019) The Twin Ship Tao. Praha: Aleš Čermák. ISBN: 9788021456846 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/ |
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FINLAND



Case Study 01: Creative Connections

1 | PROJECT DATA

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| 1.1 Country | FINLAND, CZECH REPUBLIC, SPAIN, IRELAND, THE UNITED KINGDOM, PORTUGAL |
| 1.2 Title | Creative Connections |
| 1.3 Website of Project | https://artescommunity.eu/creative-connections/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> EU Comenius Grant for three years (European Union Comenius Fund: EACEA-517844 2011-2014) |
| | <i>In English:</i> EU Comenius Grant for three years (European Union Comenius Fund: EACEA-517844 2011-2014) |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> European |
| <i>Grant / financing institution website(s)</i> | https://ec.europa.eu/commission/presscorner/detail/en/IP_08_82 |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Mary Richardson |
| <i>Profession</i> | Senior Lecturer in Education (Assessment), UCL Principal Supervisor, PhD |
| <i>Email</i> | mary.richardson@ucl.ac.uk |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> University of Roehampton |
| | <i>In English:</i> University of Roehampton |
| <i>Type</i> | <input checked="" type="checkbox"/> Educational institution (college and university) <input checked="" type="checkbox"/> Research institution |
| <i>Website</i> | https://www.roehampton.ac.uk |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year & month</i> 2012/1 | <i>End year & month</i> 2014/12 |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 6-10 years <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Creative Connections, a multi-partner research project that facilitated exchanges for young people to explore their European identities using online art galleries | |

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| | <p>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.</p> <p><input checked="" type="checkbox"/> Policymaking Policy/policies targeted Education policies to pay attention on arts education</p> <p><input checked="" type="checkbox"/> Civic engagement/democratic development Use of onlien plattform as democratic education and engagement school pupils</p> <p><input checked="" type="checkbox"/> Citizenship Promotion on sense of European citizenship</p> <p><input checked="" type="checkbox"/> Inclusion Inlusion of minorities cultures into European level collaboration</p> <p><input checked="" type="checkbox"/> Other Development of arts education strategies</p> |
| <p>2.4 Methods <i>Nature of intervention</i> On a scale of 1-5 (1 being the lowest and 5 being the highest)</p> | <p>5 Creation in media arts 4 Creation in crafts and design (textile, wood, paper etc.) 3 Participatory art or design 2 Reception (viewing, listening) 1 Creation in visual arts</p> |
| <p>Working Arrangements</p> | <ul style="list-style-type: none"> • Mainly individual work • Mainly pair and group / team work • Heterogeneous age group |
| <p>Art Form</p> | <ul style="list-style-type: none"> • Crafts • Multimedia • Photo and film • Visual arts |
| <p>Connection to School / Higher Education Curriculum</p> | <ul style="list-style-type: none"> • Strong connections to Art Education • Some connections to Citizenship Education, Media Education |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| <p>3.1 Project Theme</p> | <p>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.</p> <p>Participants did not focus on the nationality of the artist, but concentrated on the</p> |
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| | <p>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.</p> <p>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.</p> <p>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.</p> |
| <p>3.2 Innovation in this project</p> | <p>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.</p> <p>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.</p> <p>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.</p> <p>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</p> |

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| | European countries and see their artworks made the connections to Europe more concrete and human. |
| 3.3 Prizes and other recognitions of merit obtained by the project | 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

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <ul style="list-style-type: none"> ✓ Quoted in report / papers ✓ Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <ul style="list-style-type: none"> ✓ Collected / documented and summarized ✓ Collected / documented and analysed <input checked="" type="checkbox"/> Tests, assessment tasks, questionnaires, surveys <ul style="list-style-type: none"> ✓ Attitude / values /motivation questionnaires or surveys taken |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Teaching aids, background info booklet, manuals, presentations etc. for teachers</i> | <p>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.</p> <p>Website (www.Creativeconnexions.eu) with a gallery of contemporary artworks with introductions and information 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.</p> |
| <i>Other publications on the project</i> | <p>Manninen, A. (2020). 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.</p> <p>Manninen, A. E. (2019). Europe is in Everyday Things: School Children's Visualisations of Europe through the Integration of Art and Citizenship Education.</p> |

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| | <p>Synnyt : taidekasvatuksen tiedonala . 4 (23), p. 68-91.</p> <p>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.</p> <p>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).</p> <p>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.</p> <p>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</p> <p>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.</p> <p>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 Richardson, M. (2016). "The cuts, they trimmed the people" –School children, precarity and European citizenship. European Educational Research Journal, 15(6), 714-735.</p> <p>Richardson, M.; Hernández-Hernández, F. & Hiltunen, M. et al. (2020) Creative Connections: The power of contemporary art to explore European citizenship. London Review of Education.18(2): 281-298. DOI: 10.14324/LRE.18.2.10</p> |
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Case Study 02: Floating peripheries – mediating the sense of place

1 | PROJECT DATA

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| 1.1 Country | FINLAND, AUSTRALIA, GERMANY |
| 1.2 Title | Floating peripheries – mediating the sense of place |
| 1.3 Website of Project | https://floatingperipheries.fi/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Suomen akatemia: strateginen tutkimus |
| | <i>In English:</i> Academy of Finland's Strategic Research Council |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.aka.fi/stn |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Dr Liisa Ikonen, Aalto University; Sub-project Leader: Dr Mari Mäkiranta, University of Lapland |
| <i>Profession</i> | (Liisa Ikonen) Professor in scenography; (Mari Mäkiranta) University lecturer/senior lecturer associate professor docent in visual studies & art education |
| <i>Email</i> | liisa.ikonen(at)aalto.fi; mari.mäkiranta(at)ulapland.fi |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Aalto yliopisto |
| | <i>In English:</i> Aalto University |
| <i>Type</i> | <input checked="" type="checkbox"/> Educational institution (University) <input checked="" type="checkbox"/> Research institution |
| <i>Website</i> | https://www.uniarts.fi/ |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year & month</i> 2015/5 | <i>End year & month</i> 2021/4 |
| 2.2 Target population | <input checked="" type="checkbox"/> Adult women (Average age 18-80) <input checked="" type="checkbox"/> Migrants <input checked="" type="checkbox"/> Persons with a specific medical condition <input checked="" type="checkbox"/> Ethnic minority | |

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| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Collaborative practice <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art Community planning, urban planning, residents and communities planning for the future, wellbeing <input checked="" type="checkbox"/> Other Art activities that included local communities to generate broader understandings of peripheries. |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Participatory art or design 4 Creation in media arts 3 Performance (music, drama, dance and other performative arts) 2 Planning / designing 1 Creation in visual arts |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly individual work • Mainly pair and group / team work |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Photo and film • Visual arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Strong connections to courses included in ULAP art events and seminars, course credits granted. |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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|--------------------------|--|
| 3.1 Project Theme | <p>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 unravelling 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</p> |
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| | <p>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</p> <p>Field of research: 1. Art research 2. Aesthetics 3. Theatre research, dramaturgy</p> |
| 3.2 Innovation in this project | <p>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.</p> |

4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <input checked="" type="checkbox"/> Summarised in report / papers |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (the project finished, the program remained active) <input checked="" type="checkbox"/> Sustainability through effect on new projects <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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|------------------------------------|---|
| <i>Publications on the project</i> | <p>Mäkiranta, M., Timonen, E. & Loukola, M., (2019). "A short Story About Feminism in Russia", In : Ruukku: Taiteellisen Tutkimuksen Kausijulkaisu. Art-making Process as a Tool for Social Change: A Case Study of an Animation ,12.</p> <p>Mäkiranta, M. & Ylitapio-Mäntylä, O. (2019). Visual Thinking: Theories & Practices. In: Brusila, R., Mäkiranta, M. & Nikula, S. (eds.). Rovaniemi: Lapland University Press, p. 31-45.</p> <p>Mäkiranta, M. & Ylitapio-Mäntylä, O. (2019). Engaging ethics of care in socially responsible design and in research projects with Indigenous communities. In: Miettinen, S. & Sarantou, M. (eds.). Managing Complexity and Creating Innovation through Design. p. 36-46 11 p. London: Routledge.</p> |
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Case Study 03: Hallituksen kärkihanke: parannetaan lasten taiteen ja kulttuurin saavutettavuutta

1 | PROJECT DATA

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| 1.1 Country | FINLAND |
| 1.2 Title | Hallituksen kärkihanke: parannetaan lasten taiteen ja kulttuurin saavutettavuutta [Government key project: Let's enhance accessibility of art and culture for children] |
| 1.3 Website of Project | Does not exist |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Opetus- ja kulttuuriministeriö |
| | <i>In English:</i> Ministry of education of culture |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://minedu.fi/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Lina Berden |
| <i>Profession</i> | Administrator/Negotiation Official |
| <i>Email</i> | iina.berden@minedu.fi |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Opetus ja kulttuuriministeriö |
| | <i>In English:</i> Ministry of Culture and education |
| <i>Type</i> | <input checked="" type="checkbox"/> Other institution, namely: Governmental institution |
| <i>Website</i> | https://minedu.fi/ |

2 | PROJECT FEATURES

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|--------------------------------------|--|---------------------------------------|
| 2.1 Time frame of the project | <i>Start year & month</i> 2016/8 | <i>End year & month</i> 2018/7 |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 6-10 years <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Major skills and abilities targeted: Art and culture | |

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| | <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art The project improving the accessibility of arts and culture that was collaborate and designed according children wishes. The art classes focused on well-being through art rather than academic skills in arts. |
| 2.4 Methods <i>Nature of intervention</i> On a scale of 1-5 (1 being the lowest and 5 being the highest) | 5 Creation in visual arts 4 Creation in crafts and design (textile, wood, paper etc.) 3 Performance (music, drama, dance and other performative arts) |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly individual work • Mainly pair and group / team work • Homogeneous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Dance • Drama • Multimedia • Music • Photo and film • Visual arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Strong connections to visual arts and music • Some connections to <i>literature</i> |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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|--------------------------|---|
| 3.1 Project Theme | <p>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).</p> <p>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.</p> <p>There was a survey made of the project in 2016-2017. Then 14 200 children, 520</p> |
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| | <p>school or kindergarten ja 500 artist/are educators participated the programme. The project continued in 2017-2018.</p> <p>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 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.</p> |
| 3.2 Innovation in this project | <p>Art education in Finland takes place mainly with strong learning aims: both at schools and in children’s 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) cannot participate. This programme was a large-scale effort to integrate art-hobbies to school days, straight after the classes in curriculum.</p> <p>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 educators (mainly other than ones working at school).</p> |

4 | ASSESSMENT OF RESULTS

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|---------------------------|---|
| <i>Assessment Methods</i> | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <ul style="list-style-type: none"> ✓ Quoted in report / papers ✓ Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants <input checked="" type="checkbox"/> Tests, assessment tasks, questionnaires, surveys <ul style="list-style-type: none"> ✓ Attitude / values /motivation questionnaires or surveys taken |
|---------------------------|---|

5 | SUSTAINABILITY

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|-----------------------------|---|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|---|
| <i>Publications on the project</i> | Sami Määttä, Pirita Korpivaara, Iines 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/ |
|------------------------------------|---|

Case Study 04: Ikäihmisten elämänhallinnan ja hyvinvointitukeminen

1 | PROJECT DATA

| | |
|--|--|
| 1.1 Country | FINLAND |
| 1.2 Title | Ikäihmisten elämänhallinnan ja hyvinvoinnin tukeminen (IKÄEHYT) (Operating models and tools to support life management and well-being of older people) |
| 1.3 Website of Project | 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---Ikaihmisten-elamanhallinnan-ja-hyvinvoinnin-tukeminen https://www.ulapland.fi/loader.aspx?id=87aac935-fb6f-4b7a-a7fa-3f1b27a240a4 Lapin korkeakoulukonserni: Kemi-Tornion ammattikorkeakoulu |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> EU ESR and Manner-Suomen ESR 2007-2013 |
| | <i>In English:</i> EU ESR and Manner-Finnish ESR 2007-2013 |
| Grant / financing type | <input checked="" type="checkbox"/> Regional <input checked="" type="checkbox"/> Local |
| Grant / financing institution website(s) | https://www.rakennerahastot.fi/ |
| 1.5 Project Co-ordinator | |
| Name | Leena Levasvirta, Sinikka Kähkölä |
| Profession | Principal / Head of schooling |
| Email | leena.levasvirta(at)tokem.fi |
| 1.6 Co-ordinating Institution | |
| Name | <i>In native language:</i> Lapland University Consortium: University of Lapland, Kemi-Tornio University of Applied Science, Rovaniemi University of Applied Science, School of Health Care and Sports (Lapland University Consortium – LUC) |
| | <i>In English:</i> LUC |
| Type | <input checked="" type="checkbox"/> Educational institution (primary, college and university) <input checked="" type="checkbox"/> Social welfare institution |
| Website | www.tokem.fi |

2 | PROJECT FEATURES

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|--------------------------------------|---|---------------------------------------|
| 2.1 Time frame of the project | <i>Start year & month</i> 2011/1 | <i>End year & month</i> 2013/8 |
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| 2.2 Target population | <input checked="" type="checkbox"/> Children between 6-10 years <input checked="" type="checkbox"/> Adult women (Elderly over 70 years of age) <input checked="" type="checkbox"/> Persons with special needs |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Artists skill on arts-based services and design with and for the elderly <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art The project focused on designing arts-based services with and for the elderly and supported elderly people life control and their welfare <input checked="" type="checkbox"/> Civic engagement/democratic development Elderly people participation and inclusion, changing the status of older people in the society <input checked="" type="checkbox"/> Inclusion Elderly people participation and inclusion |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 4 Creation in crafts and design (textile, wood, paper etc.) 3 Creation in visual arts 2 Planning / designing 1 Participatory art or design |
| Working Arrangements | <ul style="list-style-type: none"> • Mainly pair and group / team work • Parent / carer involvement • Homogeneous age group • Heterogeneous age group |
| Art Form | <ul style="list-style-type: none"> • Architecture • Crafts • Music • Visual arts |
| Connection to School / Higher Education Curriculum | <ul style="list-style-type: none"> • Strong connections to social work, art education, service design, health care and nursing |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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|--------------------------|--|
| 3.1 Project Theme | <p>“IKÄEHY” project focusing on designing services with the elderly. The project was implemented in 14 Lappish communities to increase accessibility, inclusion and wellbeing.</p> <p>Ageing of population is a wide occurrence in the western world and elsewhere. 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.</p> |
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| | <p>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.</p> |
| <p>3.2 Innovation in this project</p> | <p>The project was carried out in cooperation with the municipalities of Lapland (14), The project responded to its objectives:</p> <ul style="list-style-type: none"> - 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; <p>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.</p> |

4 | ASSESSMENT OF RESULTS

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|----------------------------------|--|
| <p><i>Assessment Methods</i></p> | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <ul style="list-style-type: none"> ✓ Quoted in report / papers ✓ Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With target group participants |
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| | <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <ul style="list-style-type: none"> ✓ Collected / documented and summarized ✓ Collected / documented and analysed <input checked="" type="checkbox"/> Tests, assessment tasks, questionnaires, surveys <ul style="list-style-type: none"> ✓ Attitude / values /motivation questionnaires or surveys taken |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
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| <i>Teaching aids, background info booklet, manuals, presentations etc. for teachers</i> | <p>https://www.ulapland.fi/loader.aspx?id=87aac935-fb6f-4b7a-a7fa-3f1b27a240a4</p> <p>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</p> <p>https://blogi.eoppimispalvelut.fi/ikaehyt/blogiartikkelit/page/2/</p> <p>https://www.ulapland.fi/news/Soveltavan-kuvataiteen-seminaari-ja-nayttelyn-avajaiset-1710/y0fvxt5z/294f86b6-e07f-4161-9efb-7f25dee70bc8</p> <p>https://www.ulapland.fi/news/Rautiosaaren-palvelutalolle-tarinoiden-ja-muistojen-piha/y0fvxt5z/e57e7629-2ae0-43c6-997c-974cc72d32c7</p> <p>https://www.ulapland.fi/news/Taidetta,-toimijuutta-ja-palvelumuotoilu-%E2%80%93-kohti-hyvaa-vanhenemista-/mahebd4d/9827d2ac-e87e-4b30-b5dc-9658fbd04b71</p> <p>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</p> |
| <i>Other publications on the project</i> | <p>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</p> <p>Hiltunen, M. & Turulin, M. (2013). Yhdessä näkyväksi [Together visible]. In E. Jumisko, R. Jänkälä, Raimo; J. Piekkari (eds) Hyviä vuosia Lapissa :</p> |

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|--|---|
| | <p>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</p> <p>Jumisko, E., Jänkälä, R., & Piekkari, J. (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</p> <p>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</p> <p>Miettinen, S. & Vuontisjärvi, H. (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.</p> <p>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</p> |
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Case Study 05: Lähde! Inclusion through Art (I); Lähde! Empowering daily life with art (II)

1 | PROJECT DATA

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|--|---|
| 1.1 Country | FINLAND |
| 1.2 Title | Lähde! Inclusion through Art Lähde! (2017-2020); Lähde! Empowering daily life with art (2020-2023) |
| 1.3 Website of Project | https://www.kulttuurikauppila.fi/en/lahde-empowering-daily-life-with-art-2017-2020/ ; https://www.kulttuurikauppila.fi/lahde-taiteesta-osallisuutta/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Euroopan Sosiaalirahasto |
| | <i>In English:</i> European Social Fund |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Regional |
| <i>Grant / financing institution website(s)</i> | https://ec.europa.eu/esf/home.jsp?langId=en |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Heidi Jääрни; Merja Männikkö |
| <i>Profession</i> | Project Coordinator |
| <i>Email</i> | heidi.jaarni@oulunkaari.com; merja.mannikko@ii.fi |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Oulunkaaren kuntayhtymä & Iin kunta, li-instituutti / Taidekeskus KulttuuriKauppila |
| | <i>In English:</i> Oulunkaari Joint Authority & Ii Municipality, Ii Institute / KulttuuriKauppila Art Centre |
| <i>Type</i> | <input checked="" type="checkbox"/> Other institution, namely: Joint Municipal Authority (municipalities of Simo, Ii, Vaala, Pudasjärvi, Utajärvi); Municipal Arts Centre |
| <i>Website</i> | https://www.oulunkaari.com/ ; www.kulttuurikauppila.fi |

2 | PROJECT FEATURES

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|--------------------------------------|---|---------------------------------------|
| 2.1 Time frame of the project | <i>Start year & month</i> 2020/5 | <i>End year & month</i> 2023/4 |
| 2.2 Target population | <input checked="" type="checkbox"/> Youth, 18-25 years <input checked="" type="checkbox"/> Migrants <input checked="" type="checkbox"/> Persons with a specific medical condition <input checked="" type="checkbox"/> Persons with special needs | |

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|--|--|
| | <input checked="" type="checkbox"/> Group or individuals practicing a particular profession (Health care professionals) |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Ability to function and work effectively <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art Project aimed to provide 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 through arts-based activities <input checked="" type="checkbox"/> Inclusion Social inclusion through arts-based activities |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Participatory art or design 4 Creation in visual arts 4 Performance (music, drama, dance and other performative arts) 4 Planning / designing 3 Creation in crafts and design (textile, wood, paper etc.) 3 Creation in media arts 3 Reception (viewing, listening) |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly individual work • Mainly pair and group / team work • Homogeneous age group • Heterogeneous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Crafts • Dance • Drama • Multimedia • Music • Photo and film • Visual arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Not relevant (Adult project) |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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|--------------------------|--|
| 3.1 Project Theme | 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 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 |
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| | <p>WP2. Public spaces as a promoter of wellbeing through methods of art WP3. Connecting mobility of arts field professionals to welfare services</p> <p>The project offered new perspectives to the use of art as a tool of wellbeing and added to the use and accessibility of arts. By using arts-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, economic, cultural and ecological sustainability.</p> <p>The project is administrated by Oulunkaari Joint Authority and Ii municipality. The main collaborator of the project was Kulttuuri Kauppila Art Centre. The project took place in Northern Ostrobothnia in Finland. 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.</p> <p>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 through arts-based activities.</p> <p>The project consists of three thematic, arts-based work packages:</p> <ol style="list-style-type: none"> 1. Own path 2. Common space 3. Shared knowledge <p>The project is indented for mental health and substance use rehabilitators, social rehabilitation customers, disabled, immigrants and young people at risk of exclusion.</p> |
| <p>3.2 Innovation in this project</p> | <p>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.</p> <p>There were three operating models in the project:</p> <ol style="list-style-type: none"> 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 though artist residency programmes <p>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.</p> <p>Lähde! Inclusion through Art project (2020–2023) 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.</p> |

4 | ASSESSMENT OF RESULTS

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|---------------------------|--|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected ✓ Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) ✓ Collected / documented and summarized <input checked="" type="checkbox"/> Tests, assessment tasks, questionnaires, surveys ✓ Skills / abilities /creativity etc. standardised tests taken |
|---------------------------|--|

5 | SUSTAINABILITY

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|-----------------------------|---|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) <input checked="" type="checkbox"/> Sustainability through effect on new projects |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|--|
| <i>Publications on the project</i> | <p>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/</p> <p>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</p> <p>Lähde! Empowering daily life with art. [Oulunkaaren kuntayhtymä]. (2020) Lähde! Taiteesta voimaa arkeen - Hyvinvoinnin tilat [Video file]. Retrieved from: https://youtu.be/SFKfqCrhj_U</p> <p>Lähde! Empowering daily life with art. [Oulunkaaren kuntayhtymä]. (2020) Lähde! Taiteesta voimaa arkeen – Sosiaalisen taiteen residenssi [Video file]. Retrieved from: https://youtu.be/dMrEIP01F3Y</p> <p>Lähde! Empowering daily life with art. [Oulunkaaren kuntayhtymä]. (2020) Lähde! Taiteesta voimaa arkeen – Työpolut [Video file]. Retrieved from: https://youtu.be/rw2CxmZc27M</p> |
|------------------------------------|--|

Case Study 06: Nuorten hyvinvoinnin ankkurit

1 | PROJECT DATA

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|--|---|
| 1.1 Country | FINLAND |
| 1.2 Title | Nuorten hyvinvoinnin ankkurit (Anchors of young peoples well-being) |
| 1.3 Website of Project | http://www.sosiaalikallega.fi/hankkeet/paattyneet-hankkeet/nuorten-hyvinvoinnin-ankkurit/main_page |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Euroopan Sosiaalirahasto |
| | <i>In English:</i> EU ESR and European Union, European Social Fund |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Regional <input checked="" type="checkbox"/> Local |
| <i>Grant / financing institution website(s)</i> | http://www.ely-keskus.fi/web/ely/ely-lappi |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Katri Kuusela |
| <i>Profession</i> | Education manager |
| <i>Email</i> | katri.kuusela@ulapland.fi |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Pohjois-Suomen sosiaalialan osaamiskeskus |
| | <i>In English:</i> Social expertise centre in Northern Finland |
| <i>Type</i> | <input checked="" type="checkbox"/> Social welfare institution |
| <i>Website</i> | http://www.sosiaalikallega.fi/poske/poske/esittely |

2 | PROJECT FEATURES

| | | |
|--------------------------------------|--|--|
| 2.1 Time frame of the project | <i>Start year & month</i> 2008/5 | <i>End year & month</i> 2010/11 |
| 2.2 Target population | <input checked="" type="checkbox"/> Youth between 15-18 years <input checked="" type="checkbox"/> Youth, 18-25 years | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Artists, art educator and social workers skills in use of art-based methods <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Major attitudes, values targeted: The aim of the project was to promote the | |

