

# AMASS Policy White Paper

## Suggestions for Stakeholders and Policymakers based on the Findings of the AMASS Project

*May 2022*

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**EDITORS |** Sofia Lindström Sol (University of Borås), Andrea Kárpáti (Corvinus University of Budapest),  
Melanie Sarantou (University of Lapland), Carolina Gutiérrez Novoa (PACO Design Collaborative),  
and Silvia Remotti (PACO Design Collaborative)



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# EXECUTIVE SUMMARY.

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Acting on the Margins: Arts as Social Sculpture (AMASS) is an EU Horizon 2020 research project funded under the theme of Societal Challenges and the Arts, which focuses on the cultural rights perspective of marginalisation and its effects on other forms of exclusion in Europe. Using arts-based interventions, this project aims to address marginalisation challenges through community involvement and community building.

This white paper compiles the outcomes of research studies and previous arts interventions (Section One) and the European testbed of arts-based interventions (Section Two). These insights form the basis of the identified needs and corresponding recommendations, which can be read in Section Three. Below is a summary of the sections.

As part of the AMASS project, qualitative and systematic literature reviews were performed to understand the current research discourse on the assessment of arts-based interventions with a social focus in Europe. According to our analysis, culture and the arts are framed as participatory, sometimes therapeutic, means of empowering individuals and communities to assert agency over their own lives, develop and express their identities and strengthen local learning and development initiatives. Our results also point to effects that can be

problematised as negative, such as the social reproduction of dominant groups' values and practices at the expense of marginalised groups. Thus, the arts are not a given good but can depend on context. Previous arts-based interventions often lacked the personnel and financial resources to continue after the end of the funding period. In many cases, the assessment of project results was anecdotal or lacking. As a result, the power of the arts for social well-being and cultural integration could not be convincingly revealed.

The AMASS European testbed included 35 arts-based case studies to evaluate the impact of these approaches in addressing marginalisation. The outcomes of these testbeds were compiled around tasks designed to achieve the following:

1. Develop and sustain innovative arts-based projects
2. Collect, analyse and evaluate data to measure the impact of the projects
3. Encourage active participation as an added value
4. Promote networking and new modes of dissemination to increase impact
5. Sustainable use of public spaces to engage communities
6. Renew the promotion of culture using technology
7. Support cognitive development through art education

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The analysis of the outcomes was made through experimentation and implementation of practical and overlapping arts and action-based initiatives to create insights into the impacts of the arts in European societies. The AMASS project involved stakeholders at the local, regional and national levels to engage with wider audiences and activate local policymaking activities. The policy road maps compiled by AMASS consortium members formed the basis for identifying the following four key needs, with corresponding recommendations, for the cultural and democratic participation of marginalised people and communities in Europe:

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**1. A need for diversity, simplicity and sustainability in arts funding**

*Recommendation:* Obtain application-based financial support from a variety of sources to sustain innovative developments in culture and the arts related to community needs and socio-economic considerations.

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**2. A need for impact measurement tools to assess the outcomes of arts-based interventions**

*Recommendation:* Publish guidelines to articulate results and common concepts, thus helping to better guide stakeholders interested in participating in cultural initiatives and/or appealing for funds that require research-based demonstrations of impact.

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**3. A need for the representation of minority groups in decision-making processes resulting from collaboration between policymakers, artists and arts educators to encourage social inclusiveness within the arts sector**

*Recommendation:* Implement national strategic plans for establishing platforms that bring together communities, organisations, artists and heritage workers to encourage transversal and intersectional partnerships.

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**4. A need for new approaches to artistic practice to break with the elitist artistic outcomes that are normally ascribed to high culture, including the arts**

*Recommendation:* Widen participation in culture and the arts through access to spaces for the members of disadvantaged social groups. Furnish these spaces with digital tools, including computer hardware and software, to enhance knowledge transfer, create opportunities for shared experiences and, by extension, increase exposure to the arts and individual well-being.

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With these recommendations (delineated further in Section Three below), summarised through the results of our research about art as a strategic means of promoting social sustainability, we aim to open a discussion to promote the value of culture and the arts as a pillar of social sustainability in Europe.

# 1.

## INTRODUCTION & BACKGROUND.

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### 1.1 What is AMASS?

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Acting on the Margins: Arts as Social Sculpture (AMASS) is an EU Horizon 2020 research project funded through the SC6-TRANSFORMATIONS-2018-2019-2020 grant entitled 'Socioeconomic and Cultural Transformations in the Context of the Fourth Industrial Revolution' under the theme of Societal Challenges and the Arts. The countries of the AMASS consortium are the Czech Republic, Finland, England, Hungary, Italy, Malta, Portugal and Sweden. These countries have individual and, at times, divergent cultural policy backgrounds shaped by their geography and social and political histories. Despite differences, these countries share problematisations and solutions concerning the possibility of harnessing the potential of culture and the arts to address societal challenges.

Researchers working in the seven of the eight participant countries performed a review of publications and past projects developed and executed in the last 10 years to provide grounding for their innovative case studies (a pilot and four experimental projects). AMASS project members situate democratic and non-elitist approaches to culture as a people- and locale-oriented practice. This approach valorises the historical value of culture and points to its ongoing importance in the sustainability-driven transformation of European society. The results of these arts-based interventions provide the basis of the policy suggestions presented in the sections below.

### 1.2 What is meant by marginalisation in this paper?

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The term *marginalisation* is contested yet used in policy to denote positions and situations that threaten social cohesion. It is often understood in relation to social, cultural and economic vulnerability and the inability of certain groups to participate in society and decision-making processes (Silver, 1994). Explanations and definitions of social disadvantage are often grounded in different political philosophies

that may encompass varying complex forms of exclusion, poverty, unemployment, discrimination, lack of recognition and access to basic welfare. Since the publication of the Lisbon Strategy in 2000, the problem of social exclusion has been an 'indispensable part' of EU social policy and is one of the five main targets of Horizon Europe 2020 (Tuparevska et al., 2020, p. 179).

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To address the question ‘Exclusion from what?’, the AMASS project places a special emphasis on the cultural rights perspective of marginalisation and its links to other forms of exclusion (Laaksonen, 2005). Access to culture is a fundamental part of human rights and encompasses not only the right to cultural activities but also the right to freedom of expression and recognition. Although evidence

of the mitigation of social exclusion through participation in culture is mixed, there are indicators in research that the social impact of culture and the arts is made manifest by actively building communities (Lindström Sol et al., 2021). In this sense, understanding how to manage art and cultural events is essential to promote mutual understanding in a complex society from a policymaker perspective.

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### 1.3 What is meant by culture and the arts in this paper?

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Defining ‘culture and the arts’ remains a matter of controversy. Anthropological culture refers to a manmade environment separate from nature and is often understood in terms of civilisation. Aesthetic culture refers to the *traditional arts*, e.g. visual art, crafts, theatrical arts, music, performance art, literature and gallery, library, archive and museum (GLAM) exhibitions. Broad definitions of culture and the arts include activities related to the cultural industries, broadcast media, film, publishing, recorded music, design, architecture and new media. Cultural policy in different nations may incorporate an even broader understanding of culture. Still, the fact remains that any definition or distinction, although necessary when constructing policy, will exclude some understanding of culture. The central point made in this white paper is that broadening the discussion of culture and the arts can positively contribute to social sustainability issues. In essence, the paper approaches culture and the arts as creative processes that result in symbolic outcomes.

While much attention is given to the financial potential of cultural activities to promote economic growth, this paper argues that more resources are needed to address the social values of culture and the arts. As a consortium, AMASS members are focused on these social values and how to make it possible for more people (particularly marginalised minorities) to participate actively in the creation, analysis and dissemination of culture. Increased cultural democracy using arts-based interventions can harness the potential of local citizens to solve challenges with community involvement and community building.

