

DELIVERABLE

1.2

**COMPARATIVE POLICY
ANALYSIS AND EVALUATION
OF ARTISTIC PROJECTS**

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Acting on the Margin: Art as Social Sculpture
AMASS 870621



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PURPOSE:

The AMASS **Comparative Policy Analysis and Evaluation of Artistic Projects** fulfils a specific purpose:

- This work package focuses on compiling existing knowledge on the impact of arts on societal issues to guide the other work packages in understanding limitations and possibilities for cross-country replication of implementation.
- The results of WP1 will provide the experimental cases in WP3 with a rigorous an evaluation of past and ongoing artistic projects.
- The results of WP1 will provide WP4 and the rest of the consortium with a comprehensive policy analysis.

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AMASS

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AMASS WP1: Towards a framework for a policy analysis

Introduction

The overall objective of AMASS is to address the marginal positioning of some European societies, groups, and communities, as well as the under-representation of these groups in the arts as a result of these power imbalances that exist for arts and arts activities in the peripheries. The consortium members of the Czech Republic, Finland, Great Britain, Hungary, Italy, Malta, Portugal, and Sweden are highlighted as countries situated on the European geographical and cultural peripheries. One main argument for the selection of these countries is that they will allow for the study of valuable experiences, insights, and experiments from a marginal perspective.

WP 1 assignments is a) to accomplish a policy analysis that includes identification, compilation, and analysis of relevant strategic policy documents, and b) to establish criteria for cross-country comparison. The first aim for the comparative study according to us is to categorize and analyze:

- What kind of indicators (factors) are characteristic for the countries positioned on the cultural and geographical periphery?
- Identify differences and similarities between the peripheral countries involved in the project.

In this first report, we point out that the report cannot be seen as a systematic and comprehensive comparative study. The purpose is instead to highlight various structural factors and policy instruments that we have found valuable for future comparative reviews in the area.

A starting point is that both the policy analysis and the indicators should have relevance to the project's intentions to promote the role of arts in mitigating societal challenges by departing from the perspective and the physical positioning of the marginal. How the arts relate to societal problems has long been discussed and debated (Belfiore & Bennett, 2007,

p. 140). Researchers have argued that the arts are capable of promoting economic prosperity and increasing social capital and community cohesion. Art and culture can also improve individual health and psychological well-being and assist, skill development, as well as cultural capital and creativity (Kangas, 2017; Creating growth, 2014; Anttonen et al., 2016; Guetzkow, 2002). Cultural policy, in this report, is not primarily used to describe the policy relations between the government, the art world, and artists; instead, we refer to cultural policy as theoretically defined as an explicit cultural policy, that is “/.../ policies that are explicitly labelled as cultural” (Aherne 2009). Used by Dewey (2008), an extensive definition of cultural policy that is in line with the AMASS project and can be found in UNESCO’s description from the *Convention on Protection and Promotion of the Diversity of Cultural Expressions* which stated:

“Cultural policies and measures” refers to those policies and measures relating to culture, whether at the local, national, regional or international level that are either focused on culture as such or are designed to have a direct effect on cultural expressions of individuals, groups or societies, including on the creation, production, dissemination, distribution of and access to cultural activities, goods, and services. (UNESCO) (2005)

This extensive interpretation of cultural policy highlights the difficulties of grasping policy concerning, for example, immigrants, within the framework of traditional cultural policy, as many policy initiatives in this area automatically categorized as social policy. A second starting point is that the influence of globalization, digitalization, migration, and the increasing numbers of refugees during the last years has significantly limited the ability of governments to formulate their own cultural policy independently. It is today insufficient to only focusing on the policies and approaches of the single nation. Globalization has also led to increased international collaboration and contacts between researchers, artists, NGOs where practitioners increasingly encounter international topics, ideas, colleagues, and practices. The AMASS project is a typical example of how cross-nation and cross-profession work has increased in recent years.