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| | <p>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.</p> <p><input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art Support young peoples wellbeing</p> <p><input checked="" type="checkbox"/> Civic engagement/democratic development To prevent youth aged 15 and over to get martinalized and droppod from the society</p> <p><input checked="" type="checkbox"/> Other In addition, the project sought to find ways to strengthen young people's attachment to their home region and to their studies and labour 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.</p> |
| <p>2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i></p> | <p>5 Creation in crafts and design (textile, wood, paper etc.) 4 Planning / designing 3 Creation in media arts 2 Creation in visual arts 1 Participatory art or design</p> |
| <p><i>Working Arrangements</i></p> | <ul style="list-style-type: none"> • Mainly pair and group / team work • Parent / carer involvement • Homogeneous age group • Heterogeneous age group |
| <p><i>Art Form</i></p> | <ul style="list-style-type: none"> • Crafts • Multimedia • Visual arts |
| <p><i>Connection to School / Higher Education Curriculum</i></p> | <ul style="list-style-type: none"> • Strong connections to art education |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| <p>3.1 Project Theme</p> | <p>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</p> |
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| | <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> |
| <p>3.2 Innovation in this project</p> | <p>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 (e.g., the Sámi).</p> <p>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.</p> <p>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</p> |

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| | <p>and confidence in their own skills. Hidden talents were also revealed.</p> <p>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 level for example.</p> <p>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.</p> <p>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.</p> <p>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 athat 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.</p> |
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4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <ul style="list-style-type: none"> ✓ Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc. <ul style="list-style-type: none"> ✓ Collected / documented and summarized ✓ Collected / documented and analysed |
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| | <input checked="" type="checkbox"/> Tests, assessment tasks, questionnaires, surveys <input checked="" type="checkbox"/> Attitude / values /motivation questionnaires or surveys taken |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Teaching aids, background info booklet, manuals, presentations etc. for teachers</i> | <p>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. Lapin yliopisto. http://www.sosiaalikollega.fi/hankeet/paattyneet-hankeet/nuorten-hyvinvoinnin-ankkurit/Rallakka_ja_sivellin_julkaisu.pdf</p> |
| <i>Other publications on the project</i> | <p>Ahola, S., Koivula, E., tiedekunta, T. & Design, F. o. A. a. (2011). Tässä ja tulevaisuudessa: Digitaalivalokuvaustyöpaja nuorten hyvinvoinnin ankkurina Inarissa. Lapin yliopisto. Masters theses.</p> <p>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.sosiaalikollega.fi/hankeet/paattyneet-hankeet/nuorten-hyvinvoinnin-ankkurit/Hyvinvointi_julkaisu_Sutinen.pdf</p> <p>Riikonen, U., Rissanen, V., tiedekunta, T. & Design, F. o. A. a. (2010). Elämän onnenlehdet?: Toimintatutkimus yhteisöllisestä metalliveistoprojektista Ranuan ammattistarttiluokalla. Lapin yliopisto. Masters theses.</p> <p>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, 75-79.</p> |

Case Study 07: Taidevaihde: Nuorten kaksisuuntainen kotoutuminen

1 | PROJECT DATA

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| 1.1 Country | FINLAND |
| 1.2 Title | Taidevaihde: Nuorten kaksisuuntainen kotoutuminen (Art Gear: A bi-directional integration supporting young people) |
| 1.3 Website of Project | https://www.ulapland.fi/FI/Yksikot/Taiteiden-tiedekunta/Tutkimus/Projektit/Taidevaihde---ArtGear ; https://www.facebook.com/Taidevaihde-Art-Gear-1173182562726526/?ref=br_rs |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> EU ESR and European Union, Euroopan Sosiaalirahasto |
| | <i>In English:</i> EU ESR and European Union, European Social Fund |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Regional <input checked="" type="checkbox"/> Local |
| <i>Grant / financing institution website(s)</i> | http://www.ely-keskus.fi/web/ely/ely-lappi |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Maria Huhmarniemi (also Ninni Korkalo for a period in the middle phase of the project) |
| <i>Profession</i> | University Lecturer |
| <i>Email</i> | Maria.hihmarniemi(at)ulapland.fi |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Lapin yliopisto |
| | <i>In English:</i> University of Lapland |
| <i>Type</i> | <input checked="" type="checkbox"/> Educational institution (University) <input checked="" type="checkbox"/> Research institution <input checked="" type="checkbox"/> Arts collective |
| <i>Website</i> | www.ulapland.fi |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year & month</i> 2016/1 | <i>End year & month</i> 2018/12 |
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| 2.2 Target population | <input checked="" type="checkbox"/> Youth between 15-18 years <input checked="" type="checkbox"/> Youth, 18-25 years <input checked="" type="checkbox"/> Migrants |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Major attitudes, values targeted: multiculturalism, inter-culturalism 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 <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art Increasing well-being of immigrant youth in Lapland through arts-based activities <input checked="" type="checkbox"/> Civic engagement/democratic development two-way integration as aim: the education for locals as well as for immigrants for mutual understanding of each other's culture <input checked="" type="checkbox"/> Inclusion inclusion of immigrants to the Finnish culture and communities |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Creation in crafts and design (textile, wood, paper etc.) 4 Creation in media arts 3 Performance (music, drama, dance and other performative arts) 2 Creation in visual arts 1 Participatory art or design |
| Working Arrangements | <ul style="list-style-type: none"> • Mainly pair and group / team work • Homogeneous age group • Heterogeneous age group |
| Art Form | <ul style="list-style-type: none"> • Dance • Drama • Multimedia • Music • Photo and film • Visual arts • Other: murals, graffiti art |
| Connection to School / Higher Education Curriculum | <ul style="list-style-type: none"> • Strong connections to art education • Some connections to Finnish language studies, societal studies. In addition project learning for integration of school subjects |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | 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 |
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| | <p>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 visual 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.</p> <p>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.</p> <p>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</p> |
| 3.2 Innovation in this project | <p>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</p> |

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| | <p>the other hand, the collaboration aims to create a collaborative model between social workers and artists / art teachers.</p> <p>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.</p> <p>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.</p> |
| <p>3.3 Prizes and other recognitions of merit obtained by the project</p> | <p>Myötätuulta kuvataiteessa 2017: An honour given by the national art teachers union for a work in enhancing art education.</p> |

4 | ASSESSMENT OF RESULTS

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| <p><i>Assessment Methods</i></p> | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <ul style="list-style-type: none"> ✓ Quoted in report / papers ✓ Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <ul style="list-style-type: none"> ✓ Collected / documented and summarized ✓ Collected / documented and analysed |
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| | <input checked="" type="checkbox"/> Tests, assessment tasks, questionnaires, surveys <input checked="" type="checkbox"/> Attitude / values /motivation questionnaires or surveys taken |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Teaching aids, background info booklet, manuals, presentations etc. for teachers</i> | <p>Hiltunen, M. L., Mikkonen, E. M. & Laitinen, M., Huhmarniemi, M. (eds.) (2018). Taidevaihe: 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</p> <p>[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 Taidevaikehankkeessa. Taidevaihe-hankkeen kirjoittajat: Helmiina Tyni, Hanna Ylilahti, Vilma Talasjärvi & Maija Lampela. Saatavilla osoitteessa: https://www.rovaniemi.fi/loader.aspx?id=22f675c8-f199-48ee-94a4-80cc0d619be4</p> |
| <i>Other publications on the project</i> | <p>Research articles:</p> <p>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)</p> <p>Hiltunen, M. (2018). Taidevaihe – 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.</p> <p>Hiltunen, M. L., Mikkonen, E. M., Niskala, A., Douranou, M., & Patrigani, E. (2018). My Stage – sharing and creating a story of our past, present, and future in Finnish Lapland. Julkaisussa Synnyt: taidekasvatuksen tiedonala, (1), 1-19. 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)</p> |

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| | <p>Masters theses:</p> <p>Douranou, K. (2018). Embrace multiculturalism through arts-based workshops: Qualitative evaluation using visual representations.</p> <p>Hintsala, A. (2017). OMA TILA – Osallistuvan suunnittelun menetelmät nuorten kaksisuuntaisessa kotouttamisessa [Ones own space: Participatory design approach as part of two-way integrantion of youth]</p> <p>Jokiaho, J., & Penttilä, V. (2018). Kotouttaminen ja katutaide kuvataidekasvattajien ja taiteilijoiden yhteistyön kehityskenttänä. [Integration adn street art as a forum for developing collaboration between art educators and artsists]</p> <p>Hietaniemi, Henriikka (2018). Future Refections – taideperustainen toimintatutkimus nuorten kaksisuuntaisen kotoutumisen edistämisestä videotaidetyöpajassa [Future Refections – Art-based action research for integration in video art worskhop]</p> <p>Kinnunen, T. (2017). Kaksisuuntaista kotoutumista monialaisesti – Toimintatutkimus kulttuurienvälisen osaamisen edistämisestä yläkoulussa kuvataidekasvatuksen keinoin [Two-way integration through many school subjects: action researcn on intercultural expertice in secondary school, through art]</p> <p>Martiskainen, M. (2019). Metamorphosis -menetelmä – Kaksisuuntaista kotoutumista katutanssiringissä sosiaalityön keinoin [Metamorpohisi as a method – Two-way integration in street art ring in social work.]</p> |
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Case Study 08: Poetic Peripheries

1 | PROJECT DATA

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| 1.1 Country | FINLAND, AUSTRALIA |
| 1.2 Title | Poetic Peripheries |
| 1.3 Website of Project | https://poeticperipheries.blog/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Suomen Akatemia, Profiling Area 2 |
| | <i>In English:</i> Academy Of Finland, Profiling Area 2 |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> International <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.aka.fi/en/funding/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Satu Miettinen |
| <i>Profession</i> | Dean of Faculty of Art and Design, University of Lapland; Professor of Service Design |
| <i>Email</i> | satu.miettinen(at)ulapland.fi |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Lapin yliopisto |
| | <i>In English:</i> University of Lapland |
| <i>Type</i> | <input checked="" type="checkbox"/> Educational institution (university) <input checked="" type="checkbox"/> Research institution |
| <i>Website</i> | www.ulapland.fi |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year & month</i> 2017/9 | <i>End year & month</i> 2020/8 |
| 2.2 Target population | <input checked="" type="checkbox"/> Adult women (Average age 21-92) <input checked="" type="checkbox"/> Group or individuals practicing a particular profession | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) 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, | |

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| | <p>captured across the globe.</p> <p><input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art Reflexive and embodied arts practices, e.g. through art making, community arts with women groups</p> <p><input checked="" type="checkbox"/> Inclusion Feminist perspective, inclusion of women and LGBTQI, e.g., through photography, fashion design, crafts and video, presented in galleries in Finland and Australia</p> |
| <p>2.4 Methods <i>Nature of intervention</i> On a scale of 1-5 (1 being the lowest and 5 being the highest)</p> | <p>5 Creation in visual arts 4 Creation in media arts 3 Performance (music, drama, dance and other performative arts) 2 Creation in crafts and design (textile, wood, paper etc.) 1 Participatory art or design</p> |
| <p><i>Working Arrangements</i></p> | <ul style="list-style-type: none"> • Mainly individual work • Mainly pair and group / team work • Heterogeneous age group |
| <p><i>Art Form</i></p> | <ul style="list-style-type: none"> • Crafts • Photo and film • Visual arts • Other: Fashion Arts |
| <p><i>Connection to School / Higher Education Curriculum</i></p> | <ul style="list-style-type: none"> • Not relevant (Adult Project) |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| <p>3.1 Project Theme</p> | <p>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 brought 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.</p> <p>Through the project, the artists sought to play our part in advancing social and environmental challenges by pointing out injustices in the communities we will focus on in our work. The project reflected on personal, intimate stories and social change, with the purpose to evoke the political and empowering nature of</p> |
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| | art as a space where we seek new, alternative interpretations of Arctic and other peripheral environments and their inhabitants. |
| 3.2 Innovation in this project | <p>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.</p> <p>Walking is also an act of freedom. 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.</p> <p>Walking and gazing in landscapes have 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.</p> |

4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <input checked="" type="checkbox"/> Collected / documented and summarized |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Publications on the project</i> | <p>Sarantou, M. & Tessmer, V. (2021). Memory Box: A three-dimensional quilt as an arts-based method for recollective practices and memory work. <i>Invisibilidades</i>, 15. https://www.apecv.pt/pt-pt/invisibilidades15. DOI 10.24981/16470508.15.9</p> <p>The following blogs were published: https://poeticperipheries.blog/2017/12/06/first-blog-post/</p> |
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| | <p>https://poeticperipheries.blog/2019/06/22/poetic-peripheries-featured-in-national-geographies/</p> <p>https://poeticperipheries.blog/2019/08/15/where-is-my-home/</p> <p>https://poeticperipheries.blog/2019/12/23/whom-wore-this/</p> <p>https://poeticperipheries.blog/2019/12/23/widows-tears-flowing-into-broughton-river-and-i-will-drink-them-from-kemi-joki/</p> <p>https://poeticperipheries.blog/2019/12/23/water-wasted/</p> <p>https://poeticperipheries.blog/2017/12/17/womens-houses/</p> <p>https://poeticperipheries.blog/2017/12/11/foreign-grounds-familiar-gaze/</p> <p>https://poeticperipheries.blog/2017/12/15/180/</p> |
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Case Study 09: ARTSEQUAL Taide julkisena palveluna

1 | PROJECT DATA

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| 1.1 Country | FINLAND |
| 1.2 Title | ARTSEQUAL Taide julkisena palveluna: strategisesti kohti tasa-arvoa (ARTSEQUAL research initiative) |
| 1.3 Website of Project | https://www.artsequal.fi/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Suomen akatemia: strateginen tutkimus |
| | <i>In English:</i> Academy of Finland's Strategic Research Council |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.aka.fi/stn |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Heidi Westerlund |
| <i>Profession</i> | Professor |
| <i>Email</i> | heidi.westerlund@uniarts.fi |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Taideyliopisto |
| | <i>In English:</i> University of the Arts Helsinki |
| <i>Type</i> | <input checked="" type="checkbox"/> Educational institution (university) <input checked="" type="checkbox"/> Research institution |
| <i>Website</i> | https://www.uniarts.fi/ |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year & month</i> 2015/5 | <i>End year & month</i> 2021/4 |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years <input checked="" type="checkbox"/> Youth, 18-25 years <input checked="" type="checkbox"/> Migrants <input checked="" type="checkbox"/> Other (Elderly people over the age of 65) | |

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| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Development of skill and abilities have been included into various testbeds carried out as part the research <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Increasing awareness of impact of arts and thus changes in attitudes towards arts in education and society <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art Examined how art as a public service could advance equality and well-being in society. <input checked="" type="checkbox"/> Civic engagement/democratic development The project included many innovations and has produced many policy briefs for democratic development. <input checked="" type="checkbox"/> Citizenship <input checked="" type="checkbox"/> Inclusion <input checked="" type="checkbox"/> Other Analyzed 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 |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Planning / designing 4 Creation in media arts 3 Participatory art or design 2 Creation in visual arts 1 Performance (music, drama, dance and other performative arts) |
| Working Arrangements | <ul style="list-style-type: none"> • Mainly pair and group / team work |
| Art Form | <ul style="list-style-type: none"> • Crafts • Dance • Drama • Multimedia • Music • Photo and film • Visual arts |
| Connection to School / Higher Education Curriculum | <ul style="list-style-type: none"> • Strong connections to social work, art education, music education |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | The project had the following aims: - Changed perspective radically. - Examined arts and art education as equal basic public service from a new, |
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| | <p>holistic and systemic perspective.</p> <ul style="list-style-type: none"> - Examined how art as a public service could advance equality and well-being in society. - Analyzed 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. - Made 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. <p>Encourages us to cross institutional borders (between art, education, social, care, culture)</p> <p>The project acted in close cooperation in a 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.</p> <p>Six research groups in the ARTSEQUAL project reinterpreted 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 produced new knowledge on how already existing arts services can be developed in order to enhance citizen creativity and communal engagement.</p> |
| <p>3.2 Innovation in this project</p> | <p>The research groups applied systems thinking in order to comprehend the social impacts of the arts, and analysed how participatory artistic and arts-educational interventions in schools, basic arts education and in social and health services impact well-being. The project proposed policy recommendations to support political decision-making and consolidate new arts services. The project was carried out in close collaboration with ministries, regional state administration, municipalities, and NGOs.</p> <p>The project included 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.</p> <p>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" offers latest research information and critical perspectives on the realization of cultural rights and cultural welfare and supports the extending of the percent for</p> |

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| | <p>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)</p> <p>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)</p> <p>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)</p> <p>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)</p> <p>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)</p> |
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| | <p>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)</p> <p>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).</p> |
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4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <ul style="list-style-type: none"> ✓ Quoted in report / papers ✓ Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <ul style="list-style-type: none"> ✓ Collected / documented and summarized ✓ Collected / documented and analysed |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Teaching aids, background info booklet, manuals, presentations etc. for teachers</i> | Toolkit for Instrumental Music Teachers in Finland Promoting Constructivist Instrumental Music Education as a Mechanism for Pedagogical EqualityOther publications on the project. https://www.artsequal.fi/-/toolkit-for-instrumental-music-teachers/2.5 |
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| | <p>Basic education in the arts, equality and Sámi communities. https://www.artsequal.fi/-/basic-education-in-the-arts-equality-and-sami-communities/1.8</p> |
| <p><i>Other publications on the project</i></p> | <p>Ansio, H., Houni, P. & Piispa, M. (2018) "Ei ole keksitty sitä ammattinimikettä, mikä olisin" – sosiaalisesti sitoutuneen taiteen tekijät ja hybridinen työ. Yhteiskuntapolitiikka-lehti 83(1): 5-17.</p> <p>Ansio, H., Seppälä, P. & Houni, P. (2017). "Teachers' Experiences and Perceptions of a Community Music Project: Impacts on Community and New Ways of Working." In International Journal of Education & the Arts. Vol 18, 37. Penn State Libraries Open Publishing.</p> <p>Anttila, E. & Juntunen, M.-L. (2018). Näkökulmia kansalliseen lapsistrategiaan. ArtsEqual -raportti.</p> <p>Anttila, E. & Martin, R. (2019). Editorial. Art and culture in education, Special issue. Policy Futures in Education. https://doi.org/10.1177/1478210319877019</p> <p>Anttila, E. & Suominen, A. (2018). Critical articulations of hope from the margins of arts education: International perspectives and practices. New York, NY, Routledge, Hardback: 9780815362838, eBook 9781351111195</p> <p>Anttila, E. & Svendler Nielsen, C. (2019). "Dance and the quality of life at schools: A Nordic affiliation." In Dance and the Quality of Life. Ed. Karen Bond. Springer (in print).</p> <p>Anttila, E. (2015). "Arts@School". Musiikkikasvatus 18(2): 118-119.</p> <p>Anttila, E. (2016). "Tasapainoilua tanssipedagogiikan laveilla kentillä ja kapenevilla kinttupoluilla." Tanssi yliopistossa: Kirjoituksia uuden koulutus- ja tutkimusalan muotoutumisesta. Soili Hämäläinen (toim.) Teatterikorkeakoulu: Nivel 07: 266-27.</p> <p>Anttila, E. (2017). "Dance as embodied learning". Finnish Journal of Music Education 20(1): 127-130.</p> <p>Anttila, E. (2018). "The embodiment of hope: A dialogue on dance and displaced children". In Critical articulations of hope from the margins of arts education: International perspectives and practices. Eeva Anttila & Anniina Suominen (Eds.) pp. 60-72, New York, NY, Routledge, (ISSN) Hardback: 9780815362838, eBook 9781351111195</p> <p>Anttila, E. (2018). Art education promotes the development of the child and society. Improving the Quality of Childhood in Europe (Volume 7), 61-72. Eds. Michiel Matthes et al. Alliance for Childhood European Network Group</p> <p>Anttila, E., Martin, R. & Svendler Nielsen, C. (2019). "Performing difference in/through dance. Thinking skills and creativity." Thinking Skills and Creativity. Pamela Burnard, Teresa Cremin (Eds). Published by Elsevier Ltd. Vol 31: 209-216.</p> |

