



acting on the margins. arts as social sculpture

MASSIVE OPEN ONLINE COURSE (MOOC)

Introduction to socially engaged arts: Diverse approaches for mitigating societal challenges through arts-based initiatives

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PURPOSE: This deliverable presents a report of the open access Massive Open Online Learning (MOOC) course of 2 ECTS, consisting of 54 learning hours that are divided into eight lessons with a duration of 6 hours and 45 minutes each. The eight lessons are developed by the eight AMASS partners.

This open online course will be hosted by the University of Lapland, available at: [AMASS MOOC \(eoppimispalvelut.fi\)](https://eoppimispalvelut.fi)

REPORT CONTENT: Two sections are presented in this report, namely the:

1. MOOC course outline (pamphlet), (p. 3)
2. MOOC content outline of Lessons 1-8 (p. 4-21)

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INTRODUCTION

This report presents a synopsis of the learning objectives, content and method of the MOOC, set out in the **Course Outline**. The purpose of the course outline is to serve as the marketing instrument of the MOOC in the form of a single-page pamphlet that can be digitally distributed to interested learners who enquire about the course content and structure.

The MOOC content outline presents a skeleton of the learning structure of each lesson. The order in which the participants choose to engage with the eight lessons of the MOOC is at their discrepancy. The purpose statements of the eight lessons are presented hereafter.

Lesson one of this course is based on the research conducted by the AMASS project, focusing on the needs of children and teachers from the Deaf community. Artist Jan and Deaf teacher Iva will guide students through various lessons such as an exhibition of art glass employing their creativity referred to as Open Form. Learners who want to acquire knowledge of Deaf culture will be able to acquaint themselves with the challenges of communication, museum and gallery pedagogy for the Deaf by creatively re-interpreting contemporary art forms, sharing their experience through a variety of art media.

Lesson two of this course introduces basic concepts that underpin socially engaged arts (SEA). Learners will be presented with several definitions of this arts form, while they will engage with two exemplary case studies of SEA conducted in Arctic Rovaniemi. Due to the ephemeral, collaborative and often performative nature of socially engaged arts the importance of documentation will be discussed.

Lesson three is guided by Corvinus University Budapest. In our media landscape today, even though having more options than ever, paradoxically it is getting harder to stand out from a crowd and get your message communicated. Visual storytelling is one effective tool to reach audiences on new platforms focusing on visuality, like Instagram and TikTok. This course aims to explore what visual storytelling is, how to recognise, analyse, and emulate good examples, what tools can be used to create unique stories, and how to communicate messages more effectively, with a focus on enabling disadvantaged communities' voices to be heard.

Lesson four focuses on how participatory design can be used to align different perspectives within a group to make collaborative decisions. This lesson will teach students how to use participatory design with stakeholders in the arts and cultural field. This unit will introduce key theoretical concepts by presenting the phases of a participatory process, discussing different applications and methodology. Particular attention will be dedicated to facilitation, an essential aspect of participatory design. Students will be introduced to the skills and techniques that a facilitator should employ to promote effective group dynamics and support group work.

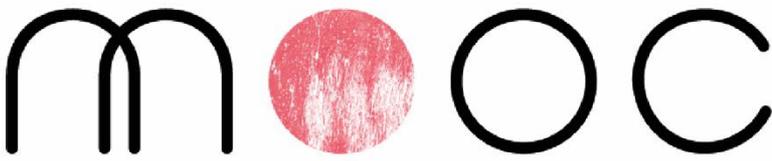
The MOOC lesson five focuses on three aspects of socially engaged artistic practices. First of all, it presents practical applications of social engagement within urban spaces and community-engaged theatre. Secondly, it discusses managerial aspects associated with community engagement strategies. Finally, it explores ethical challenges related to the implementation of projects in which participants engage in creative activities with artists and other stakeholders.

Lesson six presents videos and readings of all experiments conducted in Portugal. Students will develop an understand of the importance of documentation that are more aesthetic (sensory), and therefore more accessible to the participating communities. This lesson reflects on the importance of documenting projects based on artistic and activist processes developed with marginalised and disadvantaged communities, enabling project participants to revisit the memories of the moments they experienced as a form of social transformation and community

empowerment. Additionally, learners will explore how the various possibilities of recording and archiving particular moments in the development of projects can help participants to reflect on their past, present and future as a means of disseminating the lived experiences of the participants. Listening to participants, using artistic skills that can facilitate empowerment and the contextualization of their stories through texts, exhibitions, art and design collaborations can enable participants and entire communities to self-reflect.

Lesson seven will discuss different perspectives of European cultural policy as it relates to socially engaged arts. This will provide students, teachers, and professionals working in the field of arts and culture with methodologies applicable when preparing a grant application, an evaluation of a topic within the field, and/or a research project. The specific skills that participants will acquire from this module include: 1) How to perform a systematic literature review (SLR) with a free, open source tool called Vos viewer; 2) How to supplement an SLR with alternative sources for a broader picture of a specific subject area; 3) How to better understand the history of European cultural policy and its relation to SEA; 4) How to better understand the process of developing cultural policy in a European context; 5) A more holistic knowledge of existing impact measurement tools for SEA interventions with a particular focus on the UK and Nordic contexts. While the unit is intended to prepare students specifically for working within the fields of arts and culture, the methods and the tools employed are applicable across a broad range of disciplines where in-depth background knowledge and technical rigor are required to make the case for a given research project.

Lesson eight arises from the perspective of partnerships as a dynamic and lively collision of individuals, institutions and communities by making use of a model of 'relationship-as-process' in order to suggest a useful method for initiating, developing and sustaining the collaboration, so that unique opportunities might be developed from diverse collections of partners and, where necessary, the mutual challenges which emerge in this process can be addressed and understood.