The comparative study, some theoretical and methodological point of departures

Comparative studies in cultural policy

Patricia Dewey has identified three main trajectories in the scientific research of comparative cultural policy: comparative international studies, cross-national analyses, and transnational studies. (Dewey 2015). The first systematic academic comparative studies in cultural policy was, according to Dewey (ibid), *The Patron State: Government and the Arts in Europe, North America and Japan* (Cummings & Katz 1987). It consisted of in-depth studies of single states. In the book, Cumming and Katz used the results to identify differences and similarities between the countries to find a conceptual framework for future studies. One critique towards of these earlier studies was that they did not employ a comparative methodology, meaning comparing two or more things to discover something about one or all of the items compared.

Cross-National Cultural Policy Research was the next trajectory of comparative research and provided more explanatory models to clarify why the individual nation-states' cultural policy existed in their current form. Historical and institutional matters dominated in these studies as the primary causes or dependent variables that could explain the different countries policy model. Hillman-Chartrand and McCaughey (1989) established four different ideal position types for the state's public support of fine arts. The types – The Facilitator, The Patron, The Architect and The Engineer – represent an influential classification system in cultural policy research. As with the other Nordic countries, Swedish cultural policy aligns with the Architect model, where state bureaucracies are strong, and the influence of arts organizations is significant. The United Kingdom is classified as a Patron state with a history of ideas of arm-length support principles, and the USA categorized as the Facilitator, where the primary policy consisted of tax-reduction for individuals, institutions, and companies that support art projects. When the book was written, cultural policy in Czechoslovakia Czech and Hungary was labelled the Engineering Model. The state directs public cultural policy in a

very explicit and oppressive way, resembling the previously communist dictatorships in Eastern Europe and the Soviet Union (Hillman-Chartrand and McCaughey 1989).

Hillman Chartrand and McCaughey's model of ideal types in cultural policy has many benefits; they have instigated essential discussions of cultural policy and the use of models in cultural policy research in both local and international settings. Most importantly, they have provided the research field with a tool for comparison between cultural policy in different countries. This tool covers issues of governing as well as the effects of steering arts and culture. This model was a starting point and mainly useful when dealing with national comparisons at a relatively superficial level. The approach of cross-national studies has developed during the past three decades, as research initiatives have proliferated. Other researchers (cf. e.g. Mangset 1995) have identified the shortcomings of Hillman Chartrand and McCaughey's model for understanding the more complex relations in cultural policy, in particular at levels of government other than the national one.

Nordic cultural policy researchers have carried out cross-comparative studies identifying similarities between cultural policy in the Nordic countries, affirming the existence of a more or less unified "Nordic model" of cultural policy (cf. eg.; Mangset et al. 2008). In all Nordic countries, political decentralization and local autonomy combined with extensive local responsibility for public cultural policy. The annually updated *Compendium of Cultural Policy and Trends in Europe* is one example of the significant influence these cross-national studies have had.

A critique against these two presented approaches is the focus on the nation-state as the unit of analysis in current comparative models. The influence of globalization has embedded the states in an international social fabric. As Dewey argues, "In the field of cultural policy, international networks and norms are influencing public preferences and policy opinions at the national state level". (Dewey 2008, p 289). Dewey elaborates on this approach in *Transnational Cultural Policy Research*. The processes of policy transfer are central to this approach, meaning a process by which knowledge about how policies and ideas in one political setting (past or presents) are used in other settings. Researchers in public policy have shown that statements about 'best solutions' for public policies tend to be widespread (Montin 1996, 2004, Bäck 2000). One example of such paradigmatic ideas is New

Public Management (NPM). The assumption that the market and increased competition will lead to greater efficiency and increase the freedom of choice for citizens has influenced policy in the majority of European countries (Montin 2004, p. 120). According to Pierre (2000, p. 1), these new trends in politics tend to erode the traditional bases of political power. The AMASS project is also a result of how influential globalization and the increased cooperation between different actors in Europe has contributed to the spread of new ideas about cultural policy. In summary, we would like to point out that to be able to conduct a comparative study, it is necessary to combine the three approaches presented above.

The comparative policy study framework

The first challenge is to define criteria for relevant, vital policy documents, and the second challenge is to trace relevant criteria for cross-country comparison. It is important to define and determine what we mean by policy analysis, and to determine which policy level and activities are central in comparative policy analysis. The government can use different kinds of policy instruments, or a “set of techniques by which governmental authorities (or their proxies, acting on behalf of governmental authorities) wield their power in attempting to ensure support and effect or prevent social change” (Dodds 2013 p23).