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| | <p>https://doi.org/10.1016/j.tsc.2018.12.006</p> <p>Anttila, E., Rowe, N. & Siljamäki, M. (2018). "Teachers as frontline agents of integration: Finnish Physical Education Students' Reflections on Intercultural Encounters." <i>Physical Education and Sports Pedagogy</i>. Taylor & Francis. Vol 23(6): 609-622. https://doi.org/10.1080/17408989.2018.1485141</p> <p>Barrett, M. & Westerlund, H. (2017). "Music Education in the Global Context". In <i>The Palgrave Handbook of Global Arts Education</i>. Georgina Barton & Margaret Baguley (Eds) pp. 75-89. London. The Palgrave Macmillan</p> <p>Björk, C. (2017). "Fallacies on 'student-centredness' in music education." <i>Finnish Journal of Music Education</i> 20(1): 131-33.</p> <p>Björk, C. (2017). "Music and arts teachers, embodiment, and the challenges of constructivism. Questions from a panel discussion." <i>Finnish Journal of Music Education</i> 20(1): 139-41.</p> <p>Buck, R. & Turpeinen, I. (2016). "Dance Matters for Boys and Fathers" <i>Nordic Journal of Dance</i>. Vol 7 No 2.</p> <p>Capponi-Savolainen, A. & Kivijärvi, S. (2017). "Exploring aesthetic experience in early childhood music education: John Dewey's and Mark Johnson's views on embodiment." <i>Finnish Journal of Music Education</i> 20(1): 100-106.</p> <p>Fast, H. (2017). "Sanaton ääni ruumiillisena kohtaamisena. Huomioita sensibiliateetistä ja virittäytymisen kyvystä." <i>Niin & näin. Filosofinen aikakauslehti</i> 17(3): 22-31.</p> <p>Fast, H. (2018). "Vocal Nest. Non-verbal atmospheres that matter." <i>JAR: Journal for Artistic Research</i>. Vol 16. https://doi.org/10.22501/jar.387047</p> <p>Heimonen, M. & Westerlund, H. (2015). Lukijalle (Editorial). <i>Musiikkikasvatus / The Finnish Journal of Music Education</i> Vol. 18 no 1: 4-5.</p> <p>Heimonen, M. & Westerlund, H. (2015). Lukijalle (Editorial). <i>Musiikkikasvatus / The Finnish Journal of Music Education</i>. Vol. 18 no 2: 4-6.</p> <p>Heimonen, M. (2016). "Beyond Methods. Lessons from the arts to qualitative research." Book review. <i>Musiikkikasvatus/Finnish Journal of Music Education</i> 19 no 2: 84-86.</p> <p>Heimonen, M. (2016). Lukijalle (Editorial). <i>Musiikkikasvatus / The Finnish Journal of Music Education</i> Vol. 19 no 1: 4-5.</p> <p>Heimonen, M. (2017). "Commentary. Managing Finnish music education companies for sustainable growth. A roundtable symposium for ISME 2016." <i>Musiikkikasvatus</i> vol. 20 no 1: 149-152.</p> |
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| | <p>Heimonen, M. (2017). Lukijalle / Editorial. <i>Musiikkikasvatus</i> vol. 20 no 1: 4-6.</p> <p>Heimonen, M. (toim.) (2018). <i>Musiikkikasvatus / Finnish Journal of Music Education</i>; 2018 vol. 21 no 1, teemana kulttuurienvälisyys; Helsinki; Taideyliopiston Sibelius-Akatemia & Taidekasvatuksen Tutkimusseura; ISSN 1239-3908.</p> <p>Houni, P. (2015). "Impacts on the Arts on Equality and Well-Being." <i>Musiikkikasvatus / The Finnish Journal of Music Education</i> vol 18 no 2, 121-122.</p> <p>Houni, P. (2015). "Hyvinvointipuhetta uuden työn aallossa." <i>Tiedepolitiikka</i> 2015(4): 31-38.</p> <p>Houni, P. (2016). "Hyveellinen elämä ja yhteisöllisyys." Artikkelikirjassa, Arto Mutanen & Mauri Kantola & Hannu Kotila & Liisa Vanhanen-Nuutinen (toim.) <i>Hyvä Elämä</i>. PraBa, Finnish Society for Practice Based Inquiry. Tampere. Juvenes Print – Suomen yliopistopaino Oy, 100-117.</p> <p>Houni, P. (2017) Onko taiteesta hyötyä yksilölle ja yhteiskunnalle. PraBa, Finnish Society for Practice Based Inquiry, Pia Houni, Arto Mutanen, Jarmo Mäntyvaara (48): 61-80.</p> <p>Houni, P. (2017). "Miten rakastaa kaupunkia taiteen keinoin." Pia Houni, Anne Pässilä, Lauri Väkevä (toim.) Helsinki. <i>Nuorisotutkimus</i> 2017(1-2): 116-118.</p> <p>Houni, P., Mutanen, A. & Mäntyvaara, J. (2018). <i>Hyöty</i>. PraBa, Finnish Society for Practice Based Inquiry. Tampere. Juvenes Print – Suomen yliopistopaino Oy, 5-9.</p> <p>Houni, P., Pässilä, A. & Väkevä, L. (2017). "Pääkirjoitus. Taide kaikkien oikeutena." <i>Nuorisotutkimus-lehden Taide kuuluu kaikille -teemanumero</i>, 2017(1-2): 1-4.</p> <p>Jaakonaho, L. & Junttila, K. (2019). "Exploring (Dis)ability: Towards Affirmative Spaces in and through Arts Pedagogy." In Anna-Lena Østern & Kristian Nødtvedt Knudsen (eds.) <i>Performative Approaches in Arts Education: Artful Teaching, Learning and Research</i>. Routledge Research in Education.</p> <p>Jaakonaho, L. (2017). "Encountering and embodying difference through dance: reflections on a research project in a primary school in Finland." In Stephanie Burrige & Charlotte Svendler Nielsen (Eds.) <i>Dance, access and inclusion: Perspectives on dance, young people and change</i>. Oxon, Routledge, 65-69. https://www.taylorfrancis.com/books/9781317201588</p> <p>Jääskeläinen, T. (2016). "Tavoitteena opetuksen kehittämistä tukevan luotettavan tutkimustiedon tuottaminen Sibelius-Akatemiassa - tapausesimerkinä opiskelijoiden kokeman kuormittavuuden pilottitutkimus." <i>Musiikkikasvatus / Finnish Journal of Music Education</i>, 19(1): 60-67.</p> <p>Jansson, S.-M. (2016). "'I need a door onstage through which I can enter' – Learning challenges of collaborative theatre practices." Annette Arlander, Laura Gröndahl & Marja Silde (toim.). <i>TEKIÄ – teos, esitys ja yhteiskunta. Näyttämö ja tutkimus –julkaisusarja</i> 6/2016: s. 86-106.</p> |
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| | <p>Jansson, S.-M. (2016). "Työyhteisöteatteri ja taito- ja taitovalmennukset – kaksi tapaa tukea työssä ja työn kehittymistä." Teoksessa Vesa Porokuru ja Antti Huntus (toim.) Taiteen menetelmät kehittämisessä ja tutkimuksessa. Eduskunnan Tulevaisuusvaliokunnan julkaisu 4: s. 35-44.</p> <p>Jansson, S.-M., Westerlund, H. & Siljamäki, E. (2016). "Taide sosiaalisena oppimismuotona – Yliopisto-opiskelijoiden kokemuksia jännittämisestä ja positiivisesta vuorovaikutuksesta yliopiston toimintaympäristössä" <i>Aikuiskasvatus</i> 36(1): s. 37-49.</p> <p>Juntunen, M.-L. & Anttila, E. (2019). <i>Taidekasvatus: peruskoulun sokea piste. Kasvatus</i> 50, 4, 356–363.</p> <p>Juntunen, M.-L. & Kivijärvi, S. (2019). Opetuksen saavutettavuuden lisääminen taiteen perusopetusta antavissa oppilaitoksissa. [Accessibility in the Basic Education in the Arts institutions in Finland]. <i>Finnish Journal of Music Education</i> 22 (1–2), 70–87.</p> <p>Juntunen, M.-L. (2015). "Pedagoginen kokeilu integroida iPadin käyttö, luova tuottaminen ja keholliset työtavat peruskoulun seitsemännen luokan musiikinopetuksessa. Tapaustutkimus toimijuuden näkökulmasta." <i>Musiikkikasvatus / Finnish Journal of Music Education</i>, 18(1), 56-76.</p> <p>Juntunen, M.-L. (2017). "Embodiment in music teaching and learning." <i>Musiikkikasvatus / Finnish Journal of Music Education</i>, 20(1), 117–126.</p> <p>Juntunen, M.-L. (2018). "Using socio-digital technology to enhance participation and creative engagement in a lower secondary music classroom" <i>Nordic Research in Music Education Yearbook</i> 18, 47–74.</p> <p>Kallio, A. A. & Heimonen, M. (2018). "A toothless tiger? Capabilities for indigenous self-determination in and through Finland's extracurricular music education system". <i>Music Education Research</i>. 2018, vol 20, no 5. https://doi.org/10.1080/14613808.2018.1545014</p> <p>Kallio, A. A. & Lämsmä, H. (2018). "Sami Re-Imaginations of Equality in/through Extracurricular Arts Education in Finland." In <i>International Journal of Education and the Arts</i>. Penn State Libraries Open Publishing. 2018, vol 18, no 7.</p> <p>Kallio, A. A. & Väkevä, L. (2017). "Inclusive Popular Music Education?" In Antti-Ville Kärjä & Fabian Holt (eds.) <i>The Oxford Handbook on Popular Music in the Nordic Countries</i>. Oxford University Press. 75-90.</p> <p>Kallio, A. A. (2016). Lukijalle (Editorial). <i>Musiikkikasvatus / Finnish Journal of Music Education</i>, special issue Music education and religion. Kallio, Alexis Anja (Ed.) Helsinki. University of the Arts Helsinki. 2016(2): 8-16.</p> <p>Kallio, A. A., Alpers, P. & Westerlund, H. (2019). "Introduction" In Alexis Anja</p> |
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Case Study 10: Taika I and TAIKA II

1 | PROJECT DATA

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| 1.1 Country | FINLAND |
| 1.2 Title | Taide kohtaamislustana sektorirajat ylittäville kulttuurisille innovaatioille (Taika I) Art as an encounter for cross-sectoral cultural innovations Taika I |
| 1.3 Website of Project | http://taikahanke.pbworks.com/w/page/38011235/TAIKA-hankkeen%20loppuraportti |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> EU ESR and European Union, Euroopan Sosiaalirahasto |
| | <i>In English:</i> EU ESR and European Union, European Social Fund |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://ec.europa.eu/esf/home.jsp?langId=fi |
| 1.5 Project Co-ordinator | Anja Kuhalampi (until 28. February 1010), Anu-Liisa Rönkä |
| <i>Name</i> | Anu-Liisa Rönkä |
| <i>Profession</i> | Communication manager in city of Lahti |
| 1.6 Co-ordinating Institution | Former: "Helsingin yliopiston Koulutus- ja kehittämiskeskus Palmenian". Now: Helsingin Yliopisto Koulutus- Ja Kehittämispalvelut Hy+ |
| <i>Name</i> | <i>In native language:</i> Helsingin yliopiston Koulutus- ja kehittämiskeskus Palmenian |
| | <i>In English:</i> University of Helsinki Centre for Continuing Education HY+ (fully owned subcompany of the University of Helsinki) |
| <i>Type</i> | <input checked="" type="checkbox"/> Educational institution (university) |
| <i>Website</i> | https://hyplus.helsinki.fi/ |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year & month</i> 2008/9 | <i>End year & month</i> 2011/9 |
| 2.2 Target population | <input checked="" type="checkbox"/> Group or individuals practicing a particular profession | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> 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. | |
| | <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art | |

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| | <p>well-being at work through artistic activities and interventions</p> <p><input checked="" type="checkbox"/> Policymaking Policy/policies targeted</p> <p>Employment policies: work opportunities for artists as well as well-being for workers in various organizations</p> |
| <p>2.4 Methods</p> <p><i>Nature of intervention</i></p> <p><i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i></p> | <p>5 Creation in crafts and design (textile, wood, paper etc.)</p> <p>4 Reception (viewing, listening)</p> <p>3 Creation in visual arts</p> <p>2 Performance (music, drama, dance and other performative arts)</p> <p>1 Participatory art or design)</p> |
| <p><i>Working Arrangements</i></p> | <ul style="list-style-type: none"> • Mainly pair and group / team work • parent / carer involvement |
| <p><i>Art Form</i></p> | <ul style="list-style-type: none"> • Dance • Drama • Music • Photo and film • Visual arts |
| <p><i>Connection to School / Higher Education Curriculum</i></p> | <ul style="list-style-type: none"> • Not relevant (Adult project) |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| <p>3.1 Project Theme</p> | <p>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?</p> <p>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.</p> <p>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.</p> <p>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</p> |
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| | <p>creativity to the debate, which can be seen as a prerequisite for innovation.</p> <p>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.</p> <p>Aims were:</p> <ul style="list-style-type: none"> • 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. <p>The TAIKA II project promotes the use 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.</p> <p>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.</p> <p>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.</p> <p>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. Art based 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.</p> <p>In 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</p> |
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| | <p>integrating arts, cultural competence and sports into the development of working life.</p> <p>The 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.</p> <p>Key questions when assessing the impacts of the project were: what kind of a change does an art based 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?</p> |
| <p>3.2 Innovation in this project</p> | <p>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 these perspective in Finland.</p> <p>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.</p> <p>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.</p> <p>The unit also acquired a digital camera to capture its own work and workplace,</p> |

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| | <p>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.</p> <p>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.</p> <p>A living brochure implemented by the project can be considered a communicative innovation: the musical theatre 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.</p> <p>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.</p> <p>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.</p> |
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4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <ul style="list-style-type: none"> ✓ Quoted in report / papers ✓ Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed |
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| | <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants ☒ Works of target group participants (artwork, drama performance etc.) <ul style="list-style-type: none"> ✓ Collected / documented and summarized ✓ Collected / documented and analysed ☒ Tests, assessment tasks, questionnaires, surveys <ul style="list-style-type: none"> ✓ Attitude / values /motivation questionnaires or surveys taken |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | ☒ Sustainability through effect on new projects |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Publications on the project</i> | <p>Korhonen, P., Pasanen-Willberg, R., & Kuhanen, I. (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</p> <p>Nieminen, K. & Sainio, E. (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</p> <p>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]</p> <p>Rantala, P. & Jansson, S. (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</p> <p>Rantala, P. & Korhonen, S. (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</p> <p>Rönkä, A. (ed.) (2011). TAIKA-hankkeen loppuraportti. [Final report of the TAIKA-project]. http://taikahanke.pbworks.com/w/page/38011235/TAIKA-hankkeen%20loppuraportti</p> <p>Rönkä, A., Kuhanen, I., Liski, M., Niemeläinen, S., Rantala, & P., Väänänen, I. (Eds.) (2011). TAIDE KÄY TYÖSSÄ: TAIDELÄHTÖISIÄ MENETELMIÄ TYÖYHTEISÖISSÄ [Art</p> |
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| | <p>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)</p> <p>Rönkä, A. (ed.), Korhonen, P. Liski, M., Rantala, P., Sainio, E. & Vanhanen, E. (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%A4nC3%A4nC3%A4n.pdf</p> <p>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</p> |
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Case Study 11: Women living on the edges of the world

1 | PROJECT DATA

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| 1.1 Country | FINLAND, RUSSIA, NAMIBIA, AUSTRALIA |
| 1.2 Title | Women Living on the Edges of the World, also known as Margin to Margin. In Australia the project was titled Artists Living on the Edges of the World |
| 1.3 Website of Project | www.margintomargin.com |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Kone Säätio; Arts Council of Australia; Country Arts South Australia |
| | <i>In English:</i> Kone Foundation; Arts Council of Australia; Country Arts South Australia |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> International |
| <i>Grant / financing institution website(s)</i> | https://koneensaatio.fi/ ; https://australiacouncil.gov.au/ ; https://www.countryarts.org.au/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Satu Miettinen (PI); Daria Akimenko (Coordinator) |
| <i>Profession</i> | Professor Service Design, University of Lapland; Junior Researcher |
| <i>Email</i> | satu.miettinen(at)ulapland.fi |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Lapin yliopisto |
| | <i>In English:</i> University of Lapland |
| <i>Type</i> | <input checked="" type="checkbox"/> Educational institution (University) <input checked="" type="checkbox"/> Research institution |
| <i>Website</i> | www.ulapland.fi |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year & month</i> 2016/4 | <i>End year & month</i> 2018/4 |
| 2.2 Target population | <input checked="" type="checkbox"/> Adult women (Average age 25-92) <input checked="" type="checkbox"/> Persons with a specific medical condition <input checked="" type="checkbox"/> Ethnic minority <input checked="" type="checkbox"/> Group or individuals practicing a particular profession | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Major skills and abilities targeted: Training of junior researchers, PhD level and | |

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| | <p>Master's level at the University of Lapland. One PhD graduation achieved.</p> <p><input checked="" type="checkbox"/> 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).</p> <p><input checked="" type="checkbox"/> 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.</p> <p><input checked="" type="checkbox"/> 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.</p> |
| <p>2.4 Methods <i>Nature of intervention</i> On a scale of 1-5 (1 being the lowest and 5 being the highest)</p> | <p>5 Participatory art or design 4 Creation in visual arts 3 Creation in media arts 2 Creation in crafts and design (textile, wood, paper etc.) 1 Planning / designing</p> |
| <p><i>Working Arrangements</i></p> | <ul style="list-style-type: none"> • Mainly individual work • Mainly pair and group / team work • Heterogeneous age group |
| <p><i>Art Form</i></p> | <ul style="list-style-type: none"> • Crafts • Multimedia • Photo and film • Visual arts |
| <p><i>Connection to School / Higher Education Curriculum</i></p> | <ul style="list-style-type: none"> • Some connections to visual arts and design discipline(s), student credits granted for workshop participation in project activities |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| <p>3.1 Project Theme</p> | <p>"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),</p> |
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| | 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. |
| 3.2 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. |

4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <ul style="list-style-type: none"> ✓ Quoted in report / papers ✓ Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <ul style="list-style-type: none"> ✓ Collected / documented and summarized ✓ Collected / documented and analysed |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The project remains active and seeded a much larger project titled “Arts as Social |
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| | <p>Sculpture”, in short AMASS)</p> <p><input checked="" type="checkbox"/> Sustainability through effect on new projects</p> <p><input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects)</p> |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Teaching aids, background info booklet, manuals, presentations etc. for teachers</i> | <p>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.</p> |
| <i>Other publications on the project</i> | <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>Miettinen, S. A., Akimenko, D., & Sarantou, M. (2016a). Narrative-based art as means of dialogue and empowerment. In S. Golchehr, 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.</p> <p>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.</p> <p>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.</p> <p>Sarantou, M. (2020). My Piece of Heaven: Explorations of resources in arts-based</p> |

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| | <p>research and making environments. <i>Human. Culture. Education</i>, Syktyvkar: SyktSU Press, 1(35), 100-119. DOI: 10.34130/2233-1277-2020-1-100-119</p> <p>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.), <i>Conference Proceedings of the Design Management Academy</i> (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.</p> <p>Sarantou M.A, Kontio, T. & Miettinen, S.A. (2018). The Hero’s Journey: An art-based method in social design. <i>Synnyt/Origins Journal</i>, Issue 3: Special issue on Catalyses, Interventions, Transformations, 129-149. ISSN 1795-4843.</p> <p>Sarantou, M., Akimenko, D., Escudeiro, N. (2018). Margin to Margin: Arts-based research for digital outreach to marginalised communities. <i>The Journal of Community Informatics</i>, 14(1), 139–159.</p> <p>A 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/</p> |
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HUNGARY



Case Study 01: Art-Ravaló / Art-Suitable

1 | PROJECT DATA

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| 1.1 Country | HUNGARY |
| 1.2 Title | Art-Ravaló / Art-Suitable |
| 1.3 Website of Project | https://www.artravallo.com/en/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language: Art-Ravaló</i> |
| | <i>In English: Art-Suitable</i> |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.artravallo.com/en/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Marcell, Lőrincz |
| <i>Profession</i> | project manager |
| <i>Email</i> | artravallo@szsubjectiv.org |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language: Szubjektív Értékek Alapítvány, Faktor Terminál Egyesület</i> |
| | <i>In English: Subjective Values Foundation, Faktor Terminál Society</i> |
| <i>Type</i> | <input checked="" type="checkbox"/> Theatre of other drama facility <input checked="" type="checkbox"/> Arts collective |
| <i>Website</i> | www.artravallo.com |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year</i> 2018/5 | <i>End year & month</i> 2020/2 |
| 2.2 Target population | <input checked="" type="checkbox"/> Youth, 18-25 years | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Cooperation, find the own strength, foreseeing <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Persistence, mindfulness, openness <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art | |

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| | <p>Give the participants the professional, and show them new perspectives</p> <p><input checked="" type="checkbox"/> Civic engagement/democratic development</p> <p><input checked="" type="checkbox"/> Inclusion</p> |
| <p>2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i></p> | <p>5 Creation in visual arts, Performance</p> <p>4 Reception, Participation</p> <p>3 Creation in media arts, Planning/designing</p> <p>2 Creation in crafts and design</p> |
| <p><i>Working Arrangements</i></p> | <ul style="list-style-type: none"> • Mainly pair and group / teamwork • Homogeneous age group |
| <p><i>Art Form</i></p> | <ul style="list-style-type: none"> • Drama |
| <p><i>Connection to School / Higher Education Curriculum</i></p> | <ul style="list-style-type: none"> • No such connection |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| <p>3.1 Project Theme</p> | <p>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.</p> <p>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.</p> |
| <p>3.2 Innovation in this project</p> | <p>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</p> |

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| | <p>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.</p> <p>The creation of a supporting and safety atmosphere is the key element of the program:</p> <ul style="list-style-type: none"> - 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 <p>The communication and dissemination activities are the stressed important part of the project:</p> <ul style="list-style-type: none"> - 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 |
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4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc. <ul style="list-style-type: none"> ✓ Collected / documented and summarised |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Publications on the project</i> | <p>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.</p> <p>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-</p> |
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| | <p>korulottem-rossz-a-kezdem-vilageges-van-akkor-is-kitartok-a-celom-mellett-117418. Downloaded 2020. 06.15.</p> <p>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.</p> <p>Judit, Canjavec (2020): ‘Egy tündérmese és ami mögötte van’ – interjú Schermann Mártával [‘A fairy tale and its background’ – interjú with Márta Schermann]. színház.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.</p> <p>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/</p> |
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Case Study 02: Felhőkönyv / Cloudbook

1 | PROJECT DATA

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| 1.1 Country | HUNGARY |
| 1.2 Title | Felhőkönyv/Cloudbook |
| 1.3 Website of Project | https://cloudfactory.mome.hu/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Felhőgyár – Moholy- Nagy Művészeti Egyetem |
| | <i>In English:</i> Cloudfactory – Moholy Nagy University Art and Design |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Local |
| <i>Grant / financing institution website(s)</i> | https://mome.hu/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Bori Fehér |
| <i>Profession</i> | Designer |
| <i>Email</i> | ecolab@mome.hu |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> MOME EcoLab, Bódvaszilasi Általános Iskola |
| | <i>In English:</i> EcoLab (Moholy-Nagy University), Primary School of Bódvaszilasi |
| <i>Type</i> | <input checked="" type="checkbox"/> Educational institution (primary, university) <input checked="" type="checkbox"/> Arts collective |
| <i>Website</i> | https://karavanma.hu/ |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year</i> 2013/1 | <i>End year & month</i> 2014/7 |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 6-10 years | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Collaboration, group work, articulate needs, long-term and repetitive observation of one thing, visual representation of the observed thing <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Critical thinking, reflection for the local problems <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art | |

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| | <input checked="" type="checkbox"/> Civic engagement/democratic development <input checked="" type="checkbox"/> Inclusion |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Creation in visual arts 5 Participatory art or design (textile, wood, paper etc.) 4 Creation in crafts and design 3 Planning / designing, 1 Creation in media arts 1 Performance (music, drama, dance and other performative arts) 1 Reception (viewing, listening) |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly individual work • Homogenous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Drama • Visual arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • No such connection |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | <p>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 Bódvaszilás (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 Szálínger) created small tales as illustrations to the graphic diaries, and young designers of Moholy-Nagy University of Art and Design rolled all into one.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>The Cloudbook –and Cloadfactory- 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.</p> <p>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 Cloadbook 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.</p> |

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| | <p>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.</p> <p>The three pillars of the book and the working process: creating-teaching-learning. Accounting of this approach, the social design always analyzes the project and honestly undertakes the problems and profit about them.</p> |
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4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc. <ul style="list-style-type: none"> ✓ Collected / documented and summarized ✓ Collected / documented and analysed |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainably through effect on new projects |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Teaching aids, background info booklet, manuals, presentations etc. for teachers</i> | The project summerized the methodology in two bilingual (Hungarian/English) books: the first the Felhőkönnyv/ Cloudbook with the drawings and poems (in 2014 - https://issuu.com/momeecolab/docs/felhokonyv_final_issuu) and in the Felhőkönnyv – A szociális design ABC-je (in 2017 http://socialdesignabc.mome.hu/) |
| <i>Publications on the project</i> | <p>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-beszeltgettunk-feher-borival/, Downloaded: 2020. 06.15.</p> <p>Nóra, Költő (2014): A Felhőgyártól a Felhőkönnyvig: 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.</p> <p>TEDx presentation by Bori Fehér (founder of the project) in 2016 with English subtitles: https://www.youtube.com/watch?v=s7ZIH8mMyLY&vl=en</p> <p>Vanda, Sára (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.</p> |

Case Study 03: Igazgyöngy Alapfokú Művészeti Iskola / Pearl Elementary Art School

1 | PROJECT DATA

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| 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 / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Igazgyöngy Alapfokú Művészeti Iskola |
| | <i>In English:</i> Pearl Elementary Art School |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Local |
| <i>Grant / financing institution website(s)</i> | https://igazgyongyalapitvany.hu/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Nóra L. Ritók |
| <i>Profession</i> | founder and professional leader of the foundation, director of the art school – pedagogue |
| <i>Email</i> | l.ritok.nora@igazgyongyalapitvany.hu |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Igazgyöngy Alapítvány |
| | <i>In English:</i> Pearl Foundation |
| <i>Type</i> | <input checked="" type="checkbox"/> Social welfare institution |
| <i>Website</i> | https://igazgyongyalapitvany.hu/ |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year</i> 2000/1 | <i>End year & month</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 2-6 years of age <input checked="" type="checkbox"/> Children between 6-10 years <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities graphics, painting, sculpture and ceramics, metal and enamel, environmental and handicraft culture, social competences | |

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| | <input checked="" type="checkbox"/> Civic engagement/democratic development <input checked="" type="checkbox"/> Inclusion |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 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) 1 Reception (viewing, listening) |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly individual work • Mainly pair and group / teamwork |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Crafts • Visual arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • No such connection |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | <p>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.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>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.</p> <p>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</p> |

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| | 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. |
| 3.3 Prizes and other recognitions of merit obtained by the project | <p>Not separately the project, but the foundation won awards:</p> <ul style="list-style-type: none"> • 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