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## 1.4 Culture as sustainable development

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Social sustainability needs to be fully integrated with economic and environmental sustainability. Therefore, we suggest a model of sustainability in which social values are mutually anchored in one or several other layers of sustainable development.

Common understandings of sustainable development tend to focus on the environmental, economic and social perspectives (Dessein et al., 2015). The idea of sustainable development has a long history with a policy framework grounded in ‘Our Common Future’, a United Nations report published in 1987 (also known as the Brundtland Report). However, the aspect of culture is often absent in discussions on sustainability, which, in the 2015 report from the European Cooperation in Science and Technology (COST) Action IS1007, is called ‘fundamentally flawed’ (Dessein et al., 2015, p. 15). Culture is the fourth pillar of sustainable

development, alongside social, economic and environmental sustainability. By contrast, culture for sustainable development refers to a mediating role, balancing and guiding the three pillars. Finally, culture may be interpreted as a foundation for achieving the aims of sustainable development:

*By recognising that culture is at the root of all human decisions and actions and an overarching concern (even a new paradigm) in sustainable development thinking, culture and sustainability become mutually intertwined, and the distinctions between the economic, social and environmental dimensions of sustainability begin to fade.* (Dessein et al., 2015, p. 29)

This perspective is respectful of the embeddedness of social life in our eco-cultural civilisation; our motives and actions make sustainable development processes possible.

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## 1.5 Culture in the 2030 Agenda for Sustainable Development

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In the United Nations 2030 Agenda for Sustainable Development (United Nations, 2015), culture is mentioned in reference to intercultural understanding and cultural diversity. The agenda presents 17 goals with 169 associated targets. By contrast, sport is considered an enabler of sustainable development through its promotion of tolerance and potential to empower women

and young people regarding their ‘health, education, and social inclusion objectives’ (United Nations, 2015, point 37). We argue that culture and the arts deserve a similar acknowledgment of their relation to sustainable development, as they have been proven to have social impacts. In particular, we argue that culture and the arts relate to the following sustainable development goals

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listed in the United Nations 2030 Agenda for Sustainable Development (United Nations, 2015), which we have listed and modified below (our additions to the text are in italics):

**'3)** Ensure healthy lives and promote well-being through a more holistic understanding of well-being,' *including meaningful activities and leisure*

**'4)** Ensure inclusive and equitable quality education and promote life-long learning opportunities for all,' *including the right to education through the arts*

**'5)** Achieve gender equality by empowering all women and girls' *to participate in creative, expressive cultural activities*

**'10)** Reduce inequality within and among countries' *by ensuring the cultural inclusion of all*

**'11)** Make cities and human settlements inclusive, safe, resilient, and sustainable' *through understanding the links between these values and culture*

**'16)** Promote peaceful and inclusive societies for sustainable development, provide access to justice for all, and build effective, accountable, and inclusive institutions at all levels' *by ensuring equality in cultural participation*

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## 1.6 What is the social impact of the arts?

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In the AMASS project, the Swedish team performed two interrelated studies in the research field. The first was an extensive review of research on the arts' social impact, and the second was a review of the so-called grey literature: research reports, dissertations, government documents and research in languages other than English, related to the same topic. Both studies were conducted in 2020.

A model was used to understand populations, interventions and outcomes in the material (c.f. Arguelles, 2011). Populations are those targeted by artistic interventions, which are projects involving art in various contexts. Outcomes are understood as the intended or perceived results of such interventions.

An additional literature review was based on 234 research abstracts collected by members of the AMASS consortium. The analysis identified a variety of art forms among existing projects, such as design, participatory arts, narrative arts, music, dance, theatre/drama and visual arts. These were incorporated into interventions that targeted communities, such as in socio-economically vulnerable areas of cities or rural places. The specific target groups were typically children and young people, migrants, minorities, the elderly, women and people with (in)visible disabilities.

For example, seniors are considered at risk of marginalisation when experiencing loneliness and isolation. Likewise, young people and their well-being are tied to structural changes

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and community needs. Participation in arts activities can combat these issues, strengthen ties to the community and facilitate social interaction and cohesion.

In the study, the arts are understood as one way to address problems that arise on the structural, individual and practice-based levels. Art is associated with learning skills, and learning skills are associated with an agency to influence one's life. Three ways to understand the social impact of the arts in the analysed material were identified: 1) as a participatory means to agency and empowerment; 2) as a participatory means of constructing identity and expression; and 3) as a participatory means of actively promoting learning and development. However, the root causes of marginalisation are sometimes unaddressed in research (Gustrén et al., 2021).

### 1.6.a. Review of the research

Hitherto, there have been no attempts to delineate and explore the social impact of the arts. Embarking on this endeavour, researchers have used bibliographic methods to understand what has been written about this topic in the last two decades. What are the major themes, and what characterises the research area? According to existing research, what is the 'social impact of the arts?'

Literature was searched in 10 databases to formulate search strings based on the aims of the AMASS project—understanding and harnessing the potential of culture and the arts to address social marginalisation. This process

resulted in a total of 10,227 unique documents. Arts education journals were found to be at the forefront of the field, and the number of published articles has been rising since 2015. Thus, research interest in the social impact of the arts seems to be increasing.

The field comprises three themes: art and society, art and education, and art and well-being. These themes overlap in epistemologies but are distinguishable in their focus. They present art's social impact relating to health and well-being, education and knowledge (or cognitive learning skills), and community and identity, which are less identifiable. In formal learning contexts, the child is often the target. Theatre/drama is the most common intervention, and knowledge/skills enhancement is the most common outcome.

Articles with similar references were studied to understand the *research front*. A qualitative reading of 42 of the most-cited articles was performed to understand the discursive themes of the field. Again, the results showed that the most common population under examination was children and young people in formal learning settings, and theatre/drama was one of the most common interventions. This confirms that the research front followed co-word analysis, in which the categories children and theatre/drama were also common in the overall data. The most common theme regarding outcomes can be argued to belong to an internal academic debate that furthers conceptual and theoretical knowledge of the social impact of the arts. The prominent themes of skills enhancement and knowledge

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dissemination/learning mirror the co-word analysis results, in which the social impact of the arts in terms of outcomes is conceptually related to learning outcomes.

When articles in the research field thematise identifiable social effects as something more comprehensive than the immediate effects on an observed, limited population (often children in a school setting), they can be listed as follows:

- Reaching the public agenda, obtaining media response or influencing power structures
- Building indigenous identities and establishing the legitimacy of claims to land and heritage
- Social reproduction: reflecting the values and practices of dominant groups at the expense of the marginalised
- Obscuring postcolonial realities
- Critical awareness/changed behaviour concerning health problems among populations and practitioners
- Community empowerment

Thus, the analysis found evidence of art's social impact, which can be interpreted as both positive and negative, such as building identities but also contributing to the social reproduction of elite values and cultural norms (c.f. Bourdieu 1984). Few articles discuss the enjoyment or entertainment aspects of culture and the arts.

Finally, understanding whether and how impact occurred and on what basis these claims were made was challenging. This paper asserts that the outcome of developing skills or gaining knowledge is the most researched and validated type of effect found in the data. How this effect can be claimed to be *social* requires a theoretical discussion of the links between the micro and macro impacts of education.

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## 1.7 How have the arts been used to empower socially and culturally disadvantaged citizens?