A first step to answering these questions is to identify factors that describe the formal political, organizational, and political settings for policy. It is crucial to determine the relationship and authorities between the states, regions, local political level. Variations exist between the countries, which allocate responsibilities and roles between the state, regional and local levels in the cultural policy area in different ways. Another formal institutional factor consists of constitutions and the existence of both general laws in cultural policy and specific legislation aimed at marginalized groups such as designated minority groups, women, children and immigrants. These considerations are central to the project. Laws to guarantee minority groups are common in the European countries. But we know less about how these laws are interpreted in practical policy.

In addition to organization and legislation, financial supports and grants are an essential policy instrument. What is the percent of the total public expenditure invested in cultural activities in the participating countries? What cultural expressions and activities receive public funding? We have noticed that a large proportion of cultural support in countries such as Italy and Portugal go to cultural heritage institutions. It can also be noted that project support aimed directly at improving the situation of vulnerable groups has become increasingly common in cultural policy. In this first report, we have chosen not to fulfil a comparative economy study. The reason for this is the lack of comparative data in the *Compendium*, a point that we have pointed out

The next step in a policy perspective, the implementation stage of cultural policy is where the policy is formulated and implemented. We noticed some significant variations concerning which organizations (NGOs) and international actors (including the EU) have influenced the implementation of cultural policy, and more specifically the projects and interventions vis-à-vis the designated marginalized groups. This implementations step is influenced by a governance perspective, to identify actors other than the formal government policy, which is primarily measured through objectives and laws.

The purpose here is not to conduct a comparative study; the primary purpose is to problematize and clarify which indicators and factors can form the basis for a forthcoming comparative study.

Methods and material

In order to a) to accomplish a policy analysis that includes identification, compilation, and analysis of relevant strategic policy documents, and b) to establish criteria for cross-country comparison, the first challenge is to define standards for related, vital policy documents. The second challenge is to trace relevant criteria for cross-country comparison. How to delimit the study both in time and space poses problems.

The material consists of secondary sources, in the form of *Compendium cultural policies and trends in Europe*. The compendium was established in 1998 by the Council by the Council Of

Europe's Steering Committee for Culture and is an online database with in-depth information on cultural statistic and trends. ¹

One problem is that the entries for some countries are from 2011, while other states have data from 2018. We have requested the project countries' participants to supplement with current and updated data from their respective countries to minimize these shortcomings. There is no uniformity in the reporting from the respective countries' reporters. There are some indications that the reporter's view of cultural policy has an impact on the published country reports.

¹ For further information about Compendium's work and participating countries, visit the web address <https://www.culturalpolicies.net/>

The results

The outspoken objective

An instrument in cultural policy for visualizing and motivating the policy area constitutes of overall objectives that should influence the concrete policy in this sector. Even if these kinds of goals do not have a significant impact on actual cultural policy, they can serve as an indicator identifying the different states' attitudes and priorities in the policy area. Instead of conducting a comparative analysis of the countries' objectives, we intend to pick out common themes found in the entries for the project's participant countries.

The first theme consists of ideas where the goal of cultural policy is to protect and develop the cultural heritage and other cultural expressions that are considered valuable for the nation. Italy emphasizes protection and valorization of cultural heritage to promote the preservation and development of cultural heritage and cultural environments.² In Portugal, "Culture is, par excellence, a pillar of democracy, *the national identity factor*, and expressively reflects how communities relate to their cultural heritage, the arts, and intellectual creation."

A second theme is to identify objectives that highlight culture as an essential instrument with broad effects. Culture can boost production, increase employment and entrepreneurship; develop the countries or regional and local places. In Italy, creativity, diversity, and artistic quality should mark society's development. The role of culture as an important component of the state's economic policy is also highlighted in Sweden. In the Czech Republic, art, culture and the use of cultural heritage through cultural and creative industries are elements that have a dynamic and modernizing effect on the structure of the national economy. These kinds of objectives highlighted in the political arena enhance the trend of regionalization resulting from European nation-states' integration into the European Union (EU) (Heywood 2002, p. 3). Furthermore, Keating (2002, p. 201) argues that these changes are also strongly influenced by regional, local, and minority nationalist

² The majority of the material is taken from each country's presentation in the *Compendium*, which is why there is no systematic reference to each empirical statement

movements, and by the advance of the market and civil society, within as well as between nation-states.