Introduction to socially engaged arts: Diverse approaches for mitigating societal challenges through arts-based initiatives

Introduction: This course will be offered as a massive open online course (MOOC). It is based on the European Commission-funded research project 'Acting on the Margins: Arts as Social Sculpture' (AMASS, 2020-2023). The MOOC provides an overview of socially engaged arts (SEA). Participants will become familiar with SEA practices and gain an understanding of arts-based processes and practical work, as well as their possible application in different contexts and organisations. The course combines SEA, people-centred design, application of arts-based methods, expert videos and practical exercises.

Learning objectives: Upon completion of this course, participants will understand, be familiar with and recognise the diverse methodologies of SEA. Participants will also gain knowledge of the principles, ethics and concepts of community arts. They will explore SEA, the dialogical and pedagogical orientations of SEA in engaging with marginalised communities. The course's overarching goal is to empower artists, art and design students, cultural practitioners and workers, art educators and policymakers to implement innovative yet appropriate projects with marginalised communities by using arts and design approaches.

Content: This open online course will be available at **AMASS MOOC** (eoppimispalvelut.fi) This course presents diverse methodologies for mitigating societal challenges through arts-based initiatives. Readings, photos and video lectures based on projects from eight European countries will introduce participants to the strategies and approaches of SEA practices. The course will briefly examine the principles of engaging communities in the arts and the effect of the arts on wellbeing. The content covers the basic principles of design-driven participatory processes for social innovation in arts-based initiatives, visual storytelling and assessment of arts projects.

Method: This course is completed independently at the participant's pace. The 8 lessons, totalling 54 hours, cover the following topics:

- Artistic open form in art education for the deaf: Connecting people - **CZECH REPUBLIC**
- Introduction to socially engaged art for inclusive communities - **FINLAND**
- Social media presence of disadvantaged communities: Arts-based interventions and visual storytelling to make their true voice clearly heard - **HUNGARY**
- Design-driven participatory processes with stakeholders in the arts and culture field - **ITALY**
- Engaging communities in the arts - **MALTA**
- How to empower participants through visual storytelling and documentation - **PORTUGAL**
- European cultural policy and the socially engaged arts - **SWEDEN**
- Developing positive partnerships in socially engaged arts - **UNITED KINGDOM**

Participants will perform an independent study, aided by pre-recorded video lectures, presentations, podcasts and readings. Each lesson will offer 6 hours and 45 minutes of self-paced learning based on lectures from contributors from the eight AMASS partner countries, and participants can choose the order in which they wish to engage with the lessons. Instructions for course completion will be provided throughout the course. Students will be assessed through multiple-choice questions (MCQs) based on the course content.

ECTS: 2 (54 hours)
Evaluation: Pass/Fail
Language: English

Prerequisites: There are no prerequisites for this course. It is open to anyone. The course is free of charge and can be taken by anyone interested in studying.

Requirements for certification: Completion of all eight lessons of the MOOC is required upon assessment through MCQs.

MOOC CONTENT OUTLINE OF LESSONS 1-8

The MOOC content outline summarizes the learning content of each lesson as follows:

1 | LESSON ONE

Partner	Czech Republic
Affiliation	Charles University
Website	https://cuni.cz/uken-1.html
Contributors(s)	Marie Fulková, Magdalena Novotná, Ivana Hay, Jan Pfeiffer
Lesson Title	Artistic Open Form in Art education for the Deaf: Connecting people
Description	<p>The Artistic Open Form in Art Education for the Deaf is a part of the Horizon-AMASS course dealing with questions of how fine arts, creative activities and art education can enhance well-being, cognition, education and cultural development. A focus is on the neglected but powerful area of human activity, artistic creation. Art is an activity that helps us to realise freedom of expression, regardless of the barriers, social and cultural stereotypes, unfavourable conditions and little support. Art is an activity that liberates, meaning freedom of decision-making, reliance, dependency, and universal rights.</p> <p>AMASS research in the field of art and cultural education of children from the Deaf community points to several key issues that need to be taken into account. The socio-cultural background and specifics of communication of the participants and access to culture and visiting cultural institutions (art museums, galleries), and art activities as part of education in schools. Creating pedagogical design of the educational program in the art museum and its connection with subsequent creative activities became a challenge. An important role is played by the connection of the artist and teacher through joint intervention in Open Art and close cooperation with the educational department of a cultural institution.</p>
Learning Outcomes	<p>Upon completing the course, learners will be able to actively participate in 1. functional literacy, 2. visual literacy and cultural awareness, 3. creativity. Students will also be able to actively develop reflexivity, a broader scale cultural sensitivity, respect and recognition of others. Learners will be able to contribute to socially, culturally, and politically important issues to achieve a more creative, inclusive, innovative, and reflective society.</p> <p>The successful completion of this course will enable participants to:</p> <ol style="list-style-type: none"> 1. Develop and use new knowledge and cultural awareness of the Deaf culture 2. Familiarise themselves with the challenges of art education for the Deaf and specific needs of museum/gallery pedagogy for the Deaf 3. Interpret and creatively re-interpret the contents of contemporary art forms and experiences based on encounters with an artefact 4. Design and implement creative structures by reflecting on artworks. 5. Share and disseminate their experience of creative work using a variety of art media.