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The Corvinus University of Budapest team invited the AMASS consortium to identify and describe arts-based interventions with a social focus that were completed in the last decade. In total, the consortium analysed 133 project templates that represented a broad overview of arts-based activities for social inclusion, with a wide variety of art forms, methodologies and

methods of collaborative and individual artistic practice. Most projects surveyed were funded by local public foundations and ministries of education and/or culture, but European projects and local initiatives were also among the major funding sources. Ministries and EU grant-funding bodies require a strict accounting of expenditure and a careful assessment of

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the objectives achieved, while national and local promoters seem to produce or use content with narrative accounts of success unsupported by assessment data. Therefore, the quality of projects (not their creative methodology but their overall accountability) varies greatly.

The *venues* of these projects involved artists' studios, houses of culture, GLAMs and many other spaces that are appropriate for arts-based interventions. An unusual context for education but a very important one for life experiences was the living environment—its challenges for everyday living, its exclusion practices and its potential to become more habitable. Here, participants not only processed the problems and joys of their habitat artistically but also learned the skills of articulating and analysing social, ergonomic and aesthetic issues regarding the venues. Very few initiatives took place in educational institutions, and if so, informal learning periods and spaces (childcare centres, school clubs or remedial education facilities) were used. The programmes initiated did not survive the end of the funding period, perhaps because the venues could not be secured or financed.

The targeted *populations* show a strong national focus. In the past decade, arts-based interventions targeted children and young people (Hungary and Finland), migrants and minorities (Finland and Malta, with Hungary specifically collaborating with the Roma minority), the elderly (Finland and the Czech Republic), women (Portugal) and people

with (in)visible disabilities and other types of medical issues (Hungary and the Czech Republic). Most of the projects that we surveyed involved artists as project leaders and were organised outside the strict curricula-focused confines of educational institutions. The projects were conducted mainly in towns, cities and their suburbs, which were primarily populated by minorities living in material and cultural poverty. The project most frequently collaborated with Roma people and refugees, which are two high-risk groups with a rich cultural heritage that suffered from prejudices and low living standards. People with permanent medical challenges, incarcerated people and women also needed support to realise their potential and integrate into society. We likewise identified emerging new groups that may benefit from the power of the arts—abused men and women and the homeless were few but will grow in number.

The *methodologies* of past projects notably used visual arts, including architecture, street art, filmmaking and graffiti, in participatory settings with community members. Theatre and drama education was the second most popular genre that provided reflective learning opportunities regarding societal issues and the individual perspective and development of the self in co-design practices. Experiencing the arts through intersubjective and aesthetic sensations was at the core of each surveyed project. Creative encounters evoked memories of the community's past and facilitated the creative and liberating processing of lived reality.

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Our partners reported methods that align with current practices (Coutts & Torres de Eça, 2020) and prove that informal learning opportunities in art and design education are just as varied and authentic as lessons in formal education. *Participatory practices* are primarily important forms of engagement with the arts for social inclusion. These practices do not necessarily involve creation; perception of art is equally effective. Even an encounter with an impressive film may serve as a trigger for articulating burning issues. Perception of artworks seems to be equally effective in socially focused interventions, such as creation. Most interventions/activities involving an encounter with artworks focus on participatory methods that challenge the norm of the passive spectator. For example, the term *a/r/tography* represents artist–researcher–teacher collaboration in practice-based projects (c.f. Akimenko et al., 2017).

The *themes* of the 133 arts-based interventions that we analysed included the following:

- Art as empowerment and participation
- Art as an aid to identity and self-expression
- Art as therapy
- Art as an aid to learning and development

Only a few projects were part of the last category and aimed at fostering cognitive skills. They went beyond social inclusion and sought the successful realisation of life goals.

The *results* of arts-based interventions executed in the past decade were difficult to evaluate, as the majority did not report research-based outcomes. Very few publications were identified, and some of the projects surveyed had almost completely disappeared; there were no extant publications or websites, just a few difficult-to-access documents in the native languages of the project leaders. Narrative accounts of the project leaders indicate that the major merit of these interventions was to provide a safe space for experiencing success for marginalised people and motivating them for more cultural interactions that may influence, sometimes even change, their lives.

## 2.

# CASE STUDIES WITH BEST PRACTICES FROM THE AMASS TESTBED.

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After surveying existing arts-based projects from the past decade, AMASS project partners developed a testbed of experiments. The production of evidence-based results and outcomes was possible through experimentation and implementation of two practical and overlapping arts and action-based initiatives to create insights into the impacts of the arts in European societies. The project used a mixed-methods design that included both qualitative and quantitative approaches.

The **first action** implemented to produce evidence-based results was as follows:

1. The AMASS European testbed included 35 arts-based experiments applied across Europe to evaluate the impact of arts-based approaches on the enhancement of dialogue and understanding, thus fostering social inclusion in addition to addressing various social challenges, as well as to assess the effect of arts on societal challenges.

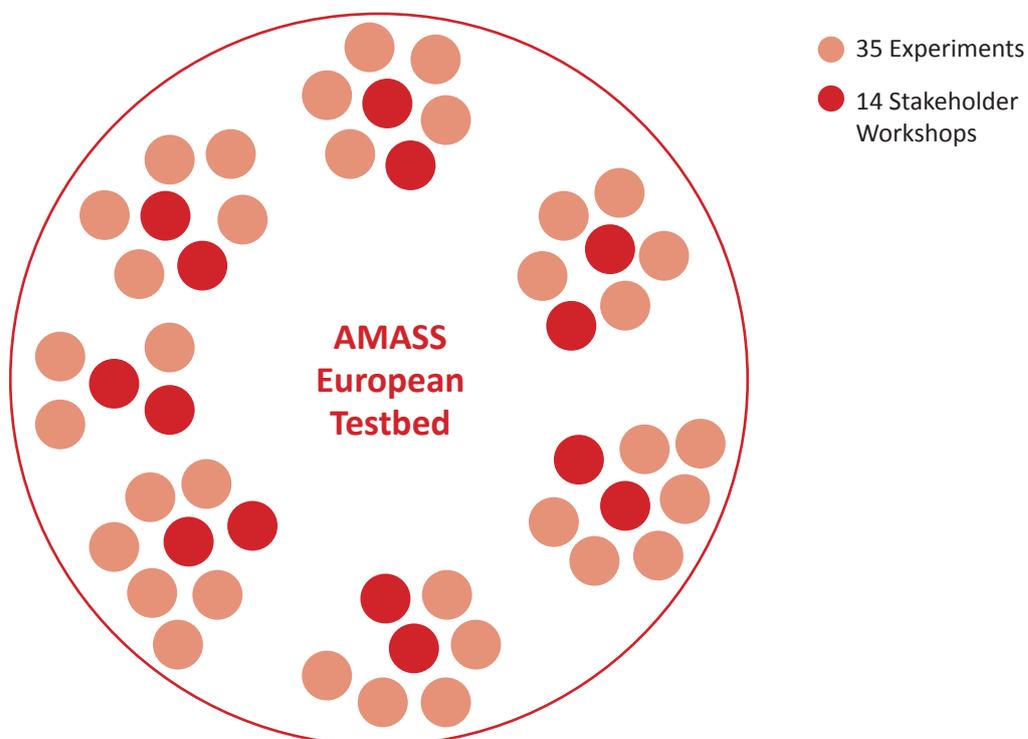
The case studies were designed to test, assess and validate the impacts of the arts on individuals and communities and then relate the findings of each case study in the testbed to policymaking. The target groups—

women, children (2–18 years) and minorities—participated at the grassroots community level. The testbed enabled piloting, adapting/improving the administering and assessment of cases for quality assurance by using pilot studies, (open) experiments, participatory action research, arts-based enquiry, dialogical research and disclosure analysis of the results derived from the testbed. Community partners, such as non-governmental organisations (NGOs) and other civil society networks, assisted with identifying methods for delivering the experiments and evaluation of outcomes, ensuring community involvement through participation (as audiences, artists and/or makers) in artist-led projects, exhibitions and performances, digital participation, interdisciplinary presentations and in-service training workshops for teachers, social workers and community members, to name a few. Some of the case studies were iteratively designed to avoid potentially exploitative situations because the need for socially engaged projects emerged slowly from the needs of a given community. The experiments were implemented in the second year of the project's lifespan, lasting from three months to one year.