The third theme of objectives in cultural policy consists of ideas that highlight the importance of distributing high or fine culture to the citizens. In 2016, the UK Government issued a Culture White Paper, where one of the stated principles was that everyone should enjoy the opportunities culture offers, but also that every publicly funded cultural organization should increase opportunities for the most disadvantaged citizens to access culture. In the Swedish cultural policy objectives, culture is regarded as dynamic, challenging, and independent force based on freedom of expression. In this model, everyone should be able to participate in cultural life. To enhance equal access to, accessibility of, and diverse use of culture to reinforce the cultural foundation of society is highlighted in the objectives from Finland. These kinds of objectives are aimed at the entire population, regardless of ethnicity, class, gender, and geographical location; all citizens must be guaranteed the right to culture, and this is also a vital standpoint in the general welfare policy. In Sweden, the use of these kinds of objectives using different policy instruments to help people to access high arts and Swedish cultural heritage has dominated since the 1930s (Blomgren 2012).

But there is also an example of objectives aimed at designated groups in society. One example is the Czech Republic government resolution for the State Cultural Policy 2015–2020. Two of the objectives are in line with the AMASS project: “Supporting identity, cultural diversity, and intercultural dialogue and developing creativity through support for cultural activities and the creation of cultural goods, the provision of cultural services, work with the public, support for access to culture, and advancing a participative culture to facilitate social integration.” These kinds of policies to support designated groups are common in other countries as well.

The overall objectives of cultural policy have mostly a symbolic political significance. Cultural policy objectives to promote universal access to cultural heritage or foster civic, democratic influence over cultural policy are not perceived to have a real and binding character. They are instead used solely for legitimation (Henningsen & Blomgren 2017). What can be stated

is that the objectives between the countries are similar to each other, which in itself may be a result of influence from prevailing international trends in the field.

Laws and Legislation in Cultural Policy

Laws and legal systems are, at first sight, a more powerful policy instrument than general policy objectives. There exist several laws that regulate cultural policy. The first is constitutional laws; these are written or unwritten fundamental laws, as in the UK, which establishes the character of government by defining the basic principles steering the state. Hungarian constitutional law underlines the role of culture in promoting and safeguarding Hungarian heritage and language.

Besides constitutional law, there exists several laws that regulate cultural policy. In the cultural field, different forms of heritage protection law are frequent. For example, *The Portuguese Heritage Protection Law* (Law 107/2001) establishes the basis for policy and cultural heritage protection and improvement. In Hungary, the *Act on Libraries, Museums, Archaeology, and Local Culture* ("cultural law") was enacted in 1997.

Specific legislation aimed at marginalized groups such as minority groups, women, children, and immigrants are central to the project and are common in European countries. Laws and conventions to protect national minorities exist in all eight countries. In Finland and Sweden, minorities such as the Sami and Roma people have legal status. In Finland, the constitution guarantees all minority groups the right "...to maintain and develop their language and culture".

In Italy, there are laws on a regional level with the specific aim of promoting the social integration of migrant residents. Many of them (Liguria's Regional Law 7/2007, Lazio's Regional Law 10/2008, Marche's Regional Law 13/2009, Tuscany's Regional Law 29/2009, Calabria's Regional Law 18/2009 and Puglia's Regional Law 32/2009) explicitly mention "intercultural education and communication" and the "safeguard of cultural identities".

Besides domestic laws, international conventions are essential for protecting marginalized groups. Convention obliges states to apply basic rules and objectives ratified at the

convention. Even though conventions do not contain any sanctions against countries that break the rules, these standard European rules have nevertheless already gained importance. The Council of Europe continuously monitors compliance with conventions and has, therefore, gained a reputation in European policy (Petersson 1995). Three main conventions that highlight the role of minorities are:

- **European Cultural Convention (1955)**
- **European Charter for Regional or Minority Languages (1992)**
- **UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)**

All of the participating countries have ratified these conventions. And they have in some cases been an inspiration for domestic laws. For example, monitoring and protection of the rights of the Roma have in Hungary been carried out mainly within the framework of international human rights agreements and conventions.