Duration	6 hrs 45 mins
Content	<p>In this lesson, students will be led by two teachers; Iva, a Deaf art teacher and painter, and Jan, an artist who works as a performer and designer of exhibition spaces and film architecture. Together with children from the School for the Deaf, learners will be introduced to the Museum of Decorative Arts in Prague, where you will learn about gallery education and the beauty of Czech glass art.</p> <p>The lesson consists of 4 units. In units 3 and 4 you will find a video, which includes assignments of creative activities.</p> <p>Unit 1: Introduction Unit 2: Czech Glass Unit 3: Deaf Pupils in the Museum Unit 4: Artistic Open Form</p> <p><u>UNIT 1: Introduction</u></p> <ul style="list-style-type: none"> • VIDEO (12 minutes) Introductory video by Iva Hay, Deaf teacher of art education. 5 minutes viewing time, 8 minutes reflection time. Language: Czech or English sign language. Subtitles in English. (12 minutes) • VIDEO (12 minutes) Introductory video by Jan Pfeiffer, artist. 5 minutes viewing time, 8 minutes reflection time. Language: Czech. Subtitles in English. Interpretation into English or Czech Sign language. • VIDEO (10 minutes) Signing Hands: pictures or a short video. 5 minutes viewing time, 5 minutes reflection time. <p><u>UNIT 2: The Art of Czech Glass</u></p> <ul style="list-style-type: none"> • READING (30 minutes) Introduction text of studio glass. Viewing, reading, and time for reflection • READING (35 minutes) Introduction text with poetry examples. Viewing, reading, and time for reflection <p><u>UNIT 3: Deaf Pupils in the Museum</u></p> <ul style="list-style-type: none"> • READING (30 minutes) Introduction text • VIDEO (3 minutes) Pleiades of Glass II. Deaf Children in the museum • VIDEO (3 minutes) Deaf Children in the museum

	<ul style="list-style-type: none"> – Activity 3.1. (10 minutes) Text and pictures. Viewing and reflection time – Activity 3.2. (10 minutes) Communication and pictures – Activity 3.3. (20 minutes) Glass as Memory Containers. Create a museum at your home or place of work – Activity 3.4. (63 minutes) Celebration, performance <p>UNIT 4: Artistic Open Form</p> <ul style="list-style-type: none"> • READING (20 minutes) Introduction text • VIDEO (10 minutes) Tailor the Guide. LINK <ul style="list-style-type: none"> – Activity 4.1. (90 minutes) Hands and body talking – Activity 4.2 (90 minutes) My message to others
Assessments	<p>Multiple choice quiz (30 min) To complete the lesson, a quiz will be completed at the end of the lesson.</p>

2 | LESSON TWO

Partner	Finland
Affiliation	University of Lapland
Website	https://www.ulapland.fi/en
Contributor(s)	Satu Miettinen, Melanie Sarantou, Mirja Hiltunen, Maria Huhmarniemi, Amna Qureshi
Lesson Title	Introduction to socially engaged arts for inclusive communities
Description	SEA can facilitate collaboration and integration, for example in multicultural communities, or those experiencing cultural, economic or social tensions. Integration of disparate communities can be facilitated through the arts, providing spaces for new encounters and interactions. This lesson will introduce learners to approaches used in SEA. Two examples of SEA from the Lapland region in Finland, specifically in Rovaniemi, will be presented. The artistic experiments <i>Love Talks</i> and <i>Flag</i> illustrate interactions with groups who experienced life on the fringes of society in Rovaniemi.

<p>Learning Outcomes</p>	<p>This lesson will provide learners with knowledge of the principles and theories applicable to SEA, including community arts, dialogical and pedagogical orientations of the arts. Learners will draw from the two mentioned example of SEA to familiarise themselves with SEA production to enhance inclusiveness and integration in multicultural communities. Learners will learn how the arts can be used in different context and as means to promote inclusive communities through creative and reflective practices and the sharing of knowledge.</p> <p>The successful completion of this course will enable participants to:</p> <ol style="list-style-type: none"> 1. Define SEA and explain how art as a collective practice can enable communities to examine difficult or controversial issues. 2. Explicate the role of and need for documentation in SEA practices and interventions. 3. Explore how the arts can facilitate entering into new and unfamiliar territories to enable spaces (or microcosms) in which understanding among diverse communities or individuals may come about. 4. Interpret how the arts can be used as a critical tool to shape belief systems in societies. 5. Explore how societal norms can be expressed and evaluated through the arts. 6. Reflect, by drawing from the two examples provided, on the role of the arts in driving social change and facilitate inclusiveness in societies.
<p>Duration</p>	<p>6 hrs 45 mins</p>
<p>Content</p>	<p>This lesson is based on self-study, guided by PowerPoint presentations, videos, reading and a multiple-choice quiz.</p> <p>The lesson consists of the following 4 units.</p> <p>Unit 1: Introduction to SEA Unit 2: Case Studies of SEA Unit 3: The role of documenting Unit 4: Summary</p> <p>UNIT 1: Introduction to SEA</p> <ul style="list-style-type: none"> • VIDEO (12 minutes) Introduction text to socially engaged arts • VIDEO (6 minutes) The Role of Arts and Culture in an Open Society LINK • READING (Blog) (4 minutes) Introduction to basic concepts in SEA. Mireia Asensio (2019). What is Socially Engaged Art? LINK • READING (10 minutes) What is socially engaged practice? (On-line article by Tate Museum) LINK