The **second action** implemented to produce evidence-based results was as follows:

**2.** Engagement of stakeholders at the local, regional and national levels to simultaneously interact with wider audiences and include local stakeholders in policymaking activities. Stakeholder engagement was with the target groups: artists and cultural organisations, local civil servants and policymakers at the institutional level (see Figure 1 below). Because of the impact of the COVID-19 pandemic, the workshops were conducted online. A series of workshops was carried out in seven of the partner countries and elicited expert opinions through focus group discussions and user feedback. Digital toolsets were

also used, including game-based participant journeys on the Miro platform. In addition to arts- and service design-based methods, data were collected through digital templates and user feedback tools. The data enabled the seven partner institutions to develop regional strategic roadmaps with practical policy recommendations for the implementation of local service solutions within their arts and cultural contexts. The regional road maps were analysed and used to inform this white paper (see Section Three below). This paper will be further developed in collaboration with European stakeholders in a round table policy workshop, after which it will be finalised and published.



**Figure 1.** The testbed and stakeholder workshops enabled data collection, analysis and evaluation.

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Against the background of the case studies listed in Table 1 (see Appendix), the qualitative data and evidence from the AMASS European testbed were used alongside the analysis of the seven policy roadmaps to provide evidence of the policy recommendations in this paper. In the following sections, we present a selection of the assessed case studies from

the AMASS European testbed that further explain our recommended best practices. Five key themes were identified from the analysis of the seven regional roadmaps. The themes are demonstrated using brief descriptions of example cases from the testbed, as well as keywords associated with the projects described below.

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## 2.1 Selected examples from the AMASS testbed

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### 2.1.a. Theme 1 INNOVATIVELY SUSTAINING PROJECTS LONGITUDINALLY

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These case examples illustrate the relevance of implementing funding strategies that are innovative, diverse and sustainable in the creative/cultural industries. For more information about the duration and target population of each of these cases, see Table 1 in the Appendix.

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#### **Is money a dirty word? / FINLAND**

This artistic and design thinking experiment (Miettinen et al., 2022) offers new possibilities for artists to find pathways that can sustain their livelihoods in collaboration with business approaches and methods. The study was conducted within the COVID-19 pandemic, a situation that unfolded rapidly and, in some cases, further aggravated the existing marginalisation of impoverished communities. As with many industries, artists relied heavily on the internet, virtual spaces and mobile applications to conduct their

work. After the first phase of the experiment, wider audiences were reached through snowball sampling, and an ongoing phase included art and design practitioners from the Global South (Chile) and Global North (Finland). The second phase was funded by multiple sources, illustrating opportunities for artistic experiments to continue exploring new, sustainable endeavours that lead to longitudinal collaborations in the arts and business worlds. This collaboration between Finland and Chile organically reconnected with previously established relationships from projects executed four years earlier, illustrating a longitudinal perspective.

*Keywords: longitudinal collaboration; new audiences; supplementary funding; sustainable funding.*

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#### **Love Talks / FINLAND**

In September 2020, the experiment Love Talks and Neighbourhood (Hiltunen et al., 2021; Miettinen et al., 2022) was organised in Rovaniemi, Finnish Lapland, as part of an effort by local artists and art education students to develop arts initiatives that can build tolerant,

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community-focused neighbourhoods. When Iraqi immigrants Al-Fateh Ali Mousa and Saba Majid received the asylum decision to remain in Finland in 2018, they wanted to give Finland something of their own culture. They built a scale model of the Ishtar Gate, a symbol of love for their new home country. This idea led to a whole community collaborating to develop several community-based activities, including eight art workshops, such as sticker-making, mural painting, musical and performing arts, including Finnish sled songs and their Roman musical versions, and street dancing workshops. The Neighbourhood and Love Talks event created a forum in which family members, neighbours and unknown people with open minds and without preconceived notions can meet and mingle. The project was enabled by multiple funding sources, such as the regional Lappish fund of the Finnish Cultural Foundation and the cultural services of the city of Rovaniemi, which also supported the event.

*Keywords: community-based collaboration; innovative funding system; long-term funding; neighbourhoods; new funding structures; sustainable funding.*

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### **2.1.b. Theme 2**

#### **COLLECT, ANALYSE AND EVALUATE DATA TO MEASURE IMPACT**

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The following case examples illustrate how the assessment of art activities can produce evidence of the socio-economic value of culture for both local and global communities. Broadening the concept of the impact of culture and the arts can be achieved by

identifying evaluation criteria and qualitative impact indicators.

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#### **Documenting the Outcomes of Participation and Impact in Socially Engaged Projects / MALTA**

Quantifiable data and simplified analysed findings that are visualised are a means of clarifying the impacts of the arts in understandable ways (Vella et al., 2022). However, participant groups in the arts are often small, which can complicate analytical processes and produce questionable findings. These challenges, also experienced by the AMASS project, were approached through qualitative findings that are often desirable in the arts, as they can better support visual narratives to clarify the impacts of the arts (Raykov & Vella, 2021). Narrative accounts, storytelling and artistic means of expression, such as visual narratives, can illustrate the social and cultural complexities and pluralities within a given context. Led by the University of Malta, AMASS sought to address the forms and nuances of documentation in the arts through publication in the form of a book and two exhibitions (Vella, 2021; Vella & Sarantou, 2021).

*Keywords: impact of the arts; measuring impact tools; quantitative assessment; qualitative data; visual narratives.*

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#### **#daimieiocchi / ITALY**

This project consisted of five photography laboratories aimed at young people and carried out in the marginalised suburbs of

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five Italian cities (Remotti & Gutiérrez Novoa, 2022). During the courses, two sessions put the reflective thinking skills of the participants into practice through the selection, description and interpretation of their developed photos printed on paper. After an individual analysis, five favourite photos were selected and processed in a dialogue guided by asking questions about the motivations behind each shot, leading the participants to give meaning to their work. Afterward, the participants co-designed a public exhibition by constructing a collective story (Gutiérrez Novoa & Remotti, 2021). In parallel, the research team, which facilitated the activities, engaged in a qualitative assessment by recording all group discussions, taking notes, recording videos and taking photographs for later analysis of the impact of these activities. The qualitative assessment sought to understand the participants' changes in behaviours and attitudes.

*Keywords: impact of the arts; measuring impact methodology; photography; qualitative assessments.*

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### **2.1.c. Theme 3 ENCOURAGING COGNITIVE DEVELOPMENT THROUGH ART EDUCATION**

The following cases illustrate the value of art education in the cognitive development of children. In addition, continuous knowledge transfer among employees working in the arts, culture and heritage sectors is a development needed for the cultural and creative industries. These examples show that the full diversity of cultures can be reflected by providing access to broad cultural education.

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#### **Glass is a Treasure! / CZECH REPUBLIC**

This project was conducted in cooperation with the Museum of Decorative Arts in Prague (Fulková et al., 2022). It comprised a series of workshops within the exhibition 'Pleiades of Glass' for children aged eight to fifteen from *Cimburkova*, a multicultural elementary school. During the workshop, the attendees learned what glass is and how it is used to make ubiquitous objects in everyday life. Most importantly, the children came to the realisation that they each have glass treasures in their families and that these heirlooms are part of the material heritage of their lives, roots and ancestors. Vision is part of a multisensory dynamic in which perception occurs in general, and creative–cognitive processes are inextricably linked to the use of cultural artefacts. The dynamics of the interconnection of activity and speech in collaborative activities (the zone of proximal development) and the semantic nature of cognition, whether in the visual, haptic, musical or linguistic system, allowed each participant to have a unique cognitive experience.