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <input checked="" type="checkbox"/> Collected / documented and summarized |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Teaching aids, background info booklet, manuals, presentations etc. for teachers</i> | <p>Media publications: A complete collection of about 60 articles and interviews about the Genuine Pearl Foundation (Igazgyöngy Alapítvány) are available here: https://igazgyongyalapitvany.hu/media/ All media pieces are in Hungarian.</p> |
| <i>Other publications on the project</i> | <p>A list of publications by Nóra L. Ritoók, chairperson of the Genuine Pearl Foundation, is available here: https://l.ritoknora.hu/publikaciok/</p> <p>Three important papers (the only ones available in English on the list) and one in Hungarian:</p> <p>L. Ritók, N. & Bodóczy, István (2012): The positive influence of art activities on poor communities. <i>International Journal of Education through Art</i>, 8(3). https://igazgyongyalapitvany.hu/download/ritok-bodoczky-positive-influence-ETA-8.3.pdf</p> <p>Oates, J. & Nóra L. Ritók (2018): The role of art education in children's development. In: Goodliff, G., Canning, N., Parry, J. & Miller, L.: <i>Young Children's Play and Creativity</i>. Routledge, London, 2018.</p> |

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| | <p>https://www.routledge.com/Young-Childrens-Play-and-Creativity-Multiple-Voices/Goodliff-Canning-Parry-Miller/p/book/9781138214071</p> <p>Tough, Paul (2018). Adjunk esélyt a gyerekeinknek! (Let's give children a chance!). Budapest, HVG Books. https://hvgkonyvek.hu/konyv/adjunk-eselyt-a-gyerekeinknek</p> <p>L. Ritoók, Nóra (2019): Mire jó a vizuális nevelés? (What is art education good for?) In: Polonyi, T., Abari, K. & Szabó, F.: Innováció az oktatásban (Innovation in education). Budapest, MTA, Oriold és Társai Kiadó, 2019. https://orioldbooks.com/termek/innovacio-az-oktatasban/</p> <p>Esélyteremtés (Az Igazgyöngy Alapítvány munkája esettanulmányokon keresztül), elektronikus tankönyv, SZTE ETSZK, 2019</p> <p>HVG Nyomor széle blog by Nóra L. Ritoók: https://nyomorszeleblog.hvg.hu/</p> |
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Case Study 04: Karaván Alapítvány / Caravan Art Foundation

1 | PROJECT DATA

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| 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 / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> állami támogatás és magánadományok |
| | <i>In English:</i> állami támogatás és magánadományok |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Oszkár Nyári |
| <i>Profession</i> | Head of the Caravan Theater and Art Foundation |
| <i>Email</i> | karavanma@gmail.com info@karavanma.hu |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Karaván Színház és Művészeti Alapítvány |
| | <i>In English:</i> Caravan Theater and Art Foundation |
| <i>Type</i> | <input checked="" type="checkbox"/> Theatre of other drama facility |
| <i>Website</i> | https://karavanma.hu/ |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year</i> 2000/1 | <i>End year & month</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities 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 <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) 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 | |

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| | <p>culture and to help Roma and non-Roma people to live together through cultural means</p> <p><input checked="" type="checkbox"/> Civic engagement/democratic development</p> <p><input checked="" type="checkbox"/> Inclusion</p> |
| <p>2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i></p> | <p>5 Performance (music, drama, dance and other performative arts)</p> <p>5 Reception (viewing, listening)</p> <p>1 Creation in visual arts</p> <p>1 Creation in crafts and design</p> <p>1 Creation in media arts</p> <p>1 Planning / designing</p> <p>1 Participatory art or design</p> |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group / teamwork |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Drama |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • No such connection |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| <p>3.1 Project Theme</p> | <p>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.</p> <p>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.</p> |
| <p>3.2 Innovation in this project</p> | <p>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,</p> |

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| | <p>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.</p> <p>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.</p> |
| 3.3 Prizes and other recognitions of merit obtained by the project | <p>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</p> <p>“For Ferencváros” commemorative medal for the foundation's domestic and international social building activities from the representative body of Ferencváros Municipality - 2009</p> <p>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</p> <p>Bonis Bona - Outstanding Talent Care Organization Award - 2018</p> <p>Award for Nationalities - 2018</p> |

4 | ASSESSMENT OF RESULTS

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|---------------------------|---|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc. <input checked="" type="checkbox"/> Collected / documented and summarised <input checked="" type="checkbox"/> Collected / documented and analysed |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Publications on the project</i> | <p>A Karaván Színház és Művészeti Alapítvány szakmai beszámolója, 2018 / Professional report of the Caravan Theater and Art Foundation, 2018 http://karavanma.hu/wp-content/uploads/2019/01/Karav%C3%A1n-Sz%C3%ADnh%C3%A1z-%C3%A9s-M%C5%B1v%C3%A9szeti-Alap%C3%ADtv%C3%A1ny-szakmai-besz%C3%A1mol%C3%B3-2018.pdf</p> |
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Case Study 05: Nemzetközi Roma Storytelling Fesztivál / International Roma Storytelling Festival

1 | PROJECT DATA

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|--|--|
| 1.1 Country | HUNGARY |
| 1.2 Title | Nemzetközi Roma Storytelling Fesztivál - workshopok / 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 / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In English:</i> Badur Foundation, AC/E Accion Cultural Espanola, European Union |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> International <input checked="" type="checkbox"/> European <input checked="" type="checkbox"/> Local |
| <i>Grant / financing institution website(s)</i> | https://www.badurfoundation.org/ , https://www.accioncultural.es/en |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Márton Illés |
| <i>Profession</i> | Coordinators |
| <i>Email</i> | info@independenttheater.hu |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Független Színház |
| | <i>In English:</i> Independent Theater |
| <i>Type</i> | <input checked="" type="checkbox"/> Theatre of other drama facility <input checked="" type="checkbox"/> Research institution |
| <i>Website</i> | info@independenttheater.hu / |

2 | PROJECT FEATURES

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|--------------------------------------|---|---------------------------------------|
| 2.1 Time frame of the project | <i>Start year & month</i> 2017/7 | <i>End year & month</i> 2017/7 |
| 2.2 Target population | <input checked="" type="checkbox"/> Youth between 15-18 years <input checked="" type="checkbox"/> Youth, 18-25 years | |

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| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) 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 <input checked="" type="checkbox"/> Civic engagement/democratic development <input checked="" type="checkbox"/> Inclusion |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Performance (music, drama, dance and other performative arts) 5 Reception (viewing, listening) 1 Creation in visual arts 1 Participatory art or design (textile, wood, paper etc.) 1 Creation in crafts and design (textile, wood, paper etc.) 1 Planning / designing, 1 Creation in media arts |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group / teamwork • Homogenous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Drama |
| <i>Connection to School / Higher Education Curriculum</i> | Strong connections to communication discipline: <i>Art education.</i> |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | 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 |
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| | responsibility, make a difference in their own lives, in the lives of their narrower or wider environment. |
| 3.2 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. |

4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <input checked="" type="checkbox"/> Quoted in report / papers <input checked="" type="checkbox"/> Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed <input checked="" type="checkbox"/> With project promoters (tutors, mentors, artists etc.) |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Teaching aids, background info booklet, manuals, presentations etc. for teachers</i> | Balogh Rodrigó (válogatta/selected by) (2019) Roma Hősök – öt európai monodrám (Roma Heroes - five European monodramas) Budapest: Nők a Jövőért Egyesület - Független Színház. |
| <i>Publications on the project</i> | 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/ |

Case Study 06: „ROMA-ART” Centre for Talent and Personality Development

1 | PROJECT DATA

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| 1.1 Country | HUNGARY |
| 1.2 Title | „ROMA-ART” személyiségfejlesztő tehetséggondozó műhely és képzőművészeti tábor / „ROMA-ART” Centre for Talent and Personality development |
| 1.3 Website of Project | https://www.vlami.hu/palyazatok/ntpoka-xi141/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Oktatásért Közalapítvány |
| | <i>In English:</i> Public Foundation for Education |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | http://www.nefmi.gov.hu/kozerdeku-adatok/kozalapitvanyok/oktataser-kozalapitvany-091030 |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Boglárka Sipos, Julianna Nagyné Czikó and Béla Rozman |
| <i>Profession</i> | Coordinators |
| <i>Email</i> | vlami@vlami.hu |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Vásárhelyi László Alapfokú Művészeti Iskola |
| | <i>In English:</i> László Vásárhelyi Art School |
| <i>Type</i> | <input checked="" type="checkbox"/> Educational institution (primary) |
| <i>Website</i> | https://www.vlami.hu/ |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year</i> 2012/1 | <i>End year</i> 2012/1 |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years <input checked="" type="checkbox"/> Youth, 18-25 years | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Complex personality development, areas of special ability development: development of visual-spatial, social-interpersonal, intrapersonal skills | |

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| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Creation in visual arts 5 Creation in crafts and design (textile, wood, paper etc.) 5 Performance (music, drama, dance and other performative arts) 5 Planning / designing 4 Participatory art or design 3 Creation in media arts 3 Reception (viewing, listening) |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group / teamwork • Homogeneous group |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Crafts • Dance • Drama • Photo and film • Visual arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • No such connection |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | <p>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</p> <ul style="list-style-type: none"> • 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. <p>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.</p> |
| 3.2 Innovation in this project | <p>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,</p> |

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| | <p>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.</p> |
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4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <ul style="list-style-type: none"> ✓ Quoted in report / papers <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc. <ul style="list-style-type: none"> ✓ Collected / documented and summarized |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Publications on the project</i> | <p>„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/</p> |
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Case Study 07: Roma Tehetségprogram / Roma Talent Program

1 | PROJECT DATA

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|--|---|
| 1.1 Country | HUNGARY |
| 1.2 Title | Roma Tehetségprogram / Roma Talent Program |
| 1.3 Website of Project | http://romatehetsseg.hu/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> kormányzati és civil támogatás (cégek, magánszemélyek) |
| | <i>In English:</i> government (New start Foundation) and civil grants (companies, individuals) |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.kormany.hu/hu/emberi-eroforrasok-miniszteriuma |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Judit Dr. Szóke |
| <i>Profession</i> | director of the New Start Foundation |
| <i>Email</i> | szoke.judit@ujstartalapitvany.hu |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Új Start Alapítvány, Roma Tehetségsegítő Tanács (RTT) |
| | <i>In English:</i> New Start Foundation, Roma Talent Support Council |
| <i>Type</i> | <input checked="" type="checkbox"/> Social welfare institution |
| <i>Website</i> | http://ujstartalapitvany.hu/ |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year</i> 2010/1 | <i>End year & month</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years <input checked="" type="checkbox"/> Youth, 18-25 years | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Strengthening skills appropriate to the area of talent <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Promoting the further education and career development of Roma students living in deep poverty; to make the majority homogeneous Roma image more | |

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| | 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 |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Creation in visual arts 5 Performance (music, drama, dance and other performative arts) 5 Reception (viewing, listening) 1 Creation in crafts and design (textile, wood, paper etc.) 1 Participatory art or design 1 Creation in media arts 1 Planning / designing |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> Mainly individual work |
| <i>Art Form</i> | <ul style="list-style-type: none"> Dance Music Visual arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> No such connection |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | <p>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.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>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</p> |

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| | <p>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.</p> <p>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.</p> |
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4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <input checked="" type="checkbox"/> Collected / documented and analysed |
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5 | SUSTAINABILITY

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|-----------------------------|--|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Teaching aids, background info booklet, manuals, presentations etc. for teachers</i> | 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 |
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Case Study 08: Snétberger Zenei Tehetség Központ / Snétberger Music Talent Center

1 | PROJECT DATA

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| 1.1 Country | HUNGARY |
| 1.2 Title | Snétberger Zenei Tehetség Központ |
| 1.3 Website of Project | https://www.snetbergercenter.org/hu |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language</i> Snétberger Zenei Tehetség Központ |
| | <i>In English:</i> Snétberger Music Talent Center |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.snetbergercenter.org/hu |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Ferenc, Snétberger |
| <i>Profession</i> | Designer, Founder and art director |
| <i>Email</i> | info@snetbergercenter.org |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Snétberger Zenei Tehetség Központ |
| | <i>In English:</i> Snétberger Music Talent Center |
| <i>Type</i> | <input checked="" type="checkbox"/> Other educational institution, namely: residential course |
| <i>Website</i> | https://www.snetbergercenter.org/hu |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year & month</i> 2011/1 | <i>End year</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) In addition to material knowledge, they get a realistic career picture, good self-knowledge and achievable goals | |
| 2.4 Methods | 5 Performance (music, drama, dance and other performative arts) 3 Reception (viewing, listening) 1 Creation in visual arts | |

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| Nature of intervention <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 1 Creation in crafts and design (textile, wood, paper etc.) 1 Participatory art or design 1 Creation in media arts 1 Planning / designing |
| Working Arrangements | <ul style="list-style-type: none"> • Mainly pair and group / teamwork • Heterogeneous group |
| Art Form | <ul style="list-style-type: none"> • Music |
| Connection to School / Higher Education Curriculum | <ul style="list-style-type: none"> • Strong connections to Music discipline: Art education |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | <p>They look for children who play an instrument who receive a backward education because of their disadvantage.</p> <p>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.</p> <p>In addition, they take part in an average of 120 actions a year, creating a significant opportunity for young talent to gain experience.</p> |
| 3.2 Innovation in this project | <p>Their operation at the national level is organized around five areas:</p> <ol style="list-style-type: none"> 1 talent search 2. Music training, labor market skills development 3. Career guidance and career counseling 4. social care, mentoring 5 concert organization <p>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</p> |
| 3.3 Prizes and other recognitions of merit obtained by the project | <p>2012 - Sozial Marie Social Innovation Small Prize</p> <p>2013 - Minister of Human Resources Ministerial Certificate of Recognition for the staff of the Talent Center</p> |

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| | <p>2014 - UniCredit Audience Award and SAP Digital Innovation Award</p> <p>2015 - Millennium Prize (National Office for Intellectual Property)</p> <p>2016 - Talent Point Accreditation (EMMI)</p> <p>2018 - Bonis Bona - Award for the Nation's Talents, Outstanding Talent Management category</p> <p>2019 - Award of the Spanish Roma Cultural Institute (Nuevos Creadores)</p> |
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4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <input checked="" type="checkbox"/> Summarised in report / papers |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Flyers, task sheets, leaflets, booklets etc. for children</i> | <p>Legyél a diákunk! (Be our student!) A pamphlet for prospective applicants. https://www.snetbergercenter.org/hu/Legyel-a-diakunk</p> |
| <i>Teaching aids, background info booklet, manuals, presentations etc. for teachers</i> | <p>This program is based on mentoring of disadvantaged musical talents by outstanding Hungarian musicians. Students receive face-to-face instruction in their chosen musical form as well as music history, Roma culture etc. No teaching aids have been developed, standard classical and jazz notes are being used.</p> |
| <i>Other publications on the project</i> | <p>Hungary musician Snetberger puts Roma kids on career path (2013), www.dawn.com (Last download: 25.10.2021) https://www.dawn.com/news/794223/newspaper/column</p> <p>(Last download for all documents and films: 25.10.2021) Documentary films: Almási, Tamás (2015). TiTiTá. (TiTiTá). Language: Hungarian. Trailer: https://www.youtube.com/watch?v=mUFNY1AI41g</p> <p>Benkert Holtet, Ida (2018). SNÉTBERGER Music Talent Center. Language: English. A documentary sponsored by the VELUX Foundation. https://www.youtube.com/watch?app=desktop&v=7tAc68uy44I</p> <p>Selected newspaper articles:</p> |

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| | <p>Koléner, Anita (2019). Snétberger Ferenc és diákjai üzenete. (The message of Ferenc Snétberger and his students). Jazzma.hu (online jazz portal). https://www.jazzma.hu/hirek/2019/05/02/snetbeger-ferenc-es-diakjai-uzenete#cikk</p> <p>Szász, Emese (2018). A test is egy hangszer, amit meg kell tanulni használni. Alexander-technika a Snétberger Zenei Tehetség Központban. (Body is a musical instrument, too – The Alexander Method at the Snétberger Center for Musical Talent. Fidelio (online music magazine). https://fidelio.hu/jazz-world/a-test-is-egy-hangszer-amit-meg-kell-tanulni-hasznalni-140590.html#slidef1abd670358e036c31296e66b3b66c382ac00812</p> <p>Zimre, Zsuzsa (2019). „Ez az első szerelem, ezen egyetlen nő sem tesz túl” – egy zongoratehetséggel beszélgettünk. (“This is my first love, no woman can ever surpass it!” – An interview with a talented piano player.) WMN.HU (Online magazine for young women) https://wmn.hu/wmn-life/50083-ez-az-első-szerelem-ezen-egyetlen-no-sem-tesz-tul-egy-zongoratehetséggel-beszeltünk-</p> <p>A collection of quotes from the media: Rólunk mondták! (It was told about us). http://www.snetbergercenter.org/hu/Rolunk-mondtak/20</p> |
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Case Study 09: Toldi Tanoda / Toldi Study Hall

1 | PROJECT DATA

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| 1.1 Country | HUNGARY |
| 1.2 Title | Toldi Tanoda / Toldi Study Hall |
| 1.3 Website of Project | https://igazgyongyalapitvany.hu/muveszeti-iskola/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Igazgyöngy Alapfokú Művészeti Iskola |
| | <i>In English:</i> Pearl Elementary Art School |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Local |
| <i>Grant / financing institution website(s)</i> | https://igazgyongyalapitvany.hu/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Dorottya Marosváry |
| <i>Profession</i> | co-ordinator – educator |
| <i>Email</i> | info@igazgyongyalapitvany.hu |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Igazgyöngy Alapítvány |
| | <i>In English:</i> Pearl Foundation |
| <i>Type</i> | <input checked="" type="checkbox"/> Social welfare institution |
| <i>Website</i> | https://igazgyongyalapitvany.hu/ |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year</i> Not known | <i>End year & month</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 2-6 years of age <input checked="" type="checkbox"/> Children between 6-10 years <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities English, first grade development, pre-school, math, German, reading comprehension, natural history, history <input checked="" type="checkbox"/> Civic engagement/democratic development | |

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| | <input checked="" type="checkbox"/> Inclusion |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Creation in visual arts 5 Creation in crafts and design (textile, wood, paper etc.) 5 Creation in media arts 5 Performance (music, drama, dance and other performative arts) 1 Participatory art or design 1 Planning / designing |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> Mainly pair and group / teamwork |
| <i>Art Form</i> | <ul style="list-style-type: none"> Crafts Drama Multimedia Photo and film Visual arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> Strong connections to reading, comprehension, math skills, history, natural history, english, german discipline(s): Art education. |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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|---------------------------------------|---|
| 3.1 Project Theme | <p>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.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>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.</p> <p>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</p> |

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| | 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. |
| 3.3 Prizes and other recognitions of merit obtained by the project | <p>Not separately the project, but the foundation won awards:</p> <ul style="list-style-type: none"> • 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

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc. <input checked="" type="checkbox"/> Collected / documented and summarized |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Flyers, task sheets, leaflets, booklets etc. for children</i> | Learning materials and task sheets are available here, in Hungarian: Tanulástámogatás portal (Support for Learning portal). https://igazgyongyalapitvany.hu/tanoda/tanulastamogatas/ |
| <i>Teaching aids, background info booklet, manuals, presentations etc. for teachers</i> | Teaching aids and case studies for teachers are available here, in Hungarian: Tanulószoza (Study Area) https://tanuloszoba.eu/tiles/toldi-tanoda/ |
| <i>Publications on the project</i> | <p>Newsletter of the learning centre: https://igazgyongyalapitvany.hu/tanoda-blog/2019/10/toldi-tanoda-ujsgag/</p> <p>Streetart installation - artwork about the project: Cosima Terrasse and Oroszlány Péter (2020): Learning Space Campaign. A n installation for public spaces. https://tanuloszoba.eu/installacio/</p> <p>Media publications: This learning space is part of the Genuine Pearl Foundation network (Igazgöngy Alapítvány). Interviews and documentaries are about the whole network and available here: https://igazgyongyalapitvany.hu/media/ All media pieces are in Hungarian.</p> |

Case Study 10: Varrókör / Sewing Circle

1 | PROJECT DATA

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| 1.1 Country | HUNGARY |
| 1.2 Title | Varrókör / Sewing Circle |
| 1.3 Website of Project | https://bagazs.org/varrokor/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language: BAGázs</i> |
| | <i>In English: BAGázs</i> |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Local |
| <i>Grant / financing institution website(s)</i> | https://bagazs.org/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Dr. Both Emőke Kinga |
| <i>Profession</i> | President of Bagazs- lawyer, social pedagogue |
| <i>Email</i> | info@bagazs.org |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language: BAGázs</i> |
| | <i>In English: BAGázs</i> |
| <i>Type</i> | <input checked="" type="checkbox"/> Social welfare institution |
| <i>Website</i> | https://bagazs.org/ |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year</i> 2011/1 | <i>End year & month</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Youth, 18-25 years <input checked="" type="checkbox"/> Adult women: Middle-aged | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities The sewing circle supports the strengthening and skills development, work socialization and employment of women living in the settlement. | |

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| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Creation in crafts and design (textile, wood, paper etc.) 5 Participatory art or design 1 Creation in media arts 1 Planning / designing 1 Performance (music, drama, dance and other performative arts) 1 Reception (viewing, listening) 1 Creation in visual arts |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> Mainly pair and group / teamwork Heterogeneous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> Crafts Other, environmental art, public art, photography |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> Not relevant: Adult project |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | <p>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.</p> <p>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.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>The BAGázs method</p> <ul style="list-style-type: none"> - A complex, multi-level community approach - At the level of Roma settlements <p>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.</p> <p>Nearly a hundred volunteers are trained and involved in their programs each year to bring new patterns into the closed community.</p> <ul style="list-style-type: none"> - At the level of the local village community <p>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.</p> <p>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</p> |

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| | <p>the problems at the system level and to bring about change in the related professional fields.</p> <p>- At the level of the majority society</p> <p>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.</p> <p>Company groups are regularly welcomed on a volunteer day to better understand the difficulties of those living on the site.</p> <p>They consider it important that our results appear in the press in order to strengthen the potential for change in Roma communities.</p> |
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4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <input checked="" type="checkbox"/> Summarised in report / papers <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <input checked="" type="checkbox"/> Collected / documented and analysed |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Publications on the project</i> | <p>Aczél Zsófia - 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</p> <p>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</p> <p>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</p> <p>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</p> |
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ITALY



Case Study 01: Arrevuoto

1 | PROJECT DATA

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| 1.1 Country | ITALY |
| 1.2 Title | Arrevuoto |
| 1.3 Website of Project | https://www.arrevuoto.org/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Teatro Stabile di Napoli and Museo Madre di Napoli; |
| | <i>In English:</i> Stabile Theatre of Naples and Madre Museum Naples |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Local |
| <i>Grant / financing institution website(s)</i> | https://www.teatrostabilenapoli.it/ http://www.madrenapoli.it/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Arrevuoto Association |
| <i>Email</i> | info@arrevuoto.org |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Arrevuoto |
| | <i>In English:</i> Arrevuoto |
| <i>Type</i> | <input checked="" type="checkbox"/> Social welfare institution |
| <i>Website</i> | https://www.arrevuoto.org/ |

2 | PROJECT FEATURES

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|--------------------------------------|---|----------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2004 | <i>End year</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 6-10 years <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years <input checked="" type="checkbox"/> Youth, 18-25 years | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) 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. | |

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| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Performance (music, drama, dance and other performative arts) 5 Reception (viewing, listening) |
| Working Arrangements | <ul style="list-style-type: none"> Mainly pair and group / teamwork |
| Art Form | <ul style="list-style-type: none"> Drama |
| Connection to School / Higher Education Curriculum | <ul style="list-style-type: none"> No such connection |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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|---------------------------------------|---|
| 3.1 Project Theme | <p>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.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>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.</p> <p>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.</p> |

4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Interviews taken and analysed ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) ✓ Collected / documented and summarized |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Publications on the project</i> | <p>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.</p> <p>Marco Martinelli. Aristofane a Scampia. Come far amare i classici agli adolescenti con la non-scuola. Milano, Ponte alle Grazie, 2016, pp. 163</p> <p>Maria Federica Palestino. (2010). Creativity as a strategy to recover: learning from Scampia. International Journal of Sustainable development. Volume 2, Issue 2-4.</p> |
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Case Study 02: Arte Migrante