	<ul style="list-style-type: none"> • READING (<i>optional</i>) Kester, Grant. "The Role of Dialogue In Socially Engaged Art." Theory In Contemporary Art Since (1985). <p><u>UNIT 2: Case Studies of SEA</u></p> <ul style="list-style-type: none"> • Introduction text (PowerPoint) (<i>10 minutes</i>) Example SEA case study 1 • VIDEO (<i>3 minutes</i>) Love Talks LINK • READING (Blog) (<i>10 minutes</i>) LINK Pilot Study: "Rakkaustalkoot" (Love Talks) by Mirja Hiltunen • READING (Article) (<i>80 minutes</i>) LINK Hiltunen, M., Koskenniemi, M., & Sarantou, M. (2021). Love Talks and Neighbourhood: Promoting encounters, tolerance and social inclusion by means of art in daily life and the living environment in Finnish Lapland. Malta Review of Educational Research, 15 (Supplement issue on Socially Engaged Art and Global Challenges), 97–117. • Introduction text (PowerPoint) (<i>10 minutes</i>) Example SEA case study 2 • VIDEO (<i>10 minutes</i>) Flag: A Shared Horizon. Introduction to the project • VIDEO (<i>4 minutes</i>) Flag: A Shared Horizon. From the perspective of the participants • READING (Blog) (<i>5 minutes</i>) LINK • READING (Article) (<i>80 minutes</i>) Pietarinen, H., Qureshi, A., & Sarantou, M. (2023, in press). Flag – A shared horizon. In Miettinen, M., Mikkonen, E., Loschiavo dos Santos, M. C., & Sarantou, M. (eds.), Artistic Cartography and Design Explorations to Pluriverse. Routledge. • Summary (<i>15 minutes</i>) PowerPoint remarks <p><u>UNIT 3: The role of documenting SEA</u></p> <ul style="list-style-type: none"> • Introduction text (PowerPoint) (<i>10 minutes</i>) • READING: Introduction, Documents of Socially Engaged Arts, Raphael Vella and Melanie Sarantou. (<i>50 minutes</i>) • Summary (<i>8 minutes</i>) PowerPoint remarks
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	<p>UNIT 4: Summary</p> <ul style="list-style-type: none"> • VIDEO (30 minutes) How to create impact through socially engaged arts: PowerPoint video lecture – Activity (40 minutes) Mindmap: Create a simple mind map identifying: <ul style="list-style-type: none"> (a) The optimal moments for documentation in the two case studies (b) The documentation methods that have been used for both case studies (c) How to improve on the documentation practices using these case studies (d) How it may have impacted on the results
Assessments	Multiple choice quiz (30 minutes). To complete the lesson, a quiz will be completed at the end of the lesson.

3 | LESSON THREE

Partner	Hungary
Affiliation	Corvinus University Budapest
Website	https://www.uni-corvinus.hu/?lang=en
Contributor(s)	Márton Rétvári, Lajos Kovács
Lesson Title	Social media presence of disadvantaged communities: Arts-based interventions and visual storytelling to make their true voice clearly heard
Description	In an information overload, narratives conveyed in images seem to have better chances to reach their audience. Visual storytelling can reach people on a deeper level, and in a way that they are more likely to engage with. This lesson aims to inspire you to tell your stories through photos, videos, graphic images or mixed media. You will be provided with basic information about content creation and technical skills on how to create, design and distribute your stories in a way that resonates with the audience, whether they be students, professionals or laymen.
Learning Outcomes	<p>The successful completion of this lesson will enable participants to:</p> <ol style="list-style-type: none"> 1. Understand the essence of the genre of visual storytelling 2. Recognize, analyse, and adapt good practices from other creators 3. Translate your message into a story: ignite interest and sustain it through an effective visual story 4. Create a visually compelling representation of your story: select the most suitable digital tools and applications and learn their basic functionalities 5. Learn to choose the most suitable channels to disseminate your story to reach your desired audience
Duration	6 hrs 45 mins

<p>Content</p>	<ul style="list-style-type: none"> ● VIDEO (lecture) (45 minutes) Visual Storytelling: major characteristics and good examples ● VIDEO (lecture) (45 minutes) Turning your message into a visual story: storyboarding ● VIDEO (lecture) (45 minutes) Narrative methods of photography and video; Disseminating your message ● READING (30 minutes) Hu, J., Cheng, Y., Gan, Z., Liu, J., Gao, J., & Neubig, G. (2020, April). What makes a good story? designing composite rewards for visual storytelling. In <i>Proceedings of the AAAI Conference on Artificial Intelligence</i> (Vol. 34, No. 05, pp. 7969-7976). ● READING (30 minutes) Lankow, J., Ritchie, J., & Crooks, R. (2012). <i>Infographics: The power of visual storytelling</i>. John Wiley & Sons. ● READING (80 minutes) Lawrence, Y. (2017) <i>The Ultimate Guide to Visual Storytelling</i>. LINK ● READING (60 minutes) Williams, W. R. (2019). Attending to the visual aspects of visual storytelling: using art and design concepts to interpret and compose narratives with images. <i>Journal of Visual Literacy</i>, 38(1-2), 66-82.
<p>Assessments</p>	<p>Multiple choice quiz (30 minutes) To complete the lesson, a quiz after each video or reading or at the end of the lesson.</p>

4 | LESSON FOUR

<p>Partner</p>	<p>Italy</p>
<p>Affiliation</p>	<p>PACO Design Collaborative</p>
<p>Website</p>	<p>http://www.pacollaborative.com/</p>
<p>Contributor(s)</p>	<p>Elena Marengoni, Carolina Gutiérrez Novoa, Fabrizio Pierandrei, Stefano Anfossi, Stefano Togni</p>
<p>Lesson Title</p>	<p>Design-driven participatory processes with stakeholders in the arts and culture field</p>
<p>Subtitle</p>	<p><i>How to use design methodologies to deepen the impact of artistic practices</i></p>