In sum: Laws are often aimed at the citizens in the countries and the rights of national minorities, but there exist no governmental laws for protecting migrants and refugees. There is a similarity, with the role of objectives, that laws mostly have a symbolic political significance and are not perceived to have a real and binding character.

Domestic governance system

Besides laws and objective, the organization of political organizations is an example of formal steering of cultural policy. Under this headline, we will shortly describe the relationship and divisions of authority between the state, various regions, and local authorities. There exist both variations and similarities between the consortium countries in these matters. One crucial difference is how the responsibilities and roles are allocated between the state, regional, and local levels among the eight countries.

In the United Kingdom, the Parliament and Government have responsibility for all cultural issues in England. However, in Scotland, Wales, and Northern Ireland, most of the cultural issues are legislated by the Scottish Parliament and executive, the National Assembly for Wales and the Welsh Assembly Government, and the Northern Ireland Assembly. (Compendium). In Italy, four levels of government – *state, regions, provinces, and municipalities* – share responsibilities in the cultural field. The twenty Italian regions are endowed with legislative powers and ad hoc administrative structures in the cultural sector. The 107 Italian provinces are the level of government least involved in cultural policy. The 8,101 municipalities are the most prominent public actors. They promote and support a wide range of cultural activities actively contributing to the abundant national supply of art. In economic terms, the share of the state expenditures is 35 percent and the Local (regions province and municipality) expenditures share is 65 percent. Although essential changes in the governance structure of culture are underway, the most important administrative and legislative functions still lie with the state in most regions, which until recently were also responsible for half, or more, of the total public expenditure for culture.

In Finland, as in Portugal and Hungary, the state and local municipality level dominates, and the regional level plays a minor or no role at all. In Finland, where the cultural policy system is simultaneously highly decentralized and highly centralized, 51 percent of the public

cultural expenditures were on the state level and 49 percent on the local or municipality level. The state is mainly responsible for the art support system. The municipalities maintain infrastructures for local culture and arts activities, including cultural policy competence, and the government and the municipal sector are formally on equal footing. However, the state has a stronger hold on legislation and financing. In Hungary, the divide was 56 percent funding from the state level, while regional (19 counties) and local levels account for 44 percent.

In Sweden and the Czech Republic, all three levels have a significant role in cultural policy and have extensive autonomy from the state. In the Czech Republic, regions and municipalities play an essential role in cultural policy, where cities and regional authorities support libraries, museums and galleries, regional theatres, orchestras, and institutes of archaeological preservation, as well as being involved in cultural development planning. In 2013, the public cultural expenditure at the state level in the Czech Republic was 22 percent of the total share, while the self-governing territorial units (municipalities, voluntary associations of municipalities, and regions) had 78 percent. In Sweden, the state share in 2015 was 43 percent, while the region accounted for 15 percent and the local level for 42 percent of the total share of expenditures. The municipalities, or local governments numbering 290, are tax levying, local authorities headed by local counties with elected officials. They are responsible for funding libraries, music schools, and popular cultural education. Funding comes mainly from locally derived municipal income, mostly taxes.

In Malta, the state itself is politically responsible for the cultural policy, since Malta is a small country without autonomous regions and policy objectives are generally made on a national level. The local councils (67 in total) have a limited budget for cultural activities in Malta, limited to popular events and initiatives focusing on inclusivity or multiculturalism. Malta is divided into five regions. However, these regions do not have independent policies or budgets.

Cultural policy functions differently depending on the divisions between different governmental levels across the countries under analysis here, however; it is an empirical question whether either the legislature or organizations have any influence on actual cultural policy, which is a question for future comparative studies.

Cultural policy as governance systems

It is not enough to study the formal organization and division of responsibilities between different political levels. Policy is not limited to the activities of governments, but also includes the activities of non- or quasi-states actors, when sanctioned by governments (Dodds 2013, p. 14)

Cultural Policy today takes place in the interplay between civilian actors such as NGOs private actors and includes international levels in the form of collaboration between different organizations, especially within projects where the EU has an important role. Policy operates not only through vertical control, from state to local levels, but also includes both horizontal relations and network relations that are in focus in governance perspectives.