1 | PROJECT DATA

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|--|---|
| 1.1 Country | ITALY |
| 1.2 Title | Arte migrante |
| 1.3 Website of Project | https://www.artemigrante.eu/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> They are supported only by free donation of people |
| | <i>In English:</i> They are supported only by free donation of people |
| <i>Grant / financing institution website(s)</i> | http://www.uniroma3.it/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Arte migrante |
| <i>Email</i> | arte.migrante.bologna@gmail.com |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Arte migrante |
| | <i>In English:</i> Migrant art |
| <i>Type</i> | <input checked="" type="checkbox"/> Social welfare institution |
| <i>Website</i> | https://www.artemigrante.eu/ |

2 | PROJECT FEATURES

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|--------------------------------------|---|----------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2012 | <i>End year</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years <input checked="" type="checkbox"/> Youth, 18-25 years <input checked="" type="checkbox"/> Adult women <input checked="" type="checkbox"/> Migrants <input checked="" type="checkbox"/> Persons with a specific medical condition <input checked="" type="checkbox"/> Ethnic minority <input checked="" type="checkbox"/> Persons with special needs <input checked="" type="checkbox"/> Group or individuals practicing a particular profession | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Inclusion The aim of the project is promoting inclusion thought art | |

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| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Performance (music, drama, dance and other performative arts) 5 Reception (viewing, listening) |
| Working Arrangements | <ul style="list-style-type: none"> Heterogeneous age group |
| Art Form | <ul style="list-style-type: none"> Dance Drama Music Visual Arts |
| Connection to School / Higher Education Curriculum | <ul style="list-style-type: none"> Not relevant (Adult project) |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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|---------------------------------------|---|
| 3.1 Project Theme | <p>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.</p> |
| 3.2 Innovation in this project | <p>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.</p> |

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| | 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. |
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4 | ASSESSMENT OF RESULTS

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|---------------------------|---|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <input checked="" type="checkbox"/> Quoted in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed <input checked="" type="checkbox"/> With project promoters (tutors, mentors, artists etc.) |
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5 | SUSTAINABILITY

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|-----------------------------|--|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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|---|---|
| <i>Teaching aids, background info booklet, manuals, presentations etc. for teachers</i> | https://www.artemigrante.eu/documenti |
| <i>Other publications on the project</i> | <p>Carturan, Tommaso, L'arte e l'incontro: Etnografia del progetto Arte Migrante, tesi di laurea in antropologia dei processi politici, Bologna, 2012</p> <p>Feroldi, Giulia, Teatro e inclusione: Esperienze ed orizzonti del lavoro teatrale con le persone migranti, tesi di laurea in Beni Artistici e dello Spettacolo, Parma, 2018</p> <p>Margarita, Annalisa, Arte Migrante: un nuovo paradigma educativo?, relazione per il corso di laurea in pedagogia speciale e progettazione degli interventi educativi, Parma, 2018</p> |

Case Study 03: “Barriera di Milano” e “Barriera è opera mia”

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 | http://teatrodigiornata.it/ http://www.comune.torino.it/urbanbarriera/news/teatro-di-giornata.shtml#.Xt_Ym54zZE4 |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Bando OPEN, Fondazione Compagnia di San Paolo |
| | <i>In English:</i> OPEN call, Compagnia di San Paolo Foundation |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.compagniadisanpaolo.it/it/contributi/bando-open2change/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Teatro di giornata |
| <i>Email</i> | teatrodigiornata@stranaidea.it |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Cooperativa Stranaidea |
| | <i>In English:</i> Stranaidea Cooperative |
| <i>Type</i> | <input checked="" type="checkbox"/> Other institution, namely: Non-profit organization of social utility |
| <i>Website</i> | https://www.stranaidea.it/ |

2 | PROJECT FEATURES

| | | |
|--------------------------------------|--|--|
| 2.1 Time frame of the project | <i>Start year & month</i> 2016/9 | <i>End year & month</i> 2016/12 |
| 2.2 Target population | <input checked="" type="checkbox"/> Group or individuals practicing a particular profession <input checked="" type="checkbox"/> Other: Neighborhood residents | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Major attitudes, values targeted: active social participation and sharing <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art | |

| | |
|--|--|
| | <input checked="" type="checkbox"/> Civic engagement/democratic development Of active citizens <input checked="" type="checkbox"/> Citizenship Promoting citizenship |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Performance (music, drama, dance and other performative arts) 4 Planning / designing 4 Reception (viewing, listening) 3 Participatory art or design 1 Creation in crafts and design (textile, wood, paper etc.) 1 Creation in visual arts 1 Creation in media arts |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group / team work • Hetrogeneous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Drama |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • No such connection |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|--|
| 3.1 Project Theme | <p>“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.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>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.</p> <p>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".</p> |

4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|---|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected ✓ Quoted in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed ✓ With target group participants |
|---------------------------|---|

5 | SUSTAINABILITY

| | |
|-----------------------------|--|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> The project was not sustainable, because: due to a lack of coordination of priorities between the management entities. |
|-----------------------------|--|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|--|
| <i>Publications on the project</i> | <p>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.</p> <p>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</p> |
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Case Study 04: Cantieri delle Differenze

1 | PROJECT DATA

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|--|--|
| 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Ministero ai Beni e alle Attività Culturali e la Regione Toscana |
| | <i>In English:</i> Ministry of Cultural Heritage and Activities and the Tuscany Region |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Regional |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Alessandro Garzella & Satyamo W. J. Hernandez |
| <i>Profession</i> | Institutional Coordination / Playwright & Art Therapist, respectively. |
| <i>Email</i> | alessandro.garzella@fastwebnet.it / info@animalicelestiteatroartecivile.it |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Animali Celesti, Teatro d'Arte Civile e Associazione AEDO |
| | <i>In English:</i> Celestial Animals, Civil Art Theatre and AEDO Association |
| <i>Type</i> | <input checked="" type="checkbox"/> Other institution, namely: Social Promotion Association and Civil Art Theatre |
| <i>Website</i> | http://www.animalicelestiteatroartecivile.it/laboratori/cantiere-delle-differenze/ https://www.associazioneaedo.com/cantiere-delle-differenze/ |

2 | PROJECT FEATURES

| | | |
|--------------------------------------|---|----------------------------|
| 2.1 Time frame of the project | <i>Start year & month</i> 2012/1 | <i>End year</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Youth, 18-25 years <input checked="" type="checkbox"/> Migrants <input checked="" type="checkbox"/> Persons with a specific medical condition <input checked="" type="checkbox"/> Persons with special needs | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Major skills and abilities targeted: communication skills, openness, creative expression | |

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| | <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Major attitudes, values targeted: sharing, integration, collaboration <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art Art for disabled, and elderly with specific needs <input checked="" type="checkbox"/> Civic engagement/democratic development Contemporary art unit based in the territory <input checked="" type="checkbox"/> Inclusion Inclusion of migrants and disabled people |
| 2.4 Methods <i>Nature of intervention</i> On a scale of 1-5 (1 being the lowest and 5 being the highest) | 5 Performance (music, drama, dance and other performative arts) 3 Creation in visual arts 3 Reception (viewing, listening) 1 Creation in crafts and design (textile, wood, paper etc.) 1 Participatory art or design 1 Creation in media arts 1 Planning / designing |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group / team work • Parent / carer involvement • Hetrogeneous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Drama • Visual arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • No such connection |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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|--------------------------|---|
| 3.1 Project Theme | <p>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.</p> <p>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</p> |
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| | 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. |
| 3.2 Innovation in this project | <p>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.</p> <p>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.</p> |

4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|---|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc. <input checked="" type="checkbox"/> Collected / documented and summarized <input checked="" type="checkbox"/> Tests, assessment tasks, questionnaires, surveys <input checked="" type="checkbox"/> Skills / abilities /creativity assessment tasks given |
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5 | SUSTAINABILITY

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|-----------------------------|--|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
|-----------------------------|--|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|--|
| <i>Publications on the project</i> | 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 |
|------------------------------------|--|

Case Study 05: CHROMOPOLIS_la città del futuro

1 | PROJECT DATA

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|--|--|
| 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Università degli Studi di Trieste |
| | <i>In English:</i> University of Trieste |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Local |
| <i>Grant / financing institution website(s)</i> | https://www.units.it/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Donatella Rocco |
| <i>Profession</i> | Executive Officer, Pedagogical Coordinator of Educational Services in the School, Education, Culture and Sport Area of the Municipality of Trieste. |
| <i>Email</i> | donatella.rocco@comune.trieste.it |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> ARTEFATTO and PAG Progetto Area Giovani |
| | <i>In English:</i> ARTEFATTO and YAP Youth Area Project |
| <i>Type</i> | <input checked="" type="checkbox"/> Other institution, namely: Service of the Department of School, Education, Tourist Promotion, Culture and Sport of the Municipality of Trieste and Trieste Municipality Youth Area Project |
| <i>Website</i> | http://www.artefatto.info/index/homepage http://pag.comune.trieste.it/ |

2 | PROJECT FEATURES

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|--------------------------------------|--|--|
| 2.1 Time frame of the project | <i>Start year & month</i> 2017/17 | <i>End year</i> Ongoing (2019/4 last edition) |
| 2.2 Target population | <input checked="" type="checkbox"/> Youth between 15-18 years <input checked="" type="checkbox"/> Youth, 18-25 years <input checked="" type="checkbox"/> Group or individuals practicing a particular profession | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Major attitudes, values targeted: participation and collaboration. | |

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| | <input checked="" type="checkbox"/> Civic engagement/democratic development Youth as agents of change in their neighbourhood <input checked="" type="checkbox"/> Inclusion Of youth into the art sector |
| 2.4 Methods <i>Nature of intervention</i> On a scale of 1-5 (1 being the lowest and 5 being the highest) | 5 Participatory art or design 3 Creation in visual arts 4 Reception (viewing, listening) 3 Planning / designing 3 Performance (music, drama, dance and other performative arts) 2 Creation in media arts 1 Creation in crafts and design (textile, wood, paper etc.) |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group / team work • Hetrogeneous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Music • Visual arts • Other, Urban Art / Street Art |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • No such connection |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | <p>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 liveability of the city and its suburbs by intervening on certain surfaces, using artistic languages typical of urban creativity and a participatory methodology.</p> <p>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.</p> <p>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.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>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</p> |

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| | <p>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.</p> <p>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.</p> |
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4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|--|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants |
|---------------------------|--|

5 | SUSTAINABILITY

| | |
|-----------------------------|---|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|--|
| <i>Publications on the project</i> | <p>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.</p> |
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Case Study 06: Inclusive Memory

1 | PROJECT DATA

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|--|---|
| 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Università Roma Tre |
| | <i>In English:</i> University of Roma Tre |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Local |
| <i>Grant / financing institution website(s)</i> | http://www.uniroma3.it/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Antonella Poce |
| <i>Profession</i> | Professor |
| <i>Email</i> | antonella.poce@uniroma3.it |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Università Roma Tre |
| | <i>In English:</i> University of Roma Tre |
| <i>Type</i> | <input checked="" type="checkbox"/> Educational institution (primary, secondary, college or university) |
| <i>Website</i> | http://www.uniroma3.it/ |

2 | PROJECT FEATURES

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|--------------------------------------|---|----------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2018 | <i>End year</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Other 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 | <input checked="" type="checkbox"/> Inclusion Inclusion of visitors and groups of people usually excluded from non-formal and informal educational contexts. | |

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| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Participatory art or design |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> Heterogeneous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> Visual Arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> No such connection |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|---|
| 3.1 Project Theme | <p>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.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>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.</p> |

4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|---|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Interviews taken and analysed <input checked="" type="checkbox"/> With target group participants |
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5 | SUSTAINABILITY

| | |
|-----------------------------|--|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
|-----------------------------|--|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|---|
| <i>Publications on the project</i> | <p>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.</p> <p>Poce, A. Il valore sociale del museo agente di cambiamento. Il progetto inclusive memory. 2019. Edizioni scientifiche italiane.</p> |
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Case Study 07: Laboratorio teatrale in carcere, Casa di Reclusione Milano Opera

1 | PROJECT DATA

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|--|---|
| 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> ACRI, Fondazione Cariplo, 8xmille chiesa valdese |
| | <i>In English:</i> ACRI, Cariplo Foundation, 8xmille Waldensian church |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.acri.it/ https://www.fondazione cariplo.it/it/index.html https://www.ottopermillevaldese.org/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Ivana Trettel |
| <i>Profession</i> | Director |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Opera Liquida |
| | <i>In English:</i> Opera Liquida |
| <i>Type</i> | <input checked="" type="checkbox"/> Other institution, namely: Theatre Association |
| <i>Website</i> | https://www.operaliquida.org/ |

2 | PROJECT FEATURES

| | | |
|--------------------------------------|--|--|
| 2.1 Time frame of the project | <i>Start year & month</i> 2009/9 | <i>End year & month</i> 2018/10 |
| 2.2 Target population | <input checked="" type="checkbox"/> Other: Prisoners | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Major skills and abilities targeted: communication, critical thinking <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Major attitudes, values targeted: empathy, sharing, will, integration | |

| | |
|---|--|
| | <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art of prisoners <input checked="" type="checkbox"/> Inclusion Inclusion of prisoners |
| 2.4 Methods <i>Nature of intervention</i> On a scale of 1-5 (1 being the lowest and 5 being the highest) | 5 Performance (music, drama, dance and other performative arts) 3 Planning / designing 2 Creation in visual arts 2 Creation in crafts and design (textile, wood, paper etc.) 2 Participatory art or design 2 Reception (viewing, listening) 1 Creation in media arts |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group / team work • Hetrogeneous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Drama |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • No such connection |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|--|
| 3.1 Project Theme | <p>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.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>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.</p> <p>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</p> |

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| | <p>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.</p> <p>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.</p> <p>The project has been such a success that the theatre company with prisoners has been organising an annual theatre festival since 2014.</p> |
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4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Interviews taken and analysed <input checked="" type="checkbox"/> With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <input checked="" type="checkbox"/> Collected / documented and analysed <input checked="" type="checkbox"/> Tests, assessment tasks, questionnaires, surveys <input checked="" type="checkbox"/> Attitude / values / motivation questionnaires or surveys taken |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Publications on the project</i> | 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. |
|------------------------------------|---|

Case Study 08: L'Arte di Fare la Differenza

1 | PROJECT DATA

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| 1.1 Country | ITALY |
| 1.2 Title | L'Arte di Fare la Differenza |
| 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> 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. |
| | <i>In English:</i> 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. |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.compagniadisanpaolo.it/it/ http://www.governo.it/it/taxonomy/term/435 |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Anna Maria Pecci |
| <i>Profession</i> | Museum Anthropologist and Researcher |
| <i>Email</i> | annamaria.pecci@libero.it |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Associazione Arteco |
| | <i>In English:</i> Arteco Association |
| <i>Type</i> | <input checked="" type="checkbox"/> Other institution, namely: Curatorship and Education |
| <i>Website</i> | https://www.associazionearteco.it/ |

2 | PROJECT FEATURES

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|--------------------------------------|---|--|
| 2.1 Time frame of the project | <i>Start year & month</i> 2012/1 | <i>End year & month</i> 2012/10 |
| 2.2 Target population | <input checked="" type="checkbox"/> Youth between 15-18 years | |

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| | <input checked="" type="checkbox"/> Youth, 18-25 years <input checked="" type="checkbox"/> Migrants <input checked="" type="checkbox"/> Persons with special needs <input checked="" type="checkbox"/> Group or individuals practicing a particular profession |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Major attitudes, values targeted: inclusion, sharing, openness <input checked="" type="checkbox"/> Inclusion Of migrants |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Creation in crafts and design (textile, wood, paper etc.) 5 Participatory art or design 4 Creation in visual arts 3 Planning / designing 3 Performance (music, drama, dance and other performative arts) 1 Creation in media arts 1 Reception (viewing, listening) |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group / team work • Heterogeneous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Crafts • Photo and film • Visual arts • Other, Performance |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Not relevant (Adult project) |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | <p>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.</p> <p>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.</p> <p>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</p> |
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| | <p>cultural protagonism in the field of contemporary art and material and immaterial heritage.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> |

4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <input checked="" type="checkbox"/> Summarised in report / papers <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <input checked="" type="checkbox"/> Collected / documented and summarized |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|--|
| <i>Publications on the project</i> | <p>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.</p> <p>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.</p> |
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Case Study 09: Nuovo Cinema Armenia

1 | PROJECT DATA

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| 1.1 Country | ITALY |
| 1.2 Title | Nuovo Cinema Armenia |
| 1.3 Website of Project | www.nuovoarmenia.it |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Click here to enter text. |
| | <i>In English:</i> Now it is a self-funded project, at the beginning they got funded by MigrArti |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Local |
| <i>Grant / financing institution website(s)</i> | http://www.uniroma3.it/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Associazione Culturale Nuovo Armenia |
| <i>Email</i> | nuovoarmenia@gmail.com |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Associazione Culturale Nuovo Armenia |
| | <i>In English:</i> Cultural association Nuovo Armenia |
| <i>Type</i> | <input checked="" type="checkbox"/> Social welfare institution |
| <i>Website</i> | www.nuovoarmenia.it |

2 | PROJECT FEATURES

| | | |
|--------------------------------------|--|----------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2016 | <i>End year</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 2-6 years of age <input checked="" type="checkbox"/> Children between 6-10 years <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years <input checked="" type="checkbox"/> Youth, 18-25 years <input checked="" type="checkbox"/> Adult women – please specify average age: Click here to enter text. <input checked="" type="checkbox"/> Migrants <input checked="" type="checkbox"/> Persons with a specific medical condition <input checked="" type="checkbox"/> Ethnic minority <input checked="" type="checkbox"/> Persons with special needs | |

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| | <input checked="" type="checkbox"/> Group or individuals practicing a particular profession |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Inclusion Inclusion of all citizen of the neighbourhood |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Reception (viewing, listening) 4 Planning / designing |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> Heterogeneous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> Photo and film |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> Not relevant (Adult project) |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | <p>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.</p> |
| 3.2 Innovation in this project | <p>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 a expressing room for the many cultures and languages present in the territory.</p> <p>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.</p> <p>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.</p> |

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| | 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. |
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4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Interviews taken and analysed <input checked="" type="checkbox"/> With target group participants |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|---|
| <i>Publications on the project</i> | Piredda, F.; Mariani, I.; Ciancia, M.; Bruno, G.; Honegger, S.; Malavasi, M.; Perondi, E. (2020). Cascina 9. Un progetto collaborativo per lo scambio di storie, competenze e produzioni tra attori del territorio Costellazione Milano. In Contributi di ricerca per un'esplorazione del campo urbano (pp. 7-25). Fondazione Giangiacomo Feltrinelli |
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Case Study 10: SOU, Scuola di Architettura per Bambini

1 | PROJECT DATA

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| 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> raccolte fondi a scopo benefico |
| | <i>In English:</i> fundraising for charity |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.sou-schools.com/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Francesco Lipari |
| <i>Profession</i> | Architect |
| <i>Email</i> | info@sou-school.com |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Farm cultural park |
| | <i>In English:</i> Farm cultural park |
| <i>Type</i> | <input checked="" type="checkbox"/> Social welfare institution |
| <i>Website</i> | https://www.farmculturalpark.com/ |

2 | PROJECT FEATURES

| | | |
|--------------------------------------|--|----------------------------|
| 2.1 Time frame of the project | <i>Start year & month</i> 2017/10 | <i>End year</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 6-10 years <input checked="" type="checkbox"/> Children between 11-14 years | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Major skills and abilities targeted: observation, analysis, critical thinking <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Major attitudes, values targeted: participation, tolerance and solidarity, generosity and social commitment | |

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| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Participatory art or design 5 Planning / designing 4 Creation in visual arts 4 Creation in crafts and design (textile, wood, paper etc.) 2 Reception (viewing, listening) 1 Performance (music, drama, dance and other performative arts) 1 Creation in media arts |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group / team work • Parent / carer involvement • Homogeneous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Architecture • Crafts • Multimedia • Visual arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Some connections: Architecture and design school connection |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | <p>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.</p> <p>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.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>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.</p> <p>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.</p> <p>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.</p> |

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| | There are also some extra-school activities and thanks to the school we get in touch with a new audience that is the family. |
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4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Interviews taken and analysed <input checked="" type="checkbox"/> With project promoters (tutors, mentors, artists etc.) |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) Click here to enter text. |
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6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|--|
| <i>Publications on the project</i> | <p>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.</p> <p>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</p> |
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Case Study 11: Tutti al museo!