<p>Description</p>	<p>Participatory design methods offer numerous benefits, such as bringing together different perspectives, generating alignment and facilitating informed decisions.</p> <p>In this lesson learners will explore how to use these methods with stakeholders in the arts and culture field at different stages of a project in achieving aims. They will explore the phases of development of a participatory process, learning to set goals, plan and prepare activities, collect data and extract insights.</p> <p>Particular attention will be dedicated to the role of facilitation in participatory activities. Learners will be introduced to the skills and techniques that a facilitator can apply to generate effective group dynamics and promote a collaborative environment.</p>
<p>Learning Outcomes</p>	<p>This lesson will allow you to achieve the following:</p> <p>Unit 1: Theoretical background</p> <ol style="list-style-type: none"> i. Understanding the meaning of design and the purpose and principles of participatory design methodologies; ii. Recognize the importance of design in cultural policy making. <p>Unit 2: The Participatory Process</p> <ol style="list-style-type: none"> i. Identifying the different phases of a participatory process; ii. Learning how to structure participatory activities to interact with stakeholders, including the selection of appropriate tools; iii. Acquiring best practices in relation to data collection, data handling and privacy; iv. Learning how to transform information into actionable insights. <p>Unit 3: Facilitation - values, skills and techniques</p> <ol style="list-style-type: none"> i. Understanding the value of facilitation in a participatory process; ii. Discovering effective group dynamics and the factors that contribute to the creation of a collaborative environment; iii. Exploring facilitation skills and techniques to enable meaningful interactions.
<p>Duration</p>	<p>6 hrs 45 mins</p>
<p>Content</p>	<p><u>UNIT 1: Theoretical Background</u></p> <ul style="list-style-type: none"> ● VIDEO (3 minutes) Design-driven participatory processes with stakeholders in the arts and culture field Introduction to the learning unit: presentation of PACO Design Collaborative and the learning objectives, explanation of the main concepts tackled during the course. ● VIDEO (6 minutes) Why a design approach? Definition of the term 'design' and introduction to design as a process that caters for the needs of people, rather than a practice with a limited field of application. Introduction to human-centered design and the fundamental principles of design thinking. ● VIDEO (6 minutes) <i>Don Norman: Why human-centered design is a vital approach for accommodating real users</i> LINK

	<ul style="list-style-type: none"> • VIDEO (10 minutes) The power of participatory design Brief history and definition of participatory design as a discipline and mindset, reflection upon the meaning of the word ‘participation’ and the different degrees of participation. Presentation of the values and benefits of a participatory approach. • READING (40 minutes) Van der Velden, M., Mörtberg, C., Van den Hoven, J., Vermaas, P. E., & Van de Poel, I. (2014). Participatory design and design for values. <i>Development</i>, 11(3), 215-236. LINK • VIDEO 4 (10 minutes) What is the role of design in cultural policy making? Reflection on the role that design methodologies can play in mitigating some of the challenges of cultural policy making and discussion around the opportunities and benefits that participatory design can bring to policy making processes. The AMASS White Paper is introduced as a case study. • READING (optional) AMASS White Paper Lindström Sol, S., Kárpáti, A., Sarantou, M., Gutiérrez Novoa, C., & Remotti, S. (2022). AMASS Policy White Paper: Suggestions for Stakeholders and Policymakers based on the Findings of the AMASS Project. LINK <p><u>UNIT 2: The Participatory Process</u></p> <ul style="list-style-type: none"> • VIDEO (20 minutes) The participatory process, its purpose, methods and tools We will explore in depth the four different phases for the development of a participatory process, including: the identification of the types of activities according to the purposes we can pursue, their preparation, identification of stakeholders, as well as appropriate methods and tools for its optimal implementation, and their potential effects. • READING (60 minutes) Sarantou M., Alhonsuo M., Gutiérrez C., and Remotti S. (2021) Generating Stakeholder Workshops for Policymaking in Digital Environments through Participatory Service Design, <i>Malta Review of Educational Research</i>, v.15 (Suppl. Issue) pp. 119-136, Faculty of Education©, UM. LINK • EXERCISE (30 minutes) Designing a participatory process, putting into practice the methods and tools learned so far. • VIDEO (5 minutes) How to engage the participants? How to engage different stakeholders in a sustainable way over time? We will review how to establish good relationships according to the level of engagement we are looking for. The AMASS Round Table case will be discussed.
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	<ul style="list-style-type: none"> ● VIDEO (10 minutes) Working ethically in the GDPR era A brief introduction to GDPR, definition of privacy, and key data handling principles in research activities. Principles to adopt an ethical data collection approach and minimise storage of sensitive data. ● VIDEO (5 minutes) Good practices for data collection Introduction to some techniques for data collection in participatory dynamics in different types of set-ups and presentation of tips and techniques. Reflection on the value of audiovisual materials in research activities. ● VIDEO (5 minutes) What is abductive reasoning and why does it matter in design-driven activities? Abductive reasoning as opposed to other forms of thinking, such as deductive and inductive. Presentation of its application in the field of design and in activities that aim to inform design action. ● READING (45 minutes) Kolko, J. (2010). Abductive thinking and sensemaking: The drivers of design synthesis. <i>Design issues</i>, 26(1), 15-28. LINK ● READING (30 minutes) Payne, J. (2020). Design analysis and synthesis: A palette of approaches. In <i>IDSA 2013 Education Symposium</i>, Chicago, USA. retrieved May 12th. LINK ● VIDEO (15 minutes) Sense-making in practice: analyzing and synthesizing Introduction to sense-making, to the attitude and mindset that practitioners should adopt at this stage. Step-by-step explanation of how to compare data to extract meaningful insights that can drive informed decisions and inspire practitioners and teams to take action. Presentation of principles and techniques to write effective insights. ● VIDEO (5 minutes) Building impactful research outputs to create meaningful conversations Presentation of different formats that can be used to share the results of research activities, reflection upon good practices to help practitioners and teams leverage share-out moments as further steps in a participatory journey. <p><u>UNIT 3: Facilitation - values, skills and techniques</u></p> <ul style="list-style-type: none"> ● VIDEO 12 (15 minutes) The role of facilitation in creating effective and inclusive group dynamics in participatory and collaborative settings Introduction to facilitation, its principles and its importance within a group interaction. Presentation of the skills of the facilitator and their role in creating a collaborative environment. Discussion of what defines a good team in a participatory setting.
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	<ul style="list-style-type: none"> • VIDEO (10 minutes) Relational skills in action: techniques for facilitating participatory activities in different set-ups Presentation of techniques and tips to implement relational skills, such as active listening and conflict resolution. Facilitation of participatory activities in different set-ups: on-field, hybrid and online. • VIDEO (10 minutes) The power of visualisation in facilitation Why is content visualisation important and what makes it successful? Learn how to create an effective hierarchy in your visualisations: explore the key elements and some principles for creating powerful materials. Introduction to visual thinking methods and activities and their value in facilitating dialogue amongst stakeholders. • VIDEO (5 minutes) How to Mind Map with Tony Buzan LINK • READING (5 minutes) David Sibbet (2001). A Graphic Facilitation Retrospective. A graphic “keyboard” emerges (pages 4-7) LINK • EXERCISE (35 minutes) Drafting out the main points of a facilitator script, starting from the methods chosen in Exercise 1. • VIDEO (5 minutes) Wrap-up! Design-driven participatory processes with stakeholders in the arts and culture field overview General overview of the course and its learning objectives. What contents did we review, what readings did we study, what exercises did we do? A reflection on the main lessons learnt from this course.
Assessments	Multiple choice quiz (15 minutes) To complete the lesson, a quiz after each video or reading or at the end.