*Keywords: art education; children; cultural heritage; museum; school.*

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#### **MathArt / HUNGARY**

Students with different degrees of attention deficit hyperactivity disorder (ADHD) are a particularly disadvantaged population for the AMASS consortium (Kugler & Kárpáti, 2022). They present a profound challenge for teachers, as this neurodivergence often results in emotional outbursts, uncontrollable

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urge for motion and impulsive behaviours, and loss of focus. In art education, in grades five to seven in a Hungarian primary school, students diagnosed with ADHD can relax and enjoy visualising ideas and develop a deep conceptual understanding of sophisticated knowledge elements, such as spatial relations and their representation, as measured by standardised tests of spatial ability (Kárpáti & Babály, 2021). These observations were the impetus for the development of an art and mathematics project that supports knowledge acquisition and improves focus and attentiveness through visualisation. Initially developed for students with ADHD, this methodology proved useful for all *visualisers*—students who prefer this learning style but rarely encounter it in a learning space based on verbalisation. The methods and assessments are designed and executed by an interdisciplinary team of artists, art and mathematics teachers and educational researchers.

*Keywords: art education; attention deficit hyperactivity disorder; cognitive enhancement; interdisciplinary education; mathematics; spatial skills.*

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#### **2.1.d. Theme 4**

##### **ACTIVE PARTICIPATION AS AN ADDED VALUE**

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The examples below illustrate the importance of building national and local strategies that are widely disseminated to achieve active cultural participation based on the identified needs of communities so that they are achievable and impactful at the local level.

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#### **ThinkARTank / FINLAND**

As part of the AMASS policy action (Sarantou et al., 2021), online workshops were conducted with stakeholders to collect data and develop regional policy roadmaps. The design team from the University of Lapland aimed to create more empathic, engaged and bottom-up approaches to online policymaking workshops by hosting an arts-based think tank entitled ‘ThinkARTank’ on the Microsoft Teams and Miro platforms. Basing on service design, gaming elements and art-based methods, the designers created an online journey as an outline of the stakeholder workshop. This journey, which used active storytelling and arts-based approaches, stimulated active participation and dialogue among the different stakeholders from local government agencies, cultural organisations and higher education institutions (HEIs). The workshop identified the needs and opportunities of the stakeholders and collected existing and imagined best practices for policymaking and implementation. Various arts-based approaches, such as virtual collage, postcard making and storytelling, and group discussions, were used. The final step in the workshop journey was to bring all the workshop elements together in a metaphorical forest titled ‘the good practice conversation tree’ (see Alhonsuo, cited in Sarantou et al., 2021, p. 22), aimed to gain a holistic view of the workshop outcomes. The collected data were collated and documented by the team and used to develop a policy roadmap for the Lapland region in Finland (Miettinen et al., 2022).

*Keywords: active participation; participatory governance; role of participants; strategic cultural policies.*

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### **Suitable Citizens / MALTA**

The Maltese Citizenship Act states that an adult ‘alien or a stateless person... may be granted a certificate of naturalisation as a citizen of Malta if he satisfies the Minister’ that, among other things, ‘he would be a suitable citizen of Malta’ (Maltese Citizenship Act, 2020, p. 8). But what makes a person a ‘suitable citizen’? The Suitable Citizens project of Malta (Vella et al., 2022), conducted between February 2020 and July 2020, brought together a group of participants from Cameroon, Eritrea and Nigeria and local artists and educators, who participated actively and collaboratively to produce various artefacts, photographs, screen-printed tote bags, scarves, face masks and a large group of textile artwork mixing stencilling with collage and painting, to enable them to share their views on the project’s themes. One of the participants was trained in filmmaking and produced a short film about the collaborative workshop (Vella, 2021), which added value by documenting the artistic processes and outcomes. The documentary video captured the impact of the project on the lives of the participating citizens.

*Keywords: active participation; critical thinking; decision-making; participatory governance; role of participants.*

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### **2.1.e. Theme 5 PROMOTING NETWORKING TO INCREASE IMPACT**

The following examples illustrate the advantages of activating communication networks between cultural institutions, civic initiatives and experts. Improving

communication in promoting artistic interventions (through media and communication tools) builds networks and generates a meaningful impact on local communities.

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### **Il-Pozittivi / MALTA**

Written by Simon Bartolo Il-Pozittivi is the first contemporary Maltese play to tackle the societal stigma surrounding those who live with the human immunodeficiency virus (HIV) in Malta (Vella et al., 2022). Few people living with HIV in Malta have publicly disclosed their status or spoken about the subject, underlining a fear of alienation and discrimination because of their condition. The play sheds light on six characters whose lives have all been affected by HIV, weaving in real-life situations with a fictitious story that layers comedy with drama (Vella, 2021). The project was a result of cooperation between different local actors. During anonymous interviews conducted during the research phase, the participants were given a leading voice by creating networks in which they could share their real stories and develop a play based on them.

*Keywords: participant collaboration; cooperation; giving a voice through art; fighting stigma.*

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### **Voices, Learning Places and Building Relationships / PORTUGAL**

Local mediators, health workers and social workers were key stakeholders who helped the researchers and artists understand the participants with verbal and physical difficulties and assisted in the workshops (Saldanha et al., 2022). The stakeholders

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collaborated to create three different projects that explored the arts as a social sculpture through participatory action research methods. The research questions were related to how artistic processes could contribute to the aims of the host—a social care organisation—and how such processes could also provide other methods for establishing trustful relationships. The activities were planned during meetings between researchers, artists and stakeholders and during informal group conversations with the rest of the participants. Artists acted as networking facilitators by exploring artistic processes, such as photography, crafts and design, printing, video, performance and visits to museums.

*Keywords: collaboration; networking; stakeholder integration.*

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### **2.1.f. Theme 6 ENGAGE COMMUNITIES AND STIMULATE INCLUSION AND SOCIAL CONNECTIONS THROUGH SHARED SPACES**

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These case examples illustrate the value of culture and art education activities in reaching out beyond traditional spaces by using public spaces as a means of community building. Access to public spaces can stimulate feelings of inclusion, connection and place identities, as communities and small groups can embrace their diversity within a community.

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#### **#daimieiocchi / ITALY**

A series of participatory photography laboratories was carried out in the marginalised suburbs of five Italian cities

from December 2020 to September 2021 (Remotti & Gutierrez Navoa, 2022): in the districts of Baggio in Milan, Sampierdarena in Genoa, Ponticelli in Naples, Aranceto in Catanzaro and ZEN 2 in Palermo. The laboratories consisted of two photography lessons and two reflection sessions, plus a final exhibition in the neighbourhood. The aim was to provide opportunities for the cultural expression of vulnerable young people by inviting them to narrate their lives. Visualising their unique views imbued their opinions with value and encouraged these youths to believe in themselves as agents of positive change in their communities (Vella, 2021). In June, July and September 2021, five public photographic exhibitions were held in the public spaces selected within the five districts where the laboratories were situated. These events celebrated the conclusion of this cycle of photography-focused events and simultaneously introduced the local communities to the photographers and the results of their labour.

*Keywords: access to public spaces, art exhibitions, marginalised suburbs, local community.*

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#### **ASSOL Autumn Cultural Festival Picnic / PORTUGAL**

During the Autumn Cultural Festival of Lafões Social Solidarity Association (ASSOL) in October 2021, an art collective in Portugal hosted a performance workshop with folk music and dances. The Portuguese AMASS team was invited to the event and participated in a picnic with around 100 people. The picnic provided an opportunity for collaboration and community building. The activity was

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used by ASSOL to bring art to the people and the different actors who participated in the event and collaborated with the organisation throughout the year. During the event, AMASS workshops were evaluated alongside other ASSOL activities held during the year as a token of sustained collaboration. They were given a green label, which stands for excellence.