1 | PROJECT DATA

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| 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Mibact |
| | <i>In English:</i> Mibact |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.beniculturali.it/mibac/export/MiBAC/index.html#&panel1-1 |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Museo di Palazzo Mansi |
| <i>Email</i> | pm-tos.museilucchesi@beniculturali.it |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Palazzo Mansi and Villa Guinigi |
| | <i>In English:</i> Palazzo Mansi and Villa Guinigi |
| <i>Type</i> | <input checked="" type="checkbox"/> Museum, gallery or other exhibition venue |
| <i>Website</i> | 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 | <i>Start year & month</i> From 2012 every year for 3 months | <i>End year & month</i> 2018/1 |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 6-10 years <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years <input checked="" type="checkbox"/> Migrants | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Inclusion Of youth and migrants into the museums | |

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| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Planning / designing |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group / team work • Parent / carer involvement |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Multimedia • Visual arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • No such connection |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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|---------------------------------------|--|
| 3.1 Project Theme | <p>"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.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>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</p> |

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| | 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. |
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4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|---|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Interviews taken and analysed <input checked="" type="checkbox"/> With project promoters (tutors, mentors, artists etc.) <input checked="" type="checkbox"/> With target group participants |
|---------------------------|---|

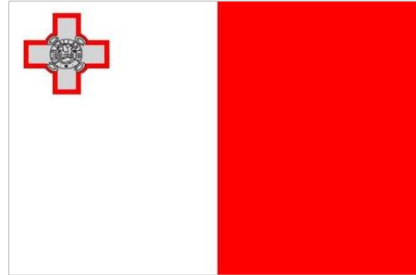
5 | SUSTAINABILITY

| | |
|-----------------------------|--|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> The project was not sustainable, because: based on external financing. |
|-----------------------------|--|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|---|
| <i>Publications on the project</i> | 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 |
|------------------------------------|---|

MALTA



Case Study 01: Community Video Workshop

1 | PROJECT DATA

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| 1.1 Country | MALTA |
| 1.2 Title | Community video workshop |
| 1.3 Website of Project | http://streetwalking.inenart.eu/archives/4874 |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Vodafone Malta foundation, Allianz Kulturstiftung for Europe, Wevideo |
| | <i>In English:</i> Vodafone Malta foundation, Allianz Kulturstiftung for Europe, Wevideo |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> International <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://kulturstiftung.allianz.de/en_EN.html https://www.vodafone.com.mt/vodafone-malta-foundation https://www.wevideo.com/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Thomas Büsch, Sabine Küper-Büsch |
| <i>Profession</i> | Thomas – project manager; Sabine - filmmaker |
| <i>Email</i> | sabine@inenart.eu |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> diyalog – association for the promotion of exchange and cooperation in Istanbul |
| | <i>In English:</i> diyalog – association for the promotion of exchange and cooperation in Istanbul |
| <i>Type</i> | <input checked="" type="checkbox"/> Arts collective |
| <i>Website</i> | https://www.diyalog-der.eu/ |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year</i> 2018/1 | <i>End year & month</i> 2018/12 |
| 2.2 Target population | <input checked="" type="checkbox"/> Other Adults especially third country nationals based in Malta | |

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| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art <input checked="" type="checkbox"/> Other: To raise awareness about the everyday lives of transgender persons |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Creation in media arts 4 Other, namely: To raise awareness about the everyday lives of transgender person 3 Planning / designing |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly individual work • Heterogeneous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Photo and film |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Not relevant: Adult project |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 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. |
| 3.2 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. |

4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected ✓ Summarised in report / papers <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) ✓ Collected / documented and analysed |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Publications on the project</i> | 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/ |
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Case Study 02: Ir- Raġel li Jara b'Widnejh / The man who sees with his ears

1 | PROJECT DATA

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| 1.1 Country | MALTA |
| 1.2 Title | Ir-Raġel li Jara b'Widnejh (The man who sees with his ears) |
| 1.3 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Il-Premju tal-President għall-Kreattività Project Support Grant – Malta Arts Fund |
| | <i>In English:</i> The President's Award for Creativity , Project Support Grant – Malta Arts Fund |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.artscouncilmalta.org/funds/il-premju-tal-president-għall-kreattività https://www.artscouncilmalta.org/funds/malta-arts-fund |
| 1.4 Project Co-ordinator | |
| <i>Name</i> | Josette Ciappara |
| <i>Profession</i> | Educator , Theatre Director and motivational speaker |
| 1.5 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Ċentru SPERO |
| | <i>In English:</i> SPERO Centre |
| <i>Type</i> | <input checked="" type="checkbox"/> 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 |
| <i>Website</i> | https://www.facebook.com/speromalta15/ |

2 | PROJECT FEATURES

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| 2.1 Time frame of the project | <i>Start year</i> 2018/9 | <i>End year</i> 2021 |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 2-6 years of age <input checked="" type="checkbox"/> Youth between 15-18 years <input checked="" type="checkbox"/> Adult women – please specify average age: 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 careers who took part in the project. | |

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| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art <input checked="" type="checkbox"/> Other: Major attitudes, values targeted: remotivation, self- confidence skills were worked upon to combat demotivation.” Instilling an “I can” attitude; an aspect that needed to be targeted was group cohesion to start with and much work was done using trust building exercises. |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Planning / designing 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. 3 Performance (music, drama, dance and other performative arts) |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group / team work • Parent / career involvement |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Drama • Music • Photo and film • Other, Narrative |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • 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. • Not relevant: Adult project |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | <p>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.</p> <p>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 played actually commented about how impressed he was by the awesome talents these people have despite their inability to see!</p> <p>Criteria for the project as stated by Spero: Community development and well being. This projects aims at instilling a sense of belonging, self trust and creativity in the blind community particularly those who attend Spero and who</p> |
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| | <p>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.</p> <p>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.</p> <p>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. One day his sister marries a hunter who always comments on how useless blind people are. After various requests from the blind man to accompany the hunter on his daily work, the latter agrees to allow him to go with him. On their way to the hunting place the blind man stops his brother in law in his tracks as he senses the presence of a lion and, later, that of an elephant. The hunter gets confused as he cannot see either. But a few meters on, they actually spot a lion who is sleeping and an elephant who is bathing in the river. The hunter is impressed. He does not comment. They leave 2 cages as traps for birds and the following day they revisit the place to check on their catch. Both cages have a bird. In the cage of the blind man there is a beautifully coloured singing bird, whilst in the hunter's cage there is a small greyish one. The hunter changes the cages as he argues that the blind man will not be aware of the change. On</p> |
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| | <p>their return home the hunter mocks the blind man by asking him "If you are so wise how do you explain such hatred and anger in this world?" The answer was "Because the world is full of people like you you steal what is not theirs." The hunter felt embarrassed. He returned the beautiful bird to the blind man and asked for pardon. Soon the hunter asked again "Since you are so wise how do you explain compassion and kindness in this world?" And the answer was "Because the world is full of people like you who learn from their mistakes and grow to become better people". From then onwards, each time the village people would ask the hunter " How come you are so wise?", the hunter would answer "He is so wise because he sees through his ears and listens through his heart."</p> |
| 3.2 Innovation in this project | <p>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 Proscenium 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.</p> |

4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Interviews taken and analysed <input checked="" type="checkbox"/> With target group participants |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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Case Study 03: Magna Żmien / Time Machine

1 | PROJECT DATA

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| 1.1 Country | MALTA |
| 1.2 Title | Magna Żmien (Time Machine) |
| 1.3 Website of Project | www.magnazmien.com |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Valletta 2018 European Capital of Culture; Cultural Organisations Fund |
| | <i>In English:</i> Valletta 2018 European Capital of Culture; Cultural Organisations Fund |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.artscouncilmalta.org/funds/investment-in-cultural-organisations |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Andrew Alamango |
| <i>Profession</i> | Musician, music archivist |
| <i>Email</i> | andrewalamango@magnazmien.com |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Fondazzjoni Magna Żmien |
| | <i>In English:</i> Magna Żmien Foundation |
| <i>Type</i> | <input checked="" type="checkbox"/> Other institution, namely: Voluntary Organisation |
| <i>Website</i> | www.magnazmien.com |

2 | PROJECT FEATURES

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|--------------------------------------|---|----------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2017/1 | <i>End year</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Other 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 | <input checked="" type="checkbox"/> Other Reassessing history, building community archive | |

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| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Other, namely: digitisation, archiving 4 Reception (viewing, listening) 3 Creation in media arts |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly individual work |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Multimedia • Photo and film • Other: Sound |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Not relevant: Adult project |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>The archive is also available to artists and researchers upon request, for historical, cultural or artistic research.</p> |
| 3.2 Innovation in this project | <p>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.</p> <p>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.</p> |

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| 3.3 Prizes and other recognitions of merit obtained by the project | Il-Premju Għall-Arti (Art Prize) - Award for Innovation in 2019. This is one of a collection of annual awards made by the Arts Council Malta |
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4 | ASSESSMENT OF RESULTS

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| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected ✓ Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed ✓ With target group participants |
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5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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Case Study 04: Mewġa Mużika / Wave of music

1 | PROJECT DATA

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| 1.1 Country | MALTA |
| 1.2 Title | Mewġa Mużika (Wave of music) |
| 1.3 Website of Project | https://ondamarela.pt/en/mewga-muzika-en/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Valletta 2018 European Capital of Culture |
| | <i>In English:</i> Valletta 2018 European Capital of Culture |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | www.valletta2018.org |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Ricardo Baptista |
| <i>Profession</i> | Music professional |
| <i>Email</i> | geral@ondamarela.pt |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Valletta 2018 Foundation, Ondamarela (ngo) |
| | <i>In English:</i> Valletta 2018 Foundation, Ondamarela (ngo) |
| <i>Type</i> | <input checked="" type="checkbox"/> Arts collective <input checked="" type="checkbox"/> Other institution, namely: cultural institution |
| <i>Website</i> | www.valletta2018.org , https://ondamarela.pt/ |

2 | PROJECT FEATURES

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|--------------------------------------|--|---------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2016/1 | <i>End year</i> 2018/8 |
| 2.2 Target population | <input checked="" type="checkbox"/> Other All, including migrants groups, children, women's groups, musicians, non-musicians, people with learning difficulties | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art <input checked="" type="checkbox"/> Other: Building sense of community | |

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| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Performance (music, drama, dance and other performative arts) |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Heterogeneous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Music |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Not relevant: Adult project |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | <p>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.</p> <p>Through the process, the groups contribtued to the composition of a common repertoire, taking themes from local life and culture as inspiration.</p> |
| 3.2 Innovation in this project | <p>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.</p> <p>Sound was also created by women through electronic workshops and sound manipulation, to later be added to the performance.</p> <p>The long-term nature of the project was also innovative, in that it took the form of a process with the participants, rather than simle short-term rehearsals.</p> |

4 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
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Case Study 05: Nimxu Mixja

1 | PROJECT DATA

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| 1.1 Country | MALTA |
| 1.2 Title | Nimxu Mixja |
| 1.3 Website of Project | https://www.facebook.com/nimxumixja/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Kreattiv, Arts Council Malta |
| | <i>In English:</i> 'Creative' |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.artscouncilmalta.org/funds/kreattiv |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Kristina Borg, Raffaella Zammit, Gabriel Caruana Foundation, Skola Primarja Kullegġ Santa Tereza, Birkirkara |
| <i>Profession</i> | Creative Practitioner and Coordinator, Creative Practitioner and Coordinator, NGO Creative Arts under the Direction of Rafaella Zammit, Primary School Birkirkara |
| <i>Email</i> | geral@ondamarela.pt |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Kreattiv, Arts Council Malta |
| | <i>In English:</i> 'Creative' |
| <i>Type</i> | <input checked="" type="checkbox"/> Educational institution (primary, secondary, college or university) |
| <i>Website</i> | https://www.kristinaborg.com/ 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 | <i>Start year</i> 2018/1 | <i>End year</i> 2019/1 |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 6-10 years | |

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| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Major skills and abilities targeted: Tacit understanding of spatial interaction <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Major attitudes, values targeted: Increase well-being, use inclusive functions of art, use of mathematical and social engagement |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Creation in crafts and design (textile, wood, paper etc.) 5 Other, namely: Walking and activism 5 Reception (viewing, listening) 4 Creation in visual arts 4 Planning / designing 3 Participatory art or design 3 Performance (music, drama, dance and other performative arts) 3 Creation in media arts |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly individual work • Mainly pair and group / team work • Parent / career involvement • Homogeneous age group |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Crafts • Multimedia • Photo and film • Visual arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Strong connections to courses included in ULAP art events and seminars, course credits granted. Primary School to use the discipline of walking in order to engage with the urban environment and mapping childrens' needs. • Not relevant: Adult project |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| 3.1 Project Theme | <p>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.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>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.</p> |

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| | 3.3 Prizes and other recognitions of merit obtained by the project |
| 3.3 Prizes and other recognitions of merit obtained by the project | Best Project in the Community, Premju Għall-Arti, Arts Council Malta, Ministry for Culture. |

4 | ASSESSMENT OF RESULTS

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|---------------------------|---|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <input checked="" type="checkbox"/> Quoted in report / papers <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <input checked="" type="checkbox"/> Collected / documented and summarized |
|---------------------------|---|

5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) <input checked="" type="checkbox"/> Sustainability through effect on new projects <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) <input checked="" type="checkbox"/> The project was not sustainable, because: because it is still too early to identify any of the options listed above. |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Publications on the project</i> | <p>Borg, K. Zammit, R. "Nimxu Mixja." Facebook, Gabriel Caruana Foundation, May. 2018, https://www.facebook.com/pg/nimxumixja.</p> <p>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.</p> |
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Case Study 06: Opening Doors

1 | PROJECT DATA

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| 1.1 Country | MALTA |
| 1.2 Title | Opening Doors |
| 1.3 Website of Project | http://openingdoors.org.mt/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Arts Council Malta grant - Cultural Partnership Agreement 2017 – 2019 |
| | Arts Council Malta grant – Investment in Cultural Organisations 2020 - 2022 |
| | <i>In English:</i> Arts Council Malta grant - Cultural Partnership Agreement 2017 – 2019 |
| | Arts Council Malta grant – Investment in Cultural Organisations 2020 - 2022 |
| <i>Grant / financing institution website(s)</i> | https://www.artscouncilmalta.org/funds/kreattiv |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Ilona Baldacchino |
| <i>Profession</i> | Dance professional |
| <i>Email</i> | info@openingdoors.org.mt |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Opening Doors Foundation |
| | <i>In English:</i> Opening Doors Foundation |
| <i>Type</i> | <input checked="" type="checkbox"/> Other institution, namely: voluntary organisation |
| <i>Website</i> | http://openingdoors.org.mt/ |

2 | PROJECT FEATURES

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|--------------------------------------|--|--|
| 2.1 Time frame of the project | <i>Start year & month</i> 2008/1 | <i>End year & month</i> ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Other People with learning disability – mostly young adults, but not only | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) <input checked="" type="checkbox"/> Other Change attitudes to people with learning disabilities | |

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| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Performance (music, drama, dance and other performative arts) 4 Other, namely: Walking and activism 3 Reception (viewing, listening) |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> Mainly pair and group / team work |
| <i>Art Form</i> | <ul style="list-style-type: none"> Dance Drama Music |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> Not relevant: Adult project |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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|---------------------------------------|--|
| 3.1 Project Theme | <p>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.</p> <p>Training is provided by a team of 10 professional artists across the 3 genres and a team of volunteers who support these sessions.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>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.</p> <p>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.</p> |

4 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
|-----------------------------|--|

Case Study 07: Subjective Maps

1 | PROJECT DATA

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|--|---|
| 1.1 Country | MALTA |
| 1.2 Title | Subjective Maps |
| 1.3 Website of Project | https://www.facebook.com/subjectivemaps/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Valletta 2018 European Capital of Culture |
| | <i>In English:</i> Valletta 2018 European Capital of Culture |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://valletta2018.org |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Calleja G, Mamo S |
| <i>Profession</i> | Artists & Educators |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Valletta 2018 Foundation |
| | <i>In English:</i> Valletta 2018 Foundation |
| <i>Type</i> | <input checked="" type="checkbox"/> Other institution, namely: cultural organisation |
| <i>Website</i> | https://valletta2018.org |

2 | PROJECT FEATURES

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|--------------------------------------|---|---------------------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2016/10 | <i>End year & month</i> 2018/9 |
| 2.2 Target population | <input checked="" type="checkbox"/> Other A heterogeneous list of participants clustered by their immediate residence – from a number of towns selected for their multi-cultural population | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Major skills and abilities targeted: Tacit understanding of personal narratives, design of a Memory Palace <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Major attitudes, values targeted: Increase well-being, use therapeutic functions of art inclusivity | |

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| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Creation in visual arts 4 Planning / designing 4 Other, namely: Collaborative Storytelling 3 Creation in media arts 2 Creation in crafts and design (textile, wood, paper etc.) 2 Reception (viewing, listening) |
| Working Arrangements | <ul style="list-style-type: none"> • Mainly individual work • Mainly pair and group / team work • Heterogeneous group |
| Art Form | <ul style="list-style-type: none"> • Crafts • Multimedia • Photo and film • Visual arts • Other, Narrative |
| Connection to School / Higher Education Curriculum | <ul style="list-style-type: none"> • Not relevant: Adult project |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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|---------------------------------------|--|
| 3.1 Project Theme | <p>The project engaged with residents of densely populated and multicultural towns in Malta, including Birzebbugia, Hamrun, Valletta, Gzira, Saint Paul, Victoria (Gozo).</p> <p>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.</p> <p>Thus, subjective maps were created, through a process of the participants working with a designer – a map for each group of participants.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>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 heterogenous 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.</p> |

4 | ASSESSMENT OF RESULTS

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|---------------------------|--|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <input checked="" type="checkbox"/> Collected / documented and summarized <input checked="" type="checkbox"/> Collected / documented and analysed |
|---------------------------|--|

5 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> The project was not sustainable, because: because it is still too early to identify any of the options listed above. |
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6 | PUBLICATIONS ABOUT THE PROJECT

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| <i>Publications on the project</i> | Callejja, Glen. "Subjective Maps." Facebook, Valletta2018, Oct. 2016, www.facebook.com/subjectivemaps/ |
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Case Study 08: The Windrose Project

1 | PROJECT DATA

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|--|---|
| 1.1 Country | MALTA |
| 1.2 Title | The windrose project |
| 1.3 Website of Project | http://www.windroseproject.com/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Valletta 2018 Foundation |
| | <i>In English:</i> Valletta 2018 Foundation |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | www.valletta2018.org |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Jimmy Grima |
| <i>Profession</i> | Creative practitioner |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Rubberbodies Collective |
| | <i>In English:</i> Rubberbodies Collective |
| <i>Type</i> | <input checked="" type="checkbox"/> Arts collective |
| <i>Website</i> | https://www.rubberbodiescollective.com/ |

2 | PROJECT FEATURES

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|--|---|--|
| 2.1 Time frame of the project | <i>Start year</i> 2014/1 | <i>End year & month</i> 2016/12 |
| 2.2 Target population | <input checked="" type="checkbox"/> Other: People from 4 small villages in Malta (fishermen, farmers, but not exclusively) | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Other: Creating sense of pride in village traditions, raising awareness of folklore | |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Reception (viewing, listening) 5 Other, namely: site-specific large-scale sculpture 4 Creation in visual arts 4 Creation in crafts and design (textile, wood, paper etc.) 3 Performance (music, drama, dance and other performative arts) | |

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| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly individual work • Mainly pair and group / teamwork |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Other: Site specific sculpture |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Not relevant: Adult project |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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|--------------------------|--|
| 3.1 Project Theme | <p>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.</p> <p>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.</p> <p>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.</p> <p>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?</p> <p>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.</p> |
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| | <p>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.</p> <p>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-Sajjieda in Marsaxlokk, and tal-Lippija Tower in Mġarr.</p> |
| <p>3.2 Innovation in this project</p> | <p>The approach was innovative in Malta, in that it connected folklore stories and traditions with contemporary sculptural forms and contemporary communities.</p> <p>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.</p> |

4 | ASSESSMENT OF RESULTS

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| <p><i>Assessment Methods</i></p> | <p><input checked="" type="checkbox"/> Interviews taken and analysed <input checked="" type="checkbox"/> With target group participants</p> |
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5 | SUSTAINABILITY

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| <p><i>Sustainability Goals</i></p> | <p><input checked="" type="checkbox"/> Sustainability through effect on new projects</p> |
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Case Study 09: We want to share a conversation

1 | PROJECT DATA

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|--|---|
| 1.1 Country | MALTA |
| 1.2 Title | We want to share a conversation |
| 1.3 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <p><i>In native language:</i> Rotary Club La Valette</p> <p>Right Brain (Media Production)</p> <p>Malta Dyslexia Association</p> <p>University of Malta-The Department of Counselling within the Faculty for Social Well being</p> <p>The President's Award for Creativity</p> <p>The National Lotteries Good Causes Fund</p> <p>The Malta Arts Fund</p> |
| | <p><i>In English:</i> Rotary Club La Valette</p> <p>Right Brain (Media Production)</p> <p>Malta Dyslexia Association</p> <p>University of Malta-The Department of Counselling within the Faculty for SocialWellbeing</p> <p>The President's Award for Creativity</p> <p>The National Lotteries Good Causes Fund</p> <p>The Malta Arts Fund</p> |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://valletta2018.org |
| 1.4 Project Co-ordinator | |
| <i>Name</i> | Isabelle Gatt |
| <i>Profession</i> | University Lecturer in Drama Education and Creativity , Theatre Practitioner and TV producer |

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| <i>Email</i> | isabelle.gatt@um.edu.mt |
| 1.5 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Malta Dyslexia Association |
| | <i>In English:</i> Malta Dyslexia Association |
| <i>Type</i> | <input checked="" type="checkbox"/> 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 |
| <i>Website</i> | https://maltacvs.org/voluntary/malta-dyslexia-association-2/ |

2 | PROJECT FEATURES

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|--|---|---------------------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2013/3 | <i>End year & month</i> 2014/4 |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 2-6 years of age <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years <input checked="" type="checkbox"/> Adult women: The mothers used to accompany their children and usually have meetings in a separate space) | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Major skills and abilities targeted: self- confidence, verbal and physical communication, teamwork, public speaking and empowerment <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Major attitudes, values targeted: Increase self-confidence <input checked="" type="checkbox"/> Other Trust building, self-expression | |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 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 | |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group / team work • Homogeneous group | |
| <i>Art Form</i> | <ul style="list-style-type: none"> • Drama • Music • Photo and film • Other, Narrative | |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Not relevant: Adult project | |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| <p>3.1 Project Theme</p> | <p>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.</p> <p>Falzon, R., Muscat, M. (2009). Personal and social development in a small island community: Presenting the Maltese democratic model. <i>Journal of the European Teacher Education Network</i>, 4, 9-26.</p> <p>Matthews, B. (2006). <i>Engaging education, developing emotional literacy, equity and co-education</i>. Milton Keynes, UK: Open University Press.</p> <p>Steiner, C. (with Perry, P.). (1997). <i>Achieving emotional literacy</i>. London, England: Bloomsberry Publishing.</p> |
| <p>3.2 Innovation in this project</p> | <p>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.</p> <p>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.</p> <p>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 <i>Conseil de l’Europe brochure</i>. 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</p> |

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| | 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. |
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4 | SUSTAINABILITY

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| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
|-----------------------------|---|

5 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|---|
| <i>Publications on the project</i> | <p>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</p> <p>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</p> <p>dyslexic teens Dialogus (DTD), have a facebook page :</p> <p>https://www.facebook.com/search/top/?q=dyslexic%20teens%20dialogue</p> <p>Press Releases:</p> <p>https://www.birmingham.ac.uk/schools/education/news/2014/11/dyslexia-in-the-spotlight.aspx</p> |
|------------------------------------|---|

Case Study 10: You are what you buy

1 | PROJECT DATA

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|--|---|
| 1.1 Country | MALTA |
| 1.2 Title | You Are What You Buy |
| 1.3 Website of Project | https://www.kristinaborg.com/youarewhatyoubuy |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Arts Council Malta's Malta Arts Fund - Project Support Grant |
| | <i>In English:</i> Arts Council Malta's Malta Arts Fund - Project Support Grant |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.artscouncilmalta.org/funds/malta-arts-fund |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Kristina Borg |
| <i>Profession</i> | Artist |

2 | PROJECT FEATURES

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|--|--|---------------------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2015/1 | <i>End year & month</i> 2016/6 |
| 2.2 Target population | <input checked="" type="checkbox"/> Other All shoppers in the participating supermarkets | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Other Increasing awareness of shopping practices, habits, consequences, as well as advertising influence | |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Creation in visual arts 5 Performance (music, drama, dance and other performative arts) 4 Reception (viewing, listening) 3 Performance (music, drama, dance and other performative arts) 2 Creation in crafts and design (textile, wood, paper etc.) | |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> Heterogeneous age group | |
| <i>Art Form</i> | <ul style="list-style-type: none"> Multimedia Visual arts | |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> Not relevant: Adult project | |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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| <p>3.1 Project Theme</p> | <p>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</p> <p>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.</p> <p>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.</p> <p>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.</p> |
| <p>3.2 Innovation in this project</p> | <p>The project was innovative in its ethnographic approach, based in a supermarket, and treating the supermarket environment as an area of study.</p> <p>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.</p> <p>The multi-disciplinary nature of the research team (including an anthropologist and sociologist) was also unusual.</p> |

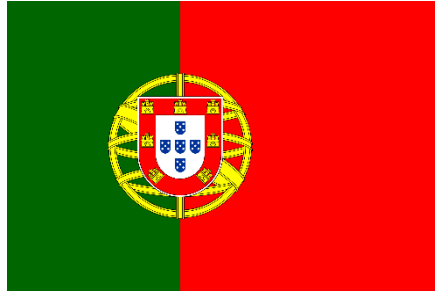
4 | SUSTAINABILITY

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| <p><i>Sustainability Goals</i></p> | <p><input checked="" type="checkbox"/> Sustainability through effect on new projects</p> |
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5 | PUBLICATIONS ABOUT THE PROJECT

| | |
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| <i>Publications on the project</i> | Reljic, Teodor, Questioning Consumption, 14 Februray 2017, Malta Today. https://www.maltatoday.com.mt/arts/art/74383/questioning_consumption__kristina_borg#.XuCr2kUzYdU |
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PORTUGAL



Case Study 01: 10 x 10

1 | PROJECT DATA

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|--|---|
| 1.1 Country | PORTUGAL |
| 1.2 Title | 10x10 |
| 1.3 Website of Project | https://gulbenkian.pt/descobrir/mais/projetos-especiais/10x10/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Gulbenkian |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://gulbenkian.pt/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Fundação Calouste Gulbenkian (Institution name) |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Fundação Calouste Gulbenkian |
| <i>Type</i> | <input checked="" type="checkbox"/> Museum, gallery or other exhibition venue |
| <i>Website</i> | http://www.gulbenkian.pt |