5 | LESSON FIVE

Partner	Malta
Affiliation	University of Malta
Website	https://www.um.edu.mt/
Contributors(s)	Prof Raphael Vella, Dr Isabelle Gatt, Dr Karsten Xuereb, Prof Milosh Raykov
Lesson Title	Engaging Communities in the Arts
Description	A combination of practical ideas related to applied theatre, psychogeography, community-based, hands-on arts project development, as well as information on ethical implications of working with communities.

<p>Learning Outcomes</p>	<p>This lesson focuses on the following learning outcomes:</p> <ol style="list-style-type: none"> 1. Describe different aspects of psychogeography 2. Understand the relevance of personal and collective narratives in the documentation of socially engaged projects 3. Identify and understand the basic management skills related to community engagement techniques 4. Describe the range of tools that may be adapted to social practice arts 5. Analyse and apply them to a variety of contexts at a local level 6. Assess their knowledge and understanding through a set of questions that will ask them to apply the content of the module to practical situations
<p>Duration</p>	<p>6 hrs 45 mins</p>
<p>Content</p>	<ul style="list-style-type: none"> ● VIDEO (17 minutes) Engaging with urban spaces Socially engaged artistic practices rely on the use of one’s senses. In particular, they rely on a keen observation of one’s surroundings and listening to the world around us. After briefly introducing the strategy of the <i>dérive</i> and psychogeography, this video discusses the importance of fieldwork and observation as preliminary exercises in engaging communities, collecting narratives and the documentation of social realities. It ends by suggesting a playful <i>dérive</i> in your hometown. ● VIDEO (17 minutes) Community-based theatre – actively engaging a specific community in theatre-making. Community-based theatre (CBT) implies an interactive and collaborative theatre trajectory through which professional theatre-makers engage a specific community in the exploration of issues which are directly relevant to them. CBT results in a devised performance informed by the lived experiences and stories which the community members share through the theatre-making process. The CBT piece, which usually has community participants as actors alongside artists, ultimately expresses a collective meaning which gives voice and a sense of ownership to the participants. The video presents the CBT process of a project which formed part of Amass. ● VIDEO (8:40 minutes) Managing Community Engagement Basic project management skills are essential to the implementation of a successful socially-engaged project. Here, they will be related to community engagement techniques, as students will become aware of a range of tools that may be adapted to social practice arts, becoming able to apply them to a variety of contexts at a local level. ● VIDEO (10 minutes) Methodological and ethical issues in studying socially engaged art The content of this MOOC section will include a brief video presentation of the specific methodological approaches to studies in the domain of socially engaged art. The presentation will also describe some of the main challenges in this

	research domain. Some methodological solutions for studies in this domain will be presented at the end of the presentation.
Assessments	A multiple-choice quiz will follow each video. (30 minutes)