*Keywords: access to public spaces; bringing art to people; involving different actors.*

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### **2.1.g. Theme 7 RENEWING THE PROMOTION OF CULTURE THROUGH TECHNOLOGY**

The following examples illustrate the relevance of community-led social interactions that use digital technologies to stimulate social and place identities. The technological aspect is particularly evident in providing access to marginalised communities, especially in terms of sustaining artistic creation.

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#### **Batman Gżirjan / MALTA**

The AMASS team carried out a socially engaged art research project with a group of locals and fishermen in Gżira, a busy and changing seaside town in central Malta (Vella et al., 2022). From March 2021 to September 2021, the project examined how the inhabitants have been affected by over-construction and private developments that are not in the area. Research workshops focused on the collection of memories, the transformation of the area and its impact on the local community. Each workshop concentrated on a different sense

(sight, hearing, smell), providing specific experiences of the space and using methods such as journal writing, photovoice, audio recording, interactive presentations, and postcards and poster design, as well as activist and guerrilla actions. The process culminated in a co-creative community performance art piece in Gżira's public space, on land and at sea in Malta (Vella, 2021).

*Keywords: access to the arts; activism; art participation; culture participation; diversifying audiences; driving participation; innovation; overdevelopment.*

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#### **Roma Cultural Influencer Training Programme / HUNGARY**

The major objective of the Roma Cultural Influencer Training Programme is to design and implement a verbal, visual and digital communication skills development programme that is motivating and useful for young Roma girls and women, whether at school or in professional environments (Kárpáti & Somogyi-Rohonczy, 2021). An important result of the programme was the artistic and communicative representations of Roma cultural heritage on social media. According to this project's survey, there is very little positive media representation of Hungarian Roma, and its cultural heritage is practically unknown to young audiences in Hungary. The training programme has provided positive role models and contributed to changing the bleak media landscape at the same time.

*Keywords: art participation; culture participation; social media; diversify audiences; drive participation; innovation; access to the arts.*

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In the e-book about arts-based interventions in AMASS (Kárpáti Ed., 2022), all projects are described in detail. Participants, procedures, assessments and outcomes are stated, and references are given to contextualise the research. This collection of 14 out of 35 AMASS experiments reflects the impact of artistic initiatives in collaboration specifically with marginalised communities. The case studies reveal good practices that are important to highlight because of the venues they were realised at, the innovative methods of collaboration they promoted and the methodologies they used that integrated arts-based methods with educational objectives, therapy or cognitive enhancement. These cases have become models for similar interventions in their countries and may be offered for international use; they are accountable, adaptable and sustainable (Karpáti Ed., 2022). These projects do not require excessive financial and human effort and are flexible enough to adapt to different cultures and educational settings.

# 3.

## NEEDS AND RECOMMENDATIONS FOR SOCIALLY ENGAGED ARTS PROJECTS.

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### 3.1 Main needs based on the policy roadmaps of the AMASS consortium

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Based on the practical insights from the literature review and project documents and the assessment of past case studies and the experimental cases developed by AMASS partners, we delineate four key needs and our corresponding recommendations.

These needs are also derived from an analysis of seven regional roadmaps written by AMASS partners (link to publication coming) and from a workshop with stakeholders during the AMASS conference (15 February 2022, online workshop). The identified needs and recommendations of the white paper were

presented in draft form at the conference. They were discussed in detail during plenary sessions and smaller groups, which were facilitated by AMASS partner moderators to allow for in-depth discussions and critical reviews.

The summaries of the identified needs and related recommendations to realise this objective are presented below. The summaries consider the end-to-end implementation of arts-based interventions and are presented in an order that supports a holistic and functional solution.

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### 3.2 Need 1: Sustainability and diversification in funding

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As shown in the previous sections, many European projects address aspects of marginalisation using culture and the arts. However, short-term funding schemes and the constant need to re-apply for future funding can negatively impact artists who struggle to support themselves financially; in turn, this can affect the beneficiaries of socially engaged arts

interventions. However, in some cases, it has been observed that funding is less important than the roots of cultural identity, as financial support depends, in a wider sense, on the contingency of social and political structures. Scarce financial resources should be used to promote sustainable best practices in arts-based projects that encourage collaboration.

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When local needs are addressed, communities invest more in arts-based projects, which provide them with better sustainability for long-term community engagement. In this regard, organisations that are active in the local community, such as cultural institutions and NGOs, are better investments for long-term, sustainable funds than individual projects are. They have greater expertise in grant writing and in creating participatory, long-term projects.

***Funding can be derived from diverse sources (e.g. ministries of culture, cultural foundations, municipalities and private organisations) but should always directly reflect local community needs.*** Cultural events should be contextualised as complex platforms for social cohesion; from providing for information dissemination to the artistic activities undertaken, all activities should serve a common goal. Interdisciplinary and multisector funding allows symbiotic relationships to develop among artistic, technological and scientific disciplines. Long-term art projects (rather than *hit-and-run* short-term ventures) are required to forge more meaningful connections in communities, thereby stimulating coexistence and tolerance through the dialogue facilitated by participatory methods. This can provide a positive contribution to the creation of consolidated models and best practices.

Using simplicity as a guiding principle when designing applications and assessment tools can reduce barriers (e.g. language, accessibility and technological savvy) for applicants and thereby widen the pool of potential

projects. Multisector funding opportunities for artists are needed to break with the sectoral subdivision between social and cultural projects. Ongoing support for small organisations rooted in local communities seems more important than patronising large-scale events.

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### **3.2.a. Recommendation 1 FINANCIAL SUPPORT FROM DIVERSE SOURCES IS NEEDED FOR SUSTAINABLE, INNOVATIVE DEVELOPMENT IN CULTURE AND THE ARTS**

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- To fund existing projects in the medium term (for at least three years), based on a rigorous assessment, after completing their initial funding period. This measure would ensure that best practices are not only adopted and adapted but also sustained.
- To create opportunities for continuous consultation between funding bodies and artists to establish funding needs at the individual, group and organisational levels
- To promote multisector collaboration in funding opportunities to support stakeholders and artists in presenting new projects to potential investors
- To encourage stakeholders at larger, well-established organisations, such as GLAMs and universities, to act as mentors and mediators in the funding process, thus benefitting smaller organisations and local marginalised communities that have knowledge of community needs but lack sufficient funding. This act of mediation would facilitate the funding process in two ways: 1) by raising awareness of the

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existing opportunities among these local communities and smaller organisations and 2) by supporting these communities in accessing funds and setting up new projects and initiatives.

- **To negotiate among stakeholders** to align and harmonise public and private funding (like the model of the *Fondation de France* [www.fondationdefrance.org] or the 1%

rule in Sweden [www.stockholmkonst.se]), providing permanent support to established organisations and developing competitions to support the creation and experimentation of fledgling organisations

- **To align funding with community needs.** These needs are best negotiated and discerned through participatory methods and dialogue among local stakeholders.

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### 3.3 Need 2: Assessment of project outcomes

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***The accountability of funded projects is a key factor in making them adaptable and sustainable.*** Assessment is needed to prove that cultural investments are worthwhile to the participants and funders. The design of socially engaged art projects should include a component for long-term sustainability from the beginning. Assessment results are convincing arguments that also help broaden the impact of culture and the arts by identifying evaluation criteria and qualitative impact indices. This requires 1) careful documentation of expenditure and methods, 2) identification of the expertise needed to complete a project and 3) delineation of areas of improvement for the next iteration so that new projects can build iteratively on existing interventions.