2 | PROJECT FEATURES

| | | |
|--|---|-------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2012 | <i>End year</i> 2017 |
| 2.2 Target population | <input checked="" type="checkbox"/> Youth between 15-18 years | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities Visual Arts | |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Participatory art or design 4 Creation in visual arts 3 Creation in media arts 2 Reception (viewing, listening) 1 Performance (music, drama, dance and other performative arts) | |
| <i>Working Arrangements</i> | • Mainly pair and group / team work | |
| <i>Art Form</i> | • Dance • Multimedia • Music • Photo and film | |

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|---|---|
| | <ul style="list-style-type: none"> • Visual Arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Strong connections to Visual Arts |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|--|
| 3.1 Project Theme | <p>It is pertinent and necessary to reflect and share difficulties and successful practices that involve students in the great adventure that is Learning.</p> <p>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.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>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”.</p> <p>Impacts:</p> <p>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.</p> <p>From the students' perspective:</p> <ul style="list-style-type: none"> - 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 <p>From the artists' perspective:</p> |

| | |
|--|--|
| | <ul style="list-style-type: none"> - 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 <p>From the perspective of teachers:</p> <ul style="list-style-type: none"> - 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. |
|--|--|

4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|--|
| <i>Assessment Methods</i> | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc. <ul style="list-style-type: none"> ✓ Collected / documented and summarized ✓ Collected / documented and analysed |
|---------------------------|--|

5 | SUSTAINABILITY

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|-----------------------------|---|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|---|---|
| <i>Flyers, task sheets, leaflets, booklets et. for children</i> | <p>https://gulbenkian.pt/descobrir/wp-content/uploads/sites/16/2016/08/ProgramaAulasPublicas.pdf</p> <p>https://gulbenkian.pt/descobrir/wp-content/uploads/sites/16/2016/08/ProgramaAulasPublicas-1.pdf</p> <p>https://gulbenkian.pt/descobrir/wp-content/uploads/sites/16/2016/08/ProgramaAulasPublicas-2.pdf</p> <p>https://gulbenkian.pt/descobrir/wp-content/uploads/sites/16/2016/08/ProgramaAulasPublicas-3.pdf</p> |
|---|---|

| | |
|---|--|
| | https://gulbenkian.pt/descobrir/wp-content/uploads/sites/16/2018/01/10x10_AulasPublicas2017.pdf |
| <i>Teaching aids, background info booklet, manuals, presentations etc. for teachers</i> | <p>Micropedagogies</p> <p>https://gulbenkian.pt/descobrir/wp-content/uploads/sites/16/2016/08/Micropedagogias.pdf</p> |
| <i>Other publications on the project</i> | <p>Assis, M.; Gomes, E.; Pereira, J.; Pires, A. (eds.) (2017). <i>10x10 Ensaios entre Arte e Educação</i>. Lisboa: Fundação Calouste Gulbenkian. ISBN: 978-972-31-1592-5. https://s3-eu-central-1.amazonaws.com/content.gulbenkian.pt/wp-content/uploads/sites/16/2017/10/31124940/10x10_Ensaios_entre_Arte_Educao.pdf</p> <p>Report 1st Edition</p> <p>https://gulbenkian.pt/descobrir/wp-content/uploads/sites/16/2016/08/RelatorioAvaliacaoProjeto.pdf</p> <p>Report 2nd Edition</p> <p>https://gulbenkian.pt/descobrir/wp-content/uploads/sites/16/2016/08/RelatorioAvaliacaoProjeto-1.pdf</p> <p>Report 3th Edition</p> <p>https://gulbenkian.pt/descobrir/wp-content/uploads/sites/16/2016/08/RelatorioAvaliacaoProjeto-2.pdf</p> <p>Report 4th Edition</p> <p>https://gulbenkian.pt/descobrir/wp-content/uploads/sites/16/2016/08/RelatorioAvaliacaoProjeto-3.pdf</p> <p>Report 5th Edition</p> <p>https://gulbenkian.pt/descobrir/wp-content/uploads/sites/16/2016/04/Relatorio_Residencia_2016.pdf</p> |

Case Study 02: Anatomia De Otelo - Artes E Educação Para A Cidadania

1 | PROJECT DATA

| | |
|--|---|
| 1.1 Country | PORTUGAL |
| 1.2 Title | 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In English language:</i> EEA Grants 2009-2014 |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> European |
| <i>Grant / financing institution website(s)</i> | https://www.eeagrants.gov.pt/pt/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Cristina Carvalhal |
| <i>Profession</i> | Director |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Pegada Cultural – Artes e Educação |
| | <i>In English:</i> Cultural Footprint - Arts and Education |
| <i>Type</i> | <input checked="" type="checkbox"/> Other, educational institution, namely: DGARTES |
| <i>Website</i> | https://www.dgartes.gov.pt/pt/node/203 |

2 | PROJECT FEATURES

| | | |
|--|---|----------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2011 | <i>End year</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Group or individuals practicing a particular profession | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Civic engagement/democratic development | |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Performance (music, drama, dance and other performative arts) 4 Creation in media arts 3 Participatory art or design 2 Creation in visual arts 1 Reception (viewing, listening) | |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> Mainly pair and group / team work | |

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|---|--|
| <i>Art Form</i> | <ul style="list-style-type: none"> • Dance • Drama • Music • Visual Arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Not relevant: Adult project |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|--|
| 3.1 Project Theme | <p>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.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>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. 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.</p> |

4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|---|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <ul style="list-style-type: none"> ✓ Collected / documented and summarized ✓ Collected / documented and analysed |
|---------------------------|---|

5 | SUSTAINABILITY

| | |
|-----------------------------|---|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|---|
| <i>Publications on the project</i> | https://www.causascomuns.net/outros-projectos/anatomia-de-otelo/noticias.html https://www.causascomuns.net/ccnovo/newsletter_dezembro2015.jpg https://www.causascomuns.net/ccnovo/newsletter_abril2015.pdf |
|------------------------------------|---|

Case Study 03: Animaio

1 | PROJECT DATA

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|--|---|
| 1.1 Country | PORTUGAL |
| 1.2 Title | Animaio |
| 1.3 Website of Project | https://espalhafitas.wixsite.com/cineclubedeabrantes/animaio |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In English language:</i> Ministry of Education |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.dge.mec.pt/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Lurdes Martins |
| <i>Profession</i> | Teacher |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Espalhafitas |
| <i>Type</i> | <input checked="" type="checkbox"/> Social welfare institution |
| <i>Website</i> | https://espalhafitas.wixsite.com/cineclubedeabrantes |

2 | PROJECT FEATURES

| | | |
|--|--|----------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2004 | <i>End year</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities | |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Creation in visual arts 4 Participatory art or design 3 Creation in media arts 2 Planning / designing 1 Reception (viewing, listening) | |
| <i>Working Arrangements</i> | <ul style="list-style-type: none"> Mainly pair and group / team work | |
| <i>Art Form</i> | <ul style="list-style-type: none"> Crafts Multimedia Music | |

| | |
|---|---|
| | <ul style="list-style-type: none"> • Photo and film • Visual Arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Strong connections to Portuguese arts |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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|---|--|
| 3.1 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).</p> <p>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.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>Animaio is a project carried out in the city of Abrantes, which works with school risk groups: children and youth / adults. It is an interdisciplinary project, carried out every year, which invites relevant artists in the visual arts to work on sensitive themes.</p> <p>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.</p> <p>Animated films participate in national and international festivals, where they usually collect several prizes.</p> |
| 3.3 Prizes and other recognitions of merit obtained by the project | <p>Cinanima 2018 – Vencedor Prémio Jovem Cineasta – Menores de 18 anos Festa Mundial da Animação 2018 – Vencedor Prémio Categoria Oficinas Cinanima 2017 – seleccionado para a competição Nacional de Curtas-Metragens na categoria Prémio Jovem Cineasta – Menores de 18 anos</p> |

| | |
|--|---|
| | Cinanima 2016 – seleccionado para a competição Nacional de Curtas-Metragens na categoria Prémio Jovem Cineasta – Menores de 18 anos Festa Mundial da Animação 2016 – seleccionado Categoria Oficinas |
|--|---|

4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|--|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <input checked="" type="checkbox"/> Collected / documented and summarized <input checked="" type="checkbox"/> Collected / documented and analysed |
|---------------------------|--|

5 | SUSTAINABILITY

| | |
|-----------------------------|--|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
|-----------------------------|--|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|---|
| <i>Publications on the project</i> | http://www.esmf.pt/aconteceu_2017-18/pdf/ANIMAIO-17_22set.pdf https://www.antenalivre.pt/arquivo-de-noticias/animaio-esta-de-regresso-sob-a-tematica-do-brasil https://www.mediotejo.net/abranes-filmes-do-animaio-selecionados-para-festival-europeu-de-animacao-na-servia/ |
|------------------------------------|---|

Case Study 04: Arts for Social Change

1 | PROJECT DATA

| | |
|--|---|
| 1.1 Country | PORTUGAL |
| 1.2 Title | Laboratório de Arte e Cidadania |
| 1.3 Website of Project | https://www.apele.org/laboratorioartecidadania |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Cidadãos Ativ@s - EEA Grants (Islândia, Liechtenstein e Noruega) gerido em Portugal pela Fundação Calouste Gulbenkian em parceria com a Fundação Bissaya Barreto |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> European |
| <i>Grant / financing institution website(s)</i> | https://gulbenkian.pt/cidadaos-ativos/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Fundação Calouste Gulbenkian |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> A PELE |
| <i>Type</i> | <input checked="" type="checkbox"/> Other, institution, namely: Community facilitator |
| <i>Website</i> | www.apele.org |

2 | PROJECT FEATURES

| | | |
|--|---|---------------------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2019 | <i>End year & month</i> 2021/9 |
| 2.2 Target population | <input checked="" type="checkbox"/> Other, Prisoners | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Civic engagement/democratic development <input checked="" type="checkbox"/> Citizenship <input checked="" type="checkbox"/> Inclusion | |
| 2.4 Methods <i>Nature of intervention (please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 0, least relevant)</i> | 5 Performance (music, drama, dance and other performative arts) 4 Creation in media arts 3 Participatory art or design 2 Creation in visual arts 1 Reception (viewing, listening) | |
| Working Arrangements | <ul style="list-style-type: none"> Homogeneous age group | |

| | |
|---|--|
| <i>Art Form</i> | <ul style="list-style-type: none"> • Dance • Drama • Multimedia • Music • Photo and film • Visual arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • No such connection |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|--|
| 3.1 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. |
| 3.2 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. |

4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|--|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <ul style="list-style-type: none"> ✓ Collected / documented and summarized ✓ Collected / documented and analysed |
|---------------------------|--|

5 | SUSTAINABILITY

| | |
|-----------------------------|---|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|--|
| <i>Publications on the project</i> | https://gulbenkian.pt/cidadaos-ativos/projects/laboratorio-de-arte-e-cidadania/ https://www.fpce.up.pt/ciie/?q=content/laboratório-de-arte-e-cidadania https://www.youtube.com/watch?v=jQiGvi1EF_c http://artecidadaniativa.blogspot.com |
|------------------------------------|--|

Case Study 05: Con(s)cienciarte

1 | PROJECT DATA

| | |
|--|---|
| 1.1 Country | PORTUGAL |
| 1.2 Title | Con(s)cienciarte |
| 1.3 Website of Project | https://inovacaosocial.portugal2020.pt/project/conscienciarte/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In English language:</i> Portugal 2020 |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> European |
| <i>Grant / financing institution website(s)</i> | https://www.portugal2020.pt |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Fundação de Serralves |
| <i>Email</i> | ser.educativo@serralves.pt |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Fundação de Serralves |
| <i>Type</i> | <input checked="" type="checkbox"/> Museum, gallery or other exhibition venue |
| <i>Website</i> | http://www.hafestanaaldeia.pt/?pg=sobre-nos |

2 | PROJECT FEATURES

| | | |
|--|---|-------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2018 | <i>End year</i> 2020 |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 2-6 years of age <input checked="" type="checkbox"/> Children between 6-10 years <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities | |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Performance (music, drama, dance and other performative arts) 4 Creation in media arts 3 Participatory art or design 2 Creation in visual arts 1 Reception (viewing, listening) | |
| Working Arrangements | <ul style="list-style-type: none"> Homogeneous age group | |

| | |
|---|---|
| <i>Art Form</i> | <ul style="list-style-type: none"> • Architecture • Photo and film • Visual Arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Strong connections to formal education |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|--|
| 3.1 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. |
| 3.2 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 promotion school success, through experience and experimentation in the fields of Science, Environment, Arts and Digital Skills. |

4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|---|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc. <ul style="list-style-type: none"> ✓ Collected / documented and summarized ✓ Collected / documented and analysed |
|---------------------------|---|

5 | SUSTAINABILITY

| | |
|-----------------------------|---|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|---|
| <i>Publications on the project</i> | https://lusofrances.pt/visita-a-serralves-projeto-conscienciarte-paisagem/ |
|------------------------------------|---|

Case Study 06: ECOAR

1 | PROJECT DATA

| | |
|--|---|
| 1.1 Country | PORTUGAL |
| 1.2 Title | ECOAR Empregabilidade, Competências e Arte |
| 1.3 Website of Project | https://www.apele.org/ecoar |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Gulbenkian |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.Gulbenkian.pt |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | A PELE |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> A PELE |
| | <i>In English:</i> A PELE |
| <i>Type</i> | <input checked="" type="checkbox"/> Other, educational institution, namely: Community development |
| <i>Website</i> | www.apele.org |

2 | PROJECT FEATURES

| | | |
|--|---|-------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2014 | <i>End year</i> 2016 |
| 2.2 Target population | <input checked="" type="checkbox"/> Other, Prisoners (18-30 years) | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities | |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Planning / designing 4 Creation in media arts 3 Performance (music, drama, dance and other performative arts) 2 Participatory art or design 1 Creation in visual arts | |
| <i>Working Arrangements</i> | • Mainly pair and group / teamwork | |
| <i>Art Form</i> | • Drama • Music • Photo and film | |

| | |
|---|---|
| | <ul style="list-style-type: none"> • Visual Arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Not relevant: Adult project |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|---|
| 3.1 Project Theme | <p>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.</p> <p>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.</p> <p>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.</p> |
| 3.2 Innovation in this project | <p>This is about project effects that introduce changes in the way prisoners perceive their identity and other people perceive that identity.</p> <p>types of mechanisms on which the “growth” of the project's effects can be based:</p> <ul style="list-style-type: none"> • 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. |

4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|---|
| <i>Assessment Methods</i> | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants |
|---------------------------|---|

| | |
|--|--|
| | <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <input checked="" type="checkbox"/> Collected / documented and summarized <input checked="" type="checkbox"/> Collected / documented and analysed |
|--|--|

5 | SUSTAINABILITY

| | |
|-----------------------------|---|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|--|
| <i>Publications on the project</i> | https://www.fpce.up.pt/ciie/?q=content/ecoarempregabilidade-e-competências-atraves-da-arte https://www.publico.pt/2015/01/28/p3/noticia/jovens-reclusos-vao-ter-formacao-artistica-1822368 |
|------------------------------------|--|

Case Study 07: Em Cada Rosto Igualdade

1 | PROJECT DATA

| | |
|--|---|
| 1.1 Country | PORTUGAL |
| 1.2 Title | 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In English language:</i> EEA Grants |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> European |
| <i>Grant / financing institution website(s)</i> | https://www.eeagrants.gov.pt/pt/ |
| 1.5 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> PEGADA CULTURAL – Artes e Educação |
| <i>Type</i> | <input checked="" type="checkbox"/> Other, educational institution, namely: Community development |
| <i>Website</i> | https://www.dgartes.gov.pt/pt/node/203 |

2 | PROJECT FEATURES

| | | |
|--|--|----------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2011 | <i>End year</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Others, Local communities | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Civic engagement/democratic development <input checked="" type="checkbox"/> Citizenship <input checked="" type="checkbox"/> Inclusion | |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Planning / designing 4 Performance (music, drama, dance and other performative arts) 3 Reception (viewing, listening) 2 Creation in media arts 1 Participatory art or design | |
| Working Arrangements | <ul style="list-style-type: none"> Heterogeneous age group | |
| Art Form | <ul style="list-style-type: none"> Dance Music Photo and film Visual arts | |

| | |
|---|---|
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Not relevant: Adult project |
|---|---|

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|---|
| 3.1 Project Theme | <p>"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".</p> <p>"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)</p> |
| 3.2 Innovation in this project | <p>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".</p> |

4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|---|
| <i>Assessment Methods</i> | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants |
|---------------------------|---|

5 | SUSTAINABILITY

| | |
|-----------------------------|--|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data through effect on new projects (The program remained active) |
|-----------------------------|--|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|---|
| <i>Publications on the project</i> | https://www.dgartes.gov.pt/pt/acao/201 |
|------------------------------------|---|

Case Study 08: Enxoval: Tempo e espaço de resistência

1 | PROJECT DATA

| | |
|--|--|
| 1.1 Country | PORTUGAL |
| 1.2 Title | Tempo e espaço de resistência |
| 1.3 Website of Project | https://www.apele.org/enxoval |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Fundação Calouste Gulbenkian |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.gulbenkian.pt |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Maria João Mota e Inês Lapa |
| <i>Profession</i> | Artists |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> A PELE |
| <i>Type</i> | <input checked="" type="checkbox"/> Other institution, namely: Community development |
| <i>Website</i> | http://www.apele.org |

2 | PROJECT FEATURES

| | | |
|--|---|----------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2019/1 | <i>End year</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Adult women – please specify average age: Intergenerational group <input checked="" type="checkbox"/> Other, Local communities | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Civic engagement/democratic development <input checked="" type="checkbox"/> Inclusion | |
| 2.4 Methods <i>Nature of intervention</i> <i>(please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 0, least relevant)</i> | 5 Performance (music, drama, dance and other performative arts) 4 Creation in media arts 3 Participatory art or design 2 Creation in visual arts 1 Reception (viewing, listening) | |
| Working Arrangements | <ul style="list-style-type: none"> Heterogeneous age group | |

| | |
|---|--|
| <i>Art Form</i> | <ul style="list-style-type: none"> • Crafts • Dance • Drama • Music • Photo and film • Visual arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Not relevant: Adult project |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|--|
| 3.1 Project Theme | <p>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)</p> <p>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.</p> <p>They are a family owned and operated business.</p> |
| 3.2 Innovation in this project | <p>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.</p> <p>Provoke the construction of a new social representation of the female condition.</p> |

4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|--|
| <i>Assessment Methods</i> | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc. <ul style="list-style-type: none"> ✓ Collected / documented and summarized ✓ Collected / documented and analysed |
|---------------------------|--|

5 | SUSTAINABILITY

| | |
|-----------------------------|---|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability through effect on new projects |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|---|
| <i>Publications on the project</i> | https://www.apele.org/asbravas |
|------------------------------------|---|

Case Study 09: Re.Sto.Re

1 | PROJECT DATA

| | |
|--|--|
| 1.1 Country | PORTUGAL |
| 1.2 Title | 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In English language:</i> Erasmus+ 2014-2020 Key Action 2 Cooperation for innovation and the exchange of good practice |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> European |
| <i>Grant / financing institution website(s)</i> | https://www.restore-project.com/about/ |
| 1.5 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> A PELE |
| <i>Type</i> | <input checked="" type="checkbox"/> Theatre of other drama facility |
| <i>Website</i> | http://www.apele.org |

2 | PROJECT FEATURES

| | | |
|--|--|---------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2019/12 | <i>End year</i> 2022/5 |
| 2.2 Target population | <input checked="" type="checkbox"/> Group or individuals practicing a particular profession | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of skills, abilities | |
| 2.4 Methods <i>Nature of intervention (please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 0, least relevant)</i> | 5 Participatory art or design 4 Planning / designing 3 Performance (music, drama, dance and other performative arts) 2 Reception (viewing, listening) 1 Creation in media arts | |
| Art Form | <ul style="list-style-type: none"> • Dance • Drama • Photo and film • Visual arts | |
| Connection to School / Higher Education Curriculum | <ul style="list-style-type: none"> • Not relevant: Adult project | |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------|--|
| <p>3.1 Project Theme</p> | <p>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:</p> <ul style="list-style-type: none"> • 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 <p>The main target groups addressed by the project can be identified at three levels:</p> <ul style="list-style-type: none"> • 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. <p>The most important tangible results of the project are three Intellectual Outputs, namely:</p> <ul style="list-style-type: none"> • 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. <p>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</p> |
|---------------------------------|--|

| | |
|---------------------------------------|---|
| | <p>Training Events will be organised in partner countries to promote capacity building and the exchange of good practices:</p> <ul style="list-style-type: none"> • 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. <p>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.</p> |
| 3.2 Innovation in this project | <p>Three Intellectual Outputs:</p> <ul style="list-style-type: none"> • Description of the EU standard professional profile of the Social Theatre Operator • Training course for the Social Theatre Operator; • Methodological guidelines for validation <p>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.</p> |

4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|--|
| <i>Assessment Methods</i> | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc. <ul style="list-style-type: none"> ✓ Collected / documented and summarized ✓ Collected / documented and analysed |
|---------------------------|--|

5 | SUSTAINABILITY

| | |
|-----------------------------|--|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
|-----------------------------|--|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|---|
| <i>Publications on the project</i> | http://www.teatrgrodzki.pl/en/projekt-restore/ https://www.pro4geo.com/en/project-restore-started/ https://magentaconsultoria.com/wp-content/uploads/2020/09/RESTORE_Newsletter-N.3_ES.docx.pdf |
|------------------------------------|---|

Case Study 10: Um Museu Entre Vizinhos

1 | PROJECT DATA

| | |
|--|---|
| 1.1 Country | PORTUGAL |
| 1.2 Title | 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In native language:</i> Fundação Calouste Gulbenkian |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.gulbenkian.pt |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Ana João Romana |
| <i>Profession</i> | Artist |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In native language:</i> Fundação Calouste Gulbenkian |
| <i>Type</i> | <input checked="" type="checkbox"/> Other institution, namely: community facilitator |
| <i>Website</i> | https://www.gulbenkian.pt |

2 | PROJECT FEATURES

| | | |
|--|---|-------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2017 | <i>End year</i> 2019 |
| 2.2 Target population | <input checked="" type="checkbox"/> Other: Local communities | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art <input checked="" type="checkbox"/> Civic engagement/democratic development | |
| 2.4 Methods <i>Nature of intervention</i> <i>(please assign numbers in front of the intervention according to importance for the projects from 5, most relevant to 0, least relevant)</i> | 5 Participatory art or design 4 Performance (music, drama, dance and other performative arts) 3 Planning / designing 2 Reception (viewing, listening) 1 Creation in visual arts | |
| Working arrangements | <ul style="list-style-type: none"> Mainly work group / team work | |

| | |
|---|--|
| <i>Art Form</i> | <ul style="list-style-type: none"> • Dance • Drama • Music • Visual arts |
| <i>Connection to School / Higher Education Curriculum</i> | <ul style="list-style-type: none"> • Not relevant: Adult project |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|--|
| 3.1 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. |
| 3.2 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

| | |
|---------------------------|--|
| <i>Assessment Methods</i> | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With project promoters (tutors, mentors, artists etc.) ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc. <ul style="list-style-type: none"> ✓ Collected / documented and summarized ✓ Collected / documented and analysed |
|---------------------------|--|

5 | SUSTAINABILITY

| | |
|-----------------------------|---|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The program remained active) |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|--|---|
| <i>Flyers, task sheets, leaflets, booklets etc. for children</i> | https://gulbenkian.pt/descobrir/wp-content/uploads/sites/16/2021/01/Vizinhos-na-Arte-Reinventar.pdf |
| <i>Publications on the project</i> | https://gulbenkian.pt/descobrir/mais/projetos-especiais/um-museu-entre-vizinhos/ https://gerador.eu/24-estorias-entre-vizinhos-o-projeto-em-que-a-gulbenkian-se-funde-com-a-comunidade/ https://www.publico.pt/2019/04/14/p3/noticia/momento-publicacao-independente-24-estorias-vizinhos-1868078 |