6 | LESSON SIX

Partner	Portugal
Affiliation	APECV
Website	www.apecv.pt
Contributors(s)	Ângela Saldanha, Raquel Balsa, Teresa Eça
Lesson Title	Giving body to the voices - the importance of documentation
Description	<p>The AMASS experiments aimed to listen to participants and use artistic skills to make their stories visible through texts, exhibitions, art and design collaborations. By doing so, the project brings self-recognition to each participant and the wider community. The documenting of projects is based on artistic and activist processes developed with marginalised and disadvantaged communities, allowing project participants to revisit memories of they experienced as a form of social transformation and community empowerment.</p> <p>The various possibilities of recording and archiving each moment in the development of projects can help in the participants' reflection on the past, present and future, disseminating the lived experiences through the projects.</p>
Learning Outcomes	<p>Processes of storytelling that facilitate knowledge and social exchange and recognition in an arts-based collaborative project with a community is the basis for reflection of this lesson.</p> <ol style="list-style-type: none"> 1. Learners will be taken on a journey through the documentation processes, recognising the artefacts, videos, photography and exhibitions as key parts in the process: <ol style="list-style-type: none"> i. as a memory holder ii. as a sharing tool iii. as a way to list iv. as an evaluation tool v. as a way to bring us closer vi. exhibiting the work carried out - making voices heard inside and outside the community 2. Utilise different forms of documentation with examples from the AMASS project 3. Implement different phase of a project with the community 4. Recognise different languages as important data 5. Evaluate the documentation
Duration	6 hrs 45 mins
Content	<ul style="list-style-type: none"> ● VIDEO (5 minutes) <p>Introduction to the lesson, Presentation of the lesson/opening</p>

	<ul style="list-style-type: none"> ● VIDEO (10 minutes) Experiment 1 developed artifacts/exhibition Pilot in Portugal, the co-creation of “Isolate with Love” (participants, artists and stakeholders in ASSOL) Saldanha, A., Balsa, R., Eça, T. (2022). “Isolate with Love”. Edited: Dori Nigro ● EXERCISE (40 minutes) Inspired in the Kit Isolate with Love ● VIDEO (10 minutes) Experiment 2 developed artifacts/exhibition/mediums ASSOL: Learning Encounters” (participants, artists and stakeholders in ASSOL) Saldanha, A., Balsa, R., Eça, T. (2022). “ASSOL: Learning Encounters”. Edited: Francisca Magalhães ● VIDEO (10 minutes) Experiment 3 developed artifacts/exhibition Building Relationships (Participants, artists and stakeholders in Dr. Victor Fontes) Saldanha, A., Balsa, R., Eça, T. (2022). “Building Relationships”. Edited: Abel Andrade ● VIDEO (10 minutes) Experiment 4 developed artifacts/exhibition Paracity: Crossing Bridges (participants, artists and stakeholders in Paracity) Saldanha, A., Balsa, R., Eça, T. (2022). “Paracity: Crossing Bridges”. Edited: Francisca Magalhães ● VIDEO (10 minutes) Textile Cartographies - exhibition and project (participants of the project) Saldanha, A., Balsa, R., Eça, T. (2022). “Textile Cartographies”. Edited: Abel Andrade ● EXERCISE (40 minutes) Participate in the project: call to action (Mantra da paz) ● READING (120 minutes) <ul style="list-style-type: none"> – Invisibilidades #15 – Presentations of the project/experiments in Conferences/Seminars – Publications related to the experiments In Portugal (catalogues) ● READING (120 minutes) <ul style="list-style-type: none"> – Publications/websites related to the two seminars in Portugal – Room sheets – Ângela, S., Célia, F., Raquel, B., Teresa, E. (2021). Impacts of Socially Engaged Art and Design Projects: The Need for Documenting. In Vella, R., & Sarantou, M. (2021). Documents of Socially Engaged Art.
<p>Assessments</p>	<p>Multiple choice quiz (20 minutes) To complete the lesson, a quiz after each video or reading or at the end.</p>

7 | LESSON SEVEN

Partner	Sweden
Affiliation	University of Borås
Website	https://www.hb.se/en/
Contributor(s)	Sofia Lindström, Roger Blomgren, Jenny Johannisson, Merisa Martinez, Gustaf Nelhans, Wout Dillen
Lesson Title	European cultural policy and the socially engaged arts
Description	In this lesson the different perspectives of European cultural policy and its relation to SEA is discussed. This will provide students, teachers, and professionals working in the arts and culture field with methodologies applicable when preparing a grant application, an evaluation of a subtopic within the field, and/or a research project.
Learning Outcomes	Specific skills/competences that students will acquire from this module: <ol style="list-style-type: none"> 1. How to perform an SLR (systematic literature review) using a free, open-source tool called Vos viewer 2. How to supplement an SLR with alternative sources for a broader picture of a specific subject area 3. How to better understand the history of European cultural policy and its relation to socially engaged arts. 4. How to better understand the process of cultural policy construction in Europe 5. A more holistic knowledge of existing impact measurement tools for socially-focused artistic interventions, with examples from the UK and Nordic contexts
Duration	6 hrs 45 mins
Content	<ul style="list-style-type: none"> ● VIDEO (lecture) (20 minutes) Cultural policy and the social impact of the arts. ● PODCAST (40 minutes) Different perspectives on practical cultural policy and the social impact of the arts from a Swedish and historical perspective. ● VIDEO (30 minutes) Presenting our study, its findings, and limitations. ● VIDEO (20 minutes) Basics of VOS viewer as a visualisation tool for systematic literature reviews. ● VIDEO (20 minutes) Alternative information-seeking outside of bibliometrics. ● READING (60 minutes) Belfiore, E. & Bennett, O. (2007) RETHINKING THE SOCIAL IMPACTS OF THE ARTS, International Journal of Cultural Policy, 13(2), 135-151. LINK ● READING (45 minutes) Birchall, M. G. (2015). Socially engaged art in the 1990s and beyond. On Curating, issue 25. LINK

	<ul style="list-style-type: none"> ● READING (90 minutes) Lindström Sol et al. (2021) Mapping research on the social impact of the arts: what characterises the field? [version 1; peer review: 2 approved with reservations], Open Research Europe: LINK ● READING (20 minutes) Priem, J., Taborelli, D., Groth, P., Neylon, C. (2010), Altmetrics: A manifesto. LINK ● READING (30 minutes) Vella, R & Pulé, M (eds, 2021). Conducting Participatory Arts Projects: a practical toolkit
Assessments	Polls or multiple choice questionnaire at the end of each lesson/each reading (10 minutes per poll/questionnaire).