There is also a need to create straightforward impact measurement tools that make measurements fulfil their purpose—showcasing excellence and identifying mistakes. Assessment can provide convincing results that reach beyond the art world to

potential stakeholders who do not immediately recognise the value of cultural activities. Creating tools for collecting constructive feedback on projects and creative actions that can aid in their improvement is equally important. Because all art projects are different, we do not recommend a standardised process but one that is sensitive to the intended outcomes of each project. There are many existing toolkits developed by arts councils that can be used, such as the following:

- Generic social outcomes, generic learning outcomes (Arts Council England)
- Evaluation toolkit for the voluntary and community arts (Arts Council of Northern Ireland)
- Artistic vibrancy self-reflection tool (Australia Council for the Arts)
- Arts-based evaluation 101 (ArtReach Toronto)

Many artists strive to create cultural value that is not easily measured. However, there must be an understanding or theory of how a given

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project can affect socially engaged art projects to avoid measuring only what one wants to see (Galloway, 2009; Simonti, 2018).

The cognitive-developmental potential of the arts is significant in supporting those (mostly disadvantaged) students who are visualisers and who struggle in a predominantly verbal environment. Combining qualitative and quantitative evaluations in the form of mixed methods research is especially suitable for assessing the multifaceted effects of education and development through the arts. Integrated, longitudinal qualitative and quantitative studies are needed to sufficiently understand the complex social value of the arts. The impact of the arts should be highlighted from a wide range of perspectives. The concept of impact and how it is communicated should be broadened (Kárpáti et al., 2020; Wagner et al., 2016). We suggest including a proposal requiring a strategic plan to evaluate the planned impact as an obligatory requirement to be developed by every funded European project.

In the endeavour to find measurement methods for assessing arts projects that can strengthen social sustainability, *there is a need for a shared language or cultural vocabulary*, along with the establishment of effective channels for communication. The Common European Framework for Visual Competency, developed by a consortium of 19 European countries and based on national educational documents and arts-based research studies, is a step in this direction (Schönau & Wagner,

2016). Verbal and written language are not the only aspects of cultural identity. In the Pictorial Age, visual language is an equally important mode of expression. Images facilitate the dissemination of the value and significance of cultural activities to communities.

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### **3.3.a. Recommendation 2**

#### **PUBLICLY AVAILABLE GUIDELINES WITH WELL-DEFINED CONCEPTS ARE NEEDED TO ACHIEVE THE FOLLOWING**

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- **Guide actors interested in participating in cultural initiatives** and/or competitive funds by providing guidelines concerning the requirements and impact requested. This will help applicants better articulate the intended results of their projects.
- **Identify specific targets and methods for evaluation** when implementing arts-based interventions. The types of assessments used should be built into the project design and aligned with its goals and deliverables.
- **Assess and communicate the quantitative and qualitative impacts** of arts and cultural initiatives
- **Foster and facilitate networks and potential collaborations** by promoting the influence and value of the culture and arts sectors on society
- **Promote collaboration with researchers and other experts** to share responsibility for assessment. Assessment is an important part of socially engaged art projects and should be a joint task between artists and assessment specialists, such as researchers.

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## 3.4 Need 3: Participatory and intersectional governance in decision making

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Inclusive cultural policies need an educational philosophy with a long-term focus on fostering social inclusion. The active participation of individual artists, associations and groups working in culture and the arts should be promoted to include their perspectives and involve them in decision-making processes. Basing on experiences with our international stakeholder community, the AMASS consortium advocates for cross-sectional collaboration and communication networks to identify needs, common concerns and mutually agreed methods for arts-based interventions. Such collective efforts can strengthen the connectedness of community experiences.

The untapped policymaking expertise of artists and arts educators lies in their first-hand knowledge of the arts field and of the stakeholders it concerns—marginalised communities. Their role as mediators and facilitators of change processes can be instrumental in successful cultural integration. Likewise, artists and arts educators have knowledge of communicating across a wide array of media that can facilitate dialogue and expression.

Encouraging participation among these stakeholders using digital tools, such as video calls, social media platforms, visualisation boards and shared digital text documents, will further enable broader participation in decision making. Such initiatives need to be based on sustained dialogue, transparency

and knowledge sharing between diverse arts and cultural organisations, artists, their communities, decision makers beyond the broader cultural and creative industries, and wider audiences.

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### 3.4.a. Recommendation 3 IMPLEMENT NATIONAL STRATEGIC PLANS FOR ESTABLISHING PLATFORMS THAT BRING TOGETHER DIVERSE STAKEHOLDERS IN THE CREATIVE INDUSTRIES AND ENCOURAGE PARTNERSHIPS ACROSS THE EDUCATION, HEALTH AND SOCIAL SECTORS. THIS WILL HELP ACHIEVE THE FOLLOWING

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- Create opportunities for mutual sharing and dialogue between professional artists, art educators and policymakers to align perspectives in strategic cultural policy development. Arts-based methods and practices could be used to enhance collaboration. Those involved in decision making must be representatives of the wider community, including minorities, to provide a high level of integration.
- Develop a strategic plan for cultural valorisation among public and private funding bodies, such as businesses, charities, foundations and/or cultural associations, as well as HEIs, such as universities and research centres. Bringing these groups together will result in a better cross-sector understanding and show the value of diverse cultural audiences working together.

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- **Promote cultural governance and policy development** through forums, events and other networking venues to facilitate knowledge transfer opportunities among stakeholders

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### 3.5 Need 4: Broadened social participation in culture and the arts

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***Culture can be a uniting force that confronts and mitigates societal challenges.*** Although evidence from previous research is not clear-cut, the AMASS case studies demonstrate the positive social effects of exposure to culture and the arts (Lindström Sol et al., 2021). Communities benefit from the connections forged between people with diverse backgrounds, especially in places with a history of social and cultural tensions or imbalances. European countries need to invest in artistic interventions in order to gain a greater understanding of how culture and the arts affect the well-being of their populations. Stakeholders from cultural institutions, artists and members of local communities must be open to new artistic practices in order to break with the elitist artistic outcomes that are normally ascribed to culture and the arts. Actively involving a diverse range of communities in artistic and creative projects can increase their sense of ownership and engagement in local spaces, thus leading to greater participation within their societies.

For culture and the arts to play a role in social cohesion, there is a need for inclusive places of collaboration—accessible and comfortable spaces for people to create and achieve things together. Regions and municipalities can

facilitate access spaces if appropriate funding for personnel, facility management and maintenance is provided.

Access to space also entails using digital platforms to include people with limited mobility and when physical meetings are not possible. These platforms have increased in use from the spring of 2020 onward during the ongoing COVID-19 pandemic. Organisers of workshops, conferences, offices, cultural institutions and schools adapted quickly; as a result, professionals, audiences and students were able to access, experience and participate in wider cultural events that enriched their lives and through which they could gain knowledge. Artists, local community members and organisations can and should continue to use hybrid online events in order to reach their audiences and digitally promote cultural experiences, including products and services. We recognise that access to the arts through digital tools can be couched as a one-size-fits-all solution, but these tools can also facilitate inclusion in the proper context and are particularly useful for engaging marginalised community members with (in) visible disabilities, caregiving responsibilities and/or lack of transportation (to name only a few examples).

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***Equal access to shared knowledge and experiences through formal and informal learning opportunities is crucial, especially for young people.*** Art and cultural education are vital to fostering an inclusive society and reflecting the diversity of cultural identities. Education is also a particularly important factor in mitigating the challenges faced by disadvantaged groups in European society. Creating transversal connections among people from different walks of life becomes possible by recognising that each person has value and can contribute to our shared culture. Skills training is necessary for people to actively pursue their interests, and visual skills are particularly important competencies in the 21st century. Educational programmes focused on visual skills training can disseminate good practices by promoting the role of art educators to policymakers.