UNITED KINGDOM



Case Study 01: “ArtBarns” A Better Life for Rural Women (1999)

1 | PROJECT DATA

| | |
|--|---|
| 1.1 Country | UNITED KINGDOM |
| 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In English:</i> Arts Lottery Fund |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> International |
| <i>Grant / financing institution website(s)</i> | https://www.artscouncil.org.uk/projectgrants |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Mama Toro Adeniran-Kane (born and raised in Nigeria, living in Manchester) |
| <i>Profession</i> | Chairpersom of African Women’s Arts and Development (AWAD) – a support group for African Women (both in Africa and abroad) |
| <i>Email</i> | awadorguk1@aol.com |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In English:</i> African Women’s Arts and Development (AWAD) |
| <i>Type</i> | <input checked="" type="checkbox"/> Other institution, namely: Charity providing training program for African women |
| <i>Website</i> | https://think-global.org.uk/wp-content/uploads/dea/documents/dej_8_2_toro.pdf |

2 | PROJECT FEATURES

| | | |
|--|--|---------------------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 1998 | <i>End year & month</i> 1999/9 |
| 2.2 Target population | <input checked="" type="checkbox"/> Migrants | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Inclusion | |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 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. | |

| | |
|---|--|
| <i>Working arrangements</i> | <ul style="list-style-type: none"> • Mainly individual work • Mainly pair and group/team work • Heterogeneous age group |
| <i>Art form</i> | <ul style="list-style-type: none"> • Visual art • Others, dialogue |
| <i>Connection to school / higher education curriculum</i> | <ul style="list-style-type: none"> • Not relevant: Adult project |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|---|
| 3.1 Project Theme | 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. |
| 3.2 Innovation in this project | "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). |

4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|--|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc. <input checked="" type="checkbox"/> Collected / documented and summarized |
|---------------------------|--|

5 | SUSTAINABILITY

| | |
|-----------------------------|---|
| <i>Sustainability Goals</i> | Sustainability through effect on new projects |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|---|
| <i>Publications on the project</i> | Kester, G.H., 2004. Conversation pieces: Community and communication in modern art. Univ of California Press. |
|------------------------------------|---|

Case Study 02: A song for a circus

1 | PROJECT DATA

| | |
|--|--|
| 1.1 Country | UNITED KINGDOM |
| 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In English:</i> Grizedale Arts |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Regional |
| <i>Grant / financing institution website(s)</i> | https://www.grizedale.org |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Karen Guthrie / Nina Pope (Somewhere) / Tim Olden |
| <i>Profession</i> | Artist |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In English:</i> Somewhere.org.uk |
| <i>Type</i> | <input checked="" type="checkbox"/> Arts collective |
| <i>Website</i> | http://www.somewhere.org.uk |

2 | PROJECT FEATURES

| | | |
|--|--|---------------------------------------|
| 2.1 Time frame of the project | <i>Start year & month</i> 2007/10 | <i>End year & month</i> 2008/3 |
| 2.2 Target population | <input checked="" type="checkbox"/> Other Persons living or working within the Boundary Estate in East London | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Inclusion Celebrating the significance of their environment and its histories | |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Performance (music, drama, dance and other performative arts) 3 Participatory art or design 3 Reception (viewing, listening) | |
| <i>Working arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group/team work • Homogeneous age group | |

| | |
|---|---|
| <i>Art form</i> | <ul style="list-style-type: none"> • Dance • Drama • Music |
| <i>Connection to school / higher education curriculum</i> | <ul style="list-style-type: none"> • Not relevant: Adult project |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|---|
| 3.1 Project Theme | ‘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’. |
| 3.2 Innovation in this project | 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. |

4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|--|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <ul style="list-style-type: none"> ✓ Summarised in report / papers <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <ul style="list-style-type: none"> ✓ Collected / documented and summarized |
|---------------------------|--|

5 | SUSTAINABILITY

| | |
|-----------------------------|---|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|---|
| <i>Publications on the project</i> | ‘A song for a circus’ – photo collection https://www.flickr.com/photos/nina_pope/sets/72157603222408630/ ‘Swansong for a circus’ – blog post https://somewhere.org.uk/blog/1182 |
|------------------------------------|---|

Case Study 03: Brentford Towers

1 | PROJECT DATA

| | |
|---|--|
| 1.1 Country | UNITED KINGDOM |
| 1.2 Title | Brentford Towers |
| 1.3 Website of Project | http://stephenwillats.com/work/brentford-towers/ |
| 1.4 Grant / financing institution data | |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Local |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Stephen Willats |
| <i>Profession</i> | Artist |
| <i>Email</i> | info@victoria-miro.com |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In English:</i> Tenants Association / Chief Housing Officer for local housing |
| <i>Type</i> | <input checked="" type="checkbox"/> Social welfare institution <input checked="" type="checkbox"/> Other institution (not coordinated by one institution) |

2 | PROJECT FEATURES

| | | |
|--|--|--|
| 2.1 Time frame of the project | <i>Start year & month</i> 1985/10 | <i>End year & month</i> 1985/11 |
| 2.2 Target population | <input checked="" type="checkbox"/> Other (Residents of tower block) | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) To reflect on their experience of living in the tower block alongside the broader symbolism that they represent in society | |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Creation in visual arts 4 Reception (viewing, listening) 3 Participatory art or design | |
| <i>Working arrangements</i> | <ul style="list-style-type: none"> Heterogeneous age group | |
| <i>Art form</i> | <ul style="list-style-type: none"> Photo and film Visual art Others, (Text): | |
| <i>Connection to school / higher education curriculum</i> | <ul style="list-style-type: none"> Not relevant: Adult project | |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|--|
| 3.1 Project Theme | 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. |
| 3.2 Innovation in this project | 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. |

4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|--|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected ✓ Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) ✓ Collected / documented and analysed |
|---------------------------|--|

5 | SUSTAINABILITY

| | |
|-----------------------------|--|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) <input checked="" type="checkbox"/> Sustainability through effect on new projects |
|-----------------------------|--|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|---|
| <i>Publications on the project</i> | Artists essay on the work: Society Through Art, Stephen Willats, Haags Centrum voor Aktuele Kunst, 1990 |
|------------------------------------|---|

Case Study 04: Fitties

1 | PROJECT DATA

| | |
|--|---|
| 1.1 Country | UNITED KINGDOM |
| 1.2 Title | Fitties |
| 1.3 Website of Project | https://www.projectfitties.com |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In English:</i> Arts Council England |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.artscouncil.org.uk |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Dr. Judith Tucker |
| <i>Profession</i> | Senior Lecturer |
| <i>Email</i> | J.A.Tucker@leeds.ac.uk |

2 | PROJECT FEATURE

| | | |
|--|---|--|
| 2.1 Time frame of the project | <i>Start year</i> 2013 | <i>End year & month</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Other (Residents of housing project) | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) To consider aspects of nature and culture relating to community, the politics of energy | |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Creation in visual arts 3 Participatory art or design 3 Reception (viewing, listening) | |
| <i>Working arrangements</i> | <ul style="list-style-type: none"> Mainly pair and group/team work | |
| <i>Art form</i> | <ul style="list-style-type: none"> Visual art Others (Poetry) | |
| <i>Connection to school / higher education curriculum</i> | <ul style="list-style-type: none"> Not relevant: Adult project | |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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|---------------------------------------|--|
| 3.1 Project Theme | 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. |
| 3.2 Innovation in this project | 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. |

4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|--|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <input checked="" type="checkbox"/> Summarised in report / papers |
|---------------------------|--|

5 | SUSTAINABILITY

| | |
|-----------------------------|---|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|--|--|
| <i>Flyers, task sheets, leaflets, booklets etc. for children</i> | <p>Tarlo and Tucker’s work on the Fitties has been shown and discussed widely in the U.K. and abroad:</p> <p>2014 Behind Land Muriel Barker Gallery, Fishing Heritage Centre, Grimsby culmination of an 18-month Arts Council funded commission curated by Linda Ingham</p> <p>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</p> <p>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</p> |
|--|--|

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| | <p>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.</p> <p>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</p> <p>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,</p> <p>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.</p> <p>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</p> <p>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</p> <p>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.</p> <p>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.</p> <p>2018 Tarlo and Tucker publish Neverends artists’ book with Wild Pansy Press.</p> <p>2019 Judith Tucker presents the work as an invited speaker at Institute of Contemporary Art London. Frames of Representation. Symposium</p> |
|--|---|

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|--|---|
| | <p>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.</p> <p>2019 Tarlo and Tucker publish “Poetry, Painting and Change on the Edge of England” in the journal Sociologia Ruralis.</p> <p>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.</p> <p>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.</p> <p>2020 Exhibition at Westminster Reference Library and Visual Art and Poetry at Arthouse 1, London</p> |
| <i>Other publications on the project</i> | There are other publications relating to material that promoted activities involved in the project that can be collected on request. |

Case Study 05: Jaywick Escapes / A Circle of Happiness

1 | PROJECT DATA

| | |
|--|---|
| 1.1 Country | UNITED KINGDOM |
| 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In English:</i> Essex County Council Parklands Feasibility Study / Jaywick Escapes |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Regional |
| <i>Grant / financing institution website(s)</i> | http://www.essex.gov.uk |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Karen Guthrie / Nina Pope (Somewhere) |
| <i>Profession</i> | Artist |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In English:</i> Somewhere.org.uk |
| <i>Type</i> | <input checked="" type="checkbox"/> Arts collective |
| <i>Website</i> | http://www.somewhere.org.uk |

2 | PROJECT FEATURES

| | | |
|--|--|-------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 2009 | <i>End year</i> 2010 |
| 2.2 Target population | <input checked="" type="checkbox"/> Other Residents in the village of Jaywick, named by the UK Government as 'the most deprived place in England' | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art Use therapeutic functions of art – recognising the importance of the green spaces to wellbeing <input checked="" type="checkbox"/> Civic engagement/democratic development Engaging communities in revitalising their landscape and natural environment | |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the</i> | 4 Participatory art or design 3 Creation in visual arts | |

| | |
|---|--|
| <i>lowest and 5 being the highest)</i> | |
| Working arrangements | <ul style="list-style-type: none"> • Mainly individual work • Homogeneous age group |
| Art form | <ul style="list-style-type: none"> • Photo and film • Visual art • Others, (Participatory postcards for plant identification) |
| Connection to school / higher education curriculum | <ul style="list-style-type: none"> • Strong connections to citizenship and creative art |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|---|
| 3.1 Project Theme | 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. |
| 3.2 Innovation in this project | 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. |

4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|---|
| Assessment Methods | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <ul style="list-style-type: none"> ✓ Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc. <ul style="list-style-type: none"> ✓ Collected / documented and summarized |
|---------------------------|---|

5 | SUSTAINABILITY

| | |
|-----------------------------|---|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|---|
| <i>Publications on the project</i> | 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/ |
|------------------------------------|---|

Case Study 06: Propection

1 | PROJECT DATA

| | |
|--|---|
| 1.1 Country | UNITED KINGDOM |
| 1.2 Title | Propection |
| 1.3 Website of Project | https://www.somewhere.org.uk/projects/propection/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In English:</i> North West Cambridge Public Art Programme |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Regional |
| <i>Grant / financing institution website(s)</i> | http://www.nwcambridgeart.com/artists/nina-pope-and-karen-guthrie/ |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Karen Guthrie / Nina Pope (Somewhere) |
| <i>Profession</i> | Artist |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In English:</i> Somewhere.org.uk |
| <i>Type</i> | <input checked="" type="checkbox"/> Arts collective |
| <i>Website</i> | http://www.somewhere.org.uk |

2 | PROJECT FEATURES

| | | |
|--|--|---------------------------------------|
| 2.1 Time frame of the project | <i>Start year & month</i> 2014/2 | <i>End year & month</i> 2019/7 |
| 2.2 Target population | <input checked="" type="checkbox"/> Other Academics and workers in arts, sociology and archaeology – together with persons living and working in the new inhabitation ‘Eddington’ | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Inclusion celebrating the significance of their environment and its histories – preserve an archaeology of place in its earliest use | |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 3 Reception (viewing, listening) 1 Participatory art or design | |
| <i>Working arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group/team work • Homogeneous age group | |

| | |
|---|--|
| <i>Art form</i> | <ul style="list-style-type: none"> • Multimedia • Photo and film • Others, (Text) |
| <i>Connection to school / higher education curriculum</i> | <ul style="list-style-type: none"> • Some connections to HE archaeology and public art |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|--|
| 3.1 Project Theme | ‘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. |
| 3.2 Innovation in this project | The project shows innovation in the long-form approach that is taken to building up the archive of prospections, 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. |

4 | ASSESSMENT OF RESULTS

| | |
|---------------------------|--|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <ul style="list-style-type: none"> ✓ Summarised in report / papers <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) <ul style="list-style-type: none"> ✓ Collected / documented and summarized |
|---------------------------|--|

5 | SUSTAINABILITY

| | |
|-----------------------------|---|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|--|
| <i>Publications on the project</i> | Range of publications and presentations (2014-2017) https://www.somewhere.org.uk/projects/prospection/prospection-papers-panels-and-publications |
|------------------------------------|--|

Case Study 07: Radical Essex

1 | PROJECT DATA

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|--|---|
| 1.1 Country | UNITED KINGDOM |
| 1.2 Title | Radical Essex |
| 1.3 Website of Project | https://www.radicalessex.uk/ |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In English:</i> 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. |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> National |
| <i>Grant / financing institution website(s)</i> | https://www.artscouncil.org.uk/cultural-destinations#section-1 |
| 1.5 Co-ordinating Institution | |
| <i>Name</i> | <i>In English:</i> Focal Point Gallery in collaboration with Visit Essex and Firstsite |
| <i>Type</i> | <input checked="" type="checkbox"/> Museum, gallery or other exhibition venue |
| <i>Website</i> | http://www.fpg.org.uk/ http://www.visitessex.com/ https://firstsite.uk/ |

2 | PROJECT FEATURES

| | | |
|--------------------------------------|---|----------------------------|
| 2.1 Time frame of the project | <i>Start year & month</i> 2016/4 | <i>End year</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Children between 2-6 years of age <input checked="" type="checkbox"/> Children between 6-10 years <input checked="" type="checkbox"/> Children between 11-14 years <input checked="" type="checkbox"/> Youth between 15-18 years <input checked="" type="checkbox"/> Youth, 18-25 years <input checked="" type="checkbox"/> Adult women <input checked="" type="checkbox"/> Migrants <input checked="" type="checkbox"/> Persons with a specific medical condition <input checked="" type="checkbox"/> Ethnic minority <input checked="" type="checkbox"/> Persons with special needs <input checked="" type="checkbox"/> Group or individuals practicing a particular profession | |

| | |
|--|--|
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) Re-examining a county in relation to radicalism in thought, lifestyle, politics and architecture |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 website with maps and index as well as a list of events |
| Working arrangements | <input checked="" type="checkbox"/> Heterogeneous age group |
| Art form | <input checked="" type="checkbox"/> Multimedia |
| Connection to school / higher education curriculum | <input checked="" type="checkbox"/> Strong connections to Visit England |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|--|
| 3.1 Project Theme | 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.” |
| 3.2 Innovation in this project | 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. |

4 | ASSESSMENT OF RESULTS

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|---------------------------|---|
| Assessment Methods | https://www.instagram.com/radicalessex/ 180posts 1605followers |
|---------------------------|---|

5 | SUSTAINABILITY

| | |
|-----------------------------|--|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data |
|-----------------------------|--|

6 | PUBLICATIONS ABOUT THE PROJECT

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|------------------------------------|---|
| <i>Publications on the project</i> | Hill J (co-editor)(2018) Radical ESSEX Book: Modernism, Focal Point Gallery |
|------------------------------------|---|

Case Study 08: Talking Society (In-Situ)

1 | PROJECT DATA

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|--|---|
| 1.1 Country | UNITED KINGDOM |
| 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 | |
| <i>Grant name (or name of the financing institution)</i> | <i>In English:</i> Arts council England |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Local |
| <i>Grant / financing institution website(s)</i> | https://www.artscouncil.org.uk |
| 1.5 Project Co-ordinator | |
| <i>Name</i> | Paul Hartley |
| <i>Profession</i> | Organisation and Development |
| <i>Email</i> | paul@in-situ.org.uk |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In English:</i> In-Situ |
| <i>Type</i> | <input checked="" type="checkbox"/> Other institution, namely: arts organisation |
| <i>Website</i> | https://www.in-situ.org.uk |

2 | PROJECT FEATURES

| | | |
|---|---|--|
| 2.1 Time frame of the project | <i>Start year & month</i> 2015/1 | <i>End year & month</i> Ongoing |
| 2.2 Target population | <input checked="" type="checkbox"/> Other, all local people | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Inclusion | |
| 2.4 Methods <i>Working arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group/team work • Heterogeneous age group | |
| <i>Art form</i> | <ul style="list-style-type: none"> • Others: Talkaoke and the creation of social and/or digital space for shared conversations | |
| <i>Connection to school / higher education curriculum</i> | <ul style="list-style-type: none"> • Not relevant: Adult project | |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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|---------------------------------------|--|
| 3.1 Project Theme | <p>“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.</p> <p>During lockdown they created a digital space for shared conversations around themes affecting the community during the Covid-19 crisis.</p> |
| 3.2 Innovation in this project | <p>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.</p> |

4 | ASSESSMENT OF RESULTS

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|---------------------------|---|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Interviews taken and analysed <input checked="" type="checkbox"/> With target group participants |
|---------------------------|---|

5 | SUSTAINABILITY

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|-----------------------------|--|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Foreseen sustainability (for ongoing projects) |
|-----------------------------|--|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|---|
| <i>Publications on the project</i> | <p>The Inter Faith Network for the UK (2021). Connection, learning, and cooperation at the time of COVID19., 47-48 https://www.interfaith.org.uk/uploads/Inter_Faith_Week_2020_FINAL_C.pdf</p> |
|------------------------------------|---|

Case Study 09: The West London Social Resource Project 19723

1 | PROJECT DATA

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|--------------------------------------|--|
| 1.1 Country | UNITED KINGDOM |
| 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 Project Co-ordinator | |
| <i>Name</i> | Stephen Willats |
| <i>Profession</i> | Artist |
| <i>Email</i> | info@victoria-miro.com |
| 1.5 Co-ordinating Institution | |
| <i>Name</i> | <i>In English:</i> The Centre for Behavioural Art in Gallery House, London |
| <i>Type</i> | <input checked="" type="checkbox"/> Museum, gallery or other exhibition venue <input checked="" type="checkbox"/> Other institution, namely: not coordinated by one institution |

2 | PROJECT FEATURES

| | | |
|--|--|-------------------------|
| 2.1 Time frame of the project | <i>Start year</i> 1972 | <i>End year</i> 1973 |
| 2.2 Target population | <input checked="" type="checkbox"/> Other, (Four residential areas in West London) | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Development of behaviour (attitudes, values) 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 | |
| 2.4 Methods <i>Nature of intervention</i> <i>On a scale of 1-5 (1 being the lowest and 5 being the highest)</i> | 5 Participatory art or design 3 Planning / designing | |
| <i>Working arrangements</i> | <ul style="list-style-type: none"> • Mainly pair and group/team work • Heterogeneous age group | |
| <i>Art form</i> | <ul style="list-style-type: none"> • Photo and film • Visual art • Others, (Text) | |
| <i>Connection to school / higher education curriculum</i> | <ul style="list-style-type: none"> • Not relevant: Adult project) | |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

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|---------------------------------------|--|
| 3.1 Project Theme | 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. |
| 3.2 Innovation in this project | 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). |

4 | ASSESSMENT OF RESULTS

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|---------------------------|--|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected ✓ Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed ✓ With target group participants <input checked="" type="checkbox"/> Works of target group participants (artwork, drama performance etc.) ✓ Collected / documented and analysed |
|---------------------------|--|

5 | SUSTAINABILITY

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|-----------------------------|--|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) <input checked="" type="checkbox"/> Sustainability through effect on new projects |
|-----------------------------|--|

6 | PUBLICATIONS ABOUT THE PROJECT

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|------------------------------------|---|
| <i>Publications on the project</i> | Stephen Willats: Human Right. Victoria Miro, 2017 |
|------------------------------------|---|

Case Study 10: You can Kingston

1 | PROJECT DATA

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|--|---|
| 1.1 Country | UNITED KINGDOM |
| 1.2 Title | You can Kingston |
| 1.3 Website of Project | https://www.thinkpublic.com/post/youcankingston |
| 1.4 Grant / financing institution data | |
| <i>Grant name (or name of the financing institution)</i> | <i>In English:</i> Kingston Primary Care Trust |
| <i>Grant / financing type</i> | <input checked="" type="checkbox"/> Local |
| <i>Grant / financing institution website(s)</i> | https://www.artscouncil.org.uk |
| 1.5 Project Co-ordinator | |
| <i>Email</i> | hello@thinkpublic.com |
| 1.6 Co-ordinating Institution | |
| <i>Name</i> | <i>In English:</i> Kingston Clinical Commissioning Group |
| <i>Type</i> | <input checked="" type="checkbox"/> Social welfare institution |
| <i>Website</i> | https://www.kingstonccg.nhs.uk |

2 | PROJECT FEATURES

| | | |
|--------------------------------------|--|---------------------------------------|
| 2.1 Time frame of the project | <i>Start year & month</i> 2009/5 | <i>End year & month</i> 2009/7 |
| 2.2 Target population | <input checked="" type="checkbox"/> Youth between 15-18 years <input checked="" type="checkbox"/> Youth, 18-25 years <input checked="" type="checkbox"/> Adult women | |
| 2.3 Developmental objectives | <input checked="" type="checkbox"/> Increase well-being, use therapeutic functions of art Use therapeutic functions of art – to improve community health and well-being – for an active lifestyle <input checked="" type="checkbox"/> Civic engagement/democratic development To engage citizens in decisions relating to their own community | |

| | |
|---|---|
| 2.4 Methods <i>Nature of intervention</i> On a scale of 1-5 (1 being the lowest and 5 being the highest) | 5 Participatory art or design 5 Reception (viewing, listening) 2 Planning / designing |
| <i>Working arrangements</i> | <ul style="list-style-type: none"> Heterogeneous age group |
| <i>Art form</i> | <ul style="list-style-type: none"> Visual art Others (Intervention in public space, mural painting) |
| <i>Connection to school / higher education curriculum</i> | <ul style="list-style-type: none"> Not relevant: Adult project |

3 | INNOVATIVE CHARACTER OF THE PROJECT IN ADDRESSING SOCIETAL CHALLENGES

| | |
|---------------------------------------|--|
| 3.1 Project Theme | 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. |
| 3.2 Innovation in this project | 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. |

4 | ASSESSMENT OF RESULTS

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|---------------------------|---|
| <i>Assessment Methods</i> | <input checked="" type="checkbox"/> Narrative accounts of target group participants collected <ul style="list-style-type: none"> ✓ Quoted in report / papers ✓ Summarised in report / papers <input checked="" type="checkbox"/> Interviews taken and analysed <ul style="list-style-type: none"> ✓ With target group participants |
|---------------------------|---|

5 | SUSTAINABILITY

| | |
|-----------------------------|---|
| <i>Sustainability Goals</i> | <input checked="" type="checkbox"/> Sustainability proven through data (The project finished, the program remained active) |
|-----------------------------|---|

6 | PUBLICATIONS ABOUT THE PROJECT

| | |
|------------------------------------|--|
| <i>Publications on the project</i> | https://www.flickr.com/photos/youcankingston09/ https://futurecommunitiesneveragain.files.wordpress.com/2010/11/you-can-kingston.pdf |
|------------------------------------|--|