8 | LESSON EIGHT

Partner	United Kingdom
Affiliation	University of Leeds
Website	https://www.leeds.ac.uk
Contributor(s)	Tang Tang, Paul Wilson, Kiwoong Nam
Lesson Title	Developing positive partnerships in socially-engaged arts
Description	This lesson will introduce research on strategies and approaches for collaboration to build sustainable relationships within the contexts of interdisciplinary, responsive research and their potential impacts on SEA practices through lectures, assigned reading and examples of successful working partnerships. From the perspective of partnerships as a dynamic and lively collision of individuals, institutions and communities, a model of ‘relationship-as-process’ is used. The aim is to employ methods for initiating, developing and sustaining collaborations so that unique opportunities might be developed from diverse collections of partners and, where necessary, the mutual challenges which emerge in this process can be addressed and understood. A series of theoretical and conceptual pillars will be proposed which allow for emerging partnerships to be appreciated and understood, as a rich mix of knowledge, experiences and approaches. A tool for considering key milestones in relationship development and making use of case studies from successful partnerships are introduced. A series of speculative scenarios are employed to review ideas which may be developed so that potential partnerships can be identified and developed in the future.
Learning Outcomes	<p>Students understand how art researchers build their relationships with partners through project phases and acquire the practical knowledge of tools and plans used in real cases in SEA projects.</p> <p>The successful completion of this course will enable participants to:</p> <ol style="list-style-type: none"> 1. Understand the complexity of stakeholder relationships in art-based research 2. Understand and experience ethnography tools for a social study 3. Identify practical challenges in research partnership

	4. Plan own strategy for managing stakeholder partnership based on the research phase
Duration	6 hrs 45 mins
Content	<p>This lesson is based on self-study, guided by PowerPoint presentations, videos, reading and a multiple-choice quiz.</p> <ul style="list-style-type: none"> • VIDEO (lecture) (35 min) Engaging with each other - key concepts in developing positive partnerships <ul style="list-style-type: none"> – Introduction (10 minutes) A brief introduction of the complexity for the stakeholder relationship in a socially-engaged art project – Key concepts (20 minutes) Determining key stakeholders (Researcher, Partner, Artist, Gatekeeper, Target community) – The importance of positive relationship for the long-term partnership (providing cases) (5 minutes) • READING (90 min) Levinger, G. (1980). 'Towards the analysis of close relationships', in <i>Journal of Experimental Social Psychology</i> 16 (6), 510-544 • READING (90 min) Kelley, H. H., Berscheid, E., Christensen, A., Harvey, J. H., Huston, T. L., Levinger, G., ... & Peterson, D. R. (1983). Analyzing close relationships. <i>Close relationships</i>, p. 20-67. • VIDEO (lecture) (40 min) Relationship as process - a participatory tool for connecting with others <ul style="list-style-type: none"> – The "relationship as process" tool (10 minutes) How the tool was developed, how research used the tool – The POM - People Objective Method - matrix (10 minutes) How the tool was developed, how research used the tool – Miro (10 minutes) Introduction, key functions, potential applications, real examples – The other tools (10 minutes) Introducing the other relevant tools, benefits of using interactive tools • READING (60 min) Pink, S. (2015). Part II – Sensory Ethnography in practice. In <i>Doing Sensory Ethnography</i>. Los Angeles, London, Washington DC, New Delhi & Singapore: Sage Publications Ltd. • READING (60 min) Pink, S. (2011). Multimodality, multisensoriality and ethnographic knowing: Social semiotics and the phenomenology of perception. <i>Qualitative research</i>, 11(3), 261-276.

	<ul style="list-style-type: none"> • VIDEO (lecture) (40 min) Partnerships in practice - examples from the field of socially-engaged arts <ul style="list-style-type: none"> – Case 1 (animated video) (20 minutes) A story with the animated video (motion pictures) – Case 2 (animated video) (20 minutes) A story with the animated video (motion pictures) • VIDEO (lecture) (40 min) From relationship to partnership - planning for future work <ul style="list-style-type: none"> – Summary of lectures (10 minutes) The summary of cases and key theories; Recap key take-aways of the module – Self-study activity – using tools (30 min) • READING (60 min) Roper L. (2002). Achieving Successful Academic-Practitioner Research Collaborations. <i>Development in Practice</i> 12(3/4), 338– 345. • READING (optional) (60 min) Facer K, Enright B. 2016. <i>Creating Living Knowledge: The Connected Communities Programme, Community University Relationships and the Participatory Turn in the Production of Knowledge</i>. University of Bristol/AHRC Connected Communities: Bristol. • READING (optional) (60 min) Hanley T, Vogel I. 2012. <i>Effective academic-humanitarian collaboration, a practical resource to support academic and humanitarian organisations working together, Enhanced Learning and Research for Humanitarian Assistance (ELRHA)</i>, London. • READING (optional) (60 min) Levinger, G. (1976) 'A social psychological perspective on marital dissolution', in <i>Journal of Social Issues</i> 32 (1), 21-47 • READING (optional) (60 min) Shucksmith M. 2016. <i>How can academics and the third sector work together to influence policy and practice</i>, InterAction, ISBN: 978-1-909447-42-4
Assessments	Multiple choice quiz (5 min * 3 lectures, 15 min). To complete the lesson, a quiz will be completed at the end of lectures (1,2,3).