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**3.5.a. Recommendation 4  
PROMOTE ACCESS TO PHYSICAL AND DIGITAL SPACES FOR THE ACTIVE PARTICIPATION OF CITIZENS. THIS WILL HELP ACHIEVE THE FOLLOWING**

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- **Advance and diversify arts and cultural products and services** from a wide range of stakeholders in the cultural and creative industries by using digital tools to produce and disseminate art
- **Ensure spaces for recreational use** which can help participants develop their skills and talents in the arts. This can also result in the development of role models and convey

the richness of cultural expression within marginalised communities.

- **Create access and broaden social participation** for audiences to experience culture and enhance their well-being across diverse physical and digital spaces
- **Encourage the exploration of and experimentation with digital technologies** to create new spaces that engage diverse audiences across the education, health and social sectors in order to strengthen knowledge transfer and reach wider audiences for arts and cultural programmes
- **Strengthen education about and the use of digital technologies** to maintain connections between project participants. Accessible and targeted media communication can diversify audiences, drive participation, support and even elicit innovation and widen access to the arts.

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Grounded in an understanding that social, economic and cultural exclusion are intersectional functions of social marginalisation, these recommendations relate to the potential knowledge transfer and the social aspect that culture and the arts can play in European society through 1) learning and development, 2) identity building and self-expression and 3) empowerment and democratic participation. Collaborative policymaking can forge and strengthen networks across sectors, levels of governance and various agents in cultural activities. Investing in these networks also means investing in a symbiotic relationship in which

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marginalised communities can secure access to the arts and stakeholders can penetrate effectively engage marginalised communities, which will benefit from the development of future projects in the arts and cultural sectors. The needs and corresponding recommendations identified in this white paper can serve as starting points for policymakers to harness the potential of culture and the arts to address social marginalisation in Europe.

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# APPENDIX.

**Table 1. Summary of the AMASS European Testbed.**

COUNTRY	CASE (EXPERIMENT) TITLE	TIME FRAME	TARGET GROUP
Finland	<i>Rakkaustalkoot</i> (Love Talks)	31.07.2020– 20.09.2020	Adult men and women aged 18–92; children aged 2–18
Finland	AMASS-AMAS-WEIRD	03.05.2021– 07.05.2021	Adult men and women aged 18–64; children aged 7–18
Finland	SoftPowerArt	01.12.2020– 10.12.2021	8 adult men and women aged 36–60; 13 children and youths aged 13–19
Finland	Is Money a Dirty Word?	01.12.2020– 31.12.2021	13 adult men and women aged 24–49
Finland	Visually Engaging Youth Project Narrative	01.03.2021– 11.01.2022	12 female youths aged 19–22; 16 children aged 10–12
Finland	ThinkARTank	01.09.2020– 01.06.2021	12 adult men and women aged 24–81
Italy	#daimieiocchi (Milan, Genoa, Palermo, Naples and Catanzaro)	10.12.2020– 03.09.2021	62 children and adolescents aged 7–13
Hungary	Roma Cultural Influencer Training	01.09.2020– 30.11.2021	Adult women aged 18–40
Hungary	Art is our contemporary – museum education projects for socially disadvantaged children and in-service training for their teachers	01.09.2020– 03.31.2022	Boys and girls aged 14–18; adults (art teachers) of all genders, aged 30–55 years
Hungary	SENSational Art – museum education projects for children with learning challenges and in-service training for their teachers	01.09.2020– 03.31.2022	Girls and boys aged 14–18; adults (art teachers) aged 30–55 years
Hungary	MathArt – enhancing numeracy skills of students with learning and behavioural challenges through art and design education	01.09.2020– 03.31.2022	Girls and boys aged 11–12

<b>COUNTRY</b>	<b>CASE (EXPERIMENT) TITLE</b>	<b>TIME FRAME</b>	<b>TARGET GROUP</b>
<b>Hungary</b>	Creating Space – an in-service training programme about the enhancement of important workplace skills for art educators from socially disadvantaged schools	01.09.2020– 03.31.2022	Adults (art teachers) of all genders aged 30–55
<b>Czech Republic</b>	Glass at Home. Searching for Beauty.	03.2020– 01.05.2020	Adult men and women aged 18–70; children of all genders aged 2–18
<b>Czech Republic</b>	Cut for New Times: Pleiad of Glass. Teaching Art at a Suburban School.	07.12.2020– 11.05.2021	Children of all genders aged 10–11; adult men and women aged 25–65
<b>Czech Republic</b>	Cut for New Times: Collaborative Project at the School for the Deaf and the Museum of Decorative Art in Prague	16.09.2021– 01.12.2021	Children aged 11–14; adult men and women aged 35–65
<b>Czech Republic</b>	Cut for New Times: Teaching Art and Culture at Primary School with Roma Population	25.05.2021– 24.06.2021	Adult men and women aged 30–65; children aged 6–15
<b>Czech Republic</b>	Open Form: Individual Work with Students with Special Needs	24.03.2021– 22.05.2021	Adult women aged 20–45
<b>Czech Republic</b>	Distraction from negative emotions and better emotional coping through art therapy sessions	1.10.2021– 10.12.2021– 5.11.2021– 10.12.21	Adult men and women aged 18–80
<b>Malta</b>	Suitable Citizens	17. 02.2021– 24.07.2021	Adult men and women from African countries, aged in their 20s
<b>Malta</b>	Is-Sigra tat-Tin	02.01.2021– 03.10.2021	Young adults with intellectual disabilities, aged 18-35
<b>Malta</b>	Il-Pozittivi	01.09.2020– 21.06.2021	Adults living with HIV, anonymous participants
<b>Malta</b>	F’Hakka T’Għajn	02.03.2021– 25.06.2021	Group of elderly women aged 66-86

<b>COUNTRY</b>	<b>CASE (EXPERIMENT) TITLE</b>	<b>TIME FRAME</b>	<b>TARGET GROUP</b>
<b>Malta</b>	Batman Gżirjan	27.03.2021– 19.9.2021	Residents and fishers in a suburban town, aged 30-76
<b>UK</b>	Dialogical correspondence of a socially engaged participatory arts research project	09.2020– 12.2020	Artists and art-based project researchers aged 25–65
<b>UK</b>	Dialogue as social sculpture: a visual method of graphic-ethnography for storytelling	09.2020– 12.2020	Artists and art-based project researchers aged 25–65
<b>UK and Malta</b>	Co-curation of documentation of socially engaged art	07.2021– 12.2021	Curators, artists and art-based project researchers aged 25–65
<b>UK</b>	Exchanges for mutual benefit – towards communication as socialisation, materialisation and (re) making publics	07.2021– 12.2021	Communication/ graphic designers, artists and art-based project researchers aged 25–65
<b>Portugal</b>	Learning encounters: learning together through arts in collaborative productions	15.06.2020– 31.10.2021	Adult men and women aged 25–60
<b>Portugal</b>	Building relationships through artistic workshops	01.02.2021– 05.11.2021	Adult men and women aged 23–50
<b>Portugal</b>	Being together; helping to establish positive relationships with self and others through arts	01.03.2021– 15.11.2021	Adult men and women aged 25–55
<b>Portugal</b>	Crossing bridges: social inclusion through arts	01.07.2020– 05.11.2021	Adult men and women aged 7–50
<b>Portugal (Pilot)</b>	Learning Places	07.06-2020– 24.12-2020	Adult men and women aged 25–60

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