A governance perspective identifies a variety of actors and systems that affect policy execution vertically, horizontally, and across different networks. (Peters 2018)

Multi-level governance is a concept that involves complex interactions between different state levels and interaction with different types of state, private, and civil society actors, as well as institutions linking different levels of social and political organization (Mwangi & Wardell 2012, Schiller 2018). 9).

We must point out that we cannot capture the governance perspective with only the secondary material, but the material does show that a large proportion of the actual implementation of cultural policy takes place at these levels. The AMASS project is itself an example of how different actors such as universities, non-governmental cultural and artistic organizations, and other stakeholders collaborate within the EU framework.

In the reports from the compendium, the authors emphasize the prominent role of NGOs in cultural policy. In Finland, 14,000 cultural associations exist. Two and a half thousand art/artists' associations, seven hundred heritages and museum associations, and about thousand associations exist for the promotion of arts and culture. Lots of them have governmental subsidies. In Sweden, NGOs have historically played an important role in Swedish society and politics, often in close cooperation with the state. The Swedish voluntary sector, and the approaches to it taken in governmental policy, has long been

dominated by organizations sharing several organizational characteristics supported at state, regional, and local levels.

The author from the Czech Republic emphasizes that cultural policy also is shaped by civil society and initiatives. This level influences the transformation of the cultural policies of towns and the state. In Malta, several cultural NGOs are increasingly engaging in international projects and establishing yearly activities at the national and regional level. Throughout the years, several cultural non-governmental organizations with vital community-led advocacy roles have been established to promote and develop specific traditional or common interests.

In Italy, cities, provinces, and regions promote projects and initiatives oriented to use art and culture as a tool for social cohesion and inclusion, often in cooperation with NGOs and foundations. Beyond NGOs, Portugal highlights the involvement of private foundations in shaping cultural policy and financing cultural activities.

International cooperation

As noted in the paragraph on *transnational cultural policy*, international networks and norms influence public preferences and policy opinions at the national level and among the NGOs and other actors in this policy area. According to the report from Hungary, cultural operators are well integrated into their respective international communities, and they are active in several European networks. One important global actor that has a great, perhaps principal influence over projects is the EU, which has a vital role in the work to improve conditions for marginalized groups.³

In connection with the Czech Republic's (CR) membership in the EU, relations with other European countries were prioritized. For the Czech Republic and Hungary, the most financial support for the culture sector flowing from the EU emanates from the European Structural and Investment Funds (SF). Between 2007-2013, these funds primarily supported cultural heritage in conjunction with tourism (Integrated Operational

³ <https://ec.europa.eu/info/policies/justice-and-fundamental-rights/combating-discrimination/tackling-discrimination>.

Programme), but through other culture and arts programmes, such as those supporting education, were also supported. With these two examples, we want to emphasize that EU is an important actor to take into consideration to understand the governance of cultural policy in Europe. To only focus on the single nations and their elaborated policies, objectives, laws, and formal organizations will not provide a full picture. We are aware that the review does not provide a systematic view of cultural policy. Still, the purpose is at this stage to point out essential indicators for being able to conduct comparative studies and to include the transnational perspective.

Policy activities among the AMASS countries

It is also necessary to analyze the outcomes and impact of cultural policy to determine whether goals have been achieved and assess citizens' cultural activities. One indicator of output is how many arts and cultural projects have been designed to improve conditions for marginalized groups. A second output indicator is to map the cultural activity participation of citizens in general and marginalized groups in particular. Participation in cultural activities is highlighted in a report from UNESCO: "participation in any activity that, for individuals, represents a way of increasing their own cultural and informational capacity and capital, which helps define their identity, and allows for personal expression." (UNESCO 2012: 5). According to UNESCO, participation in culture is a significant basis for the improvement of vulnerable groups' position in society. In the report, we have no ambitions to study what impact culture and the arts can have. The data presented in the *Compendium* is not updated and is, therefore, insufficient to describe the full scope of participation in cultural activities.

We limit our purpose is to give some example of policies and projects that are described in respectively compendium report from the countries to the AMASS projects. The report highlights and explains the significant cultural policy problems and questions and examples of activities and programs in the recent past. As noted, globalization and immigration are examples of new topics that have influenced the cultural policy agenda during the last years, resulting in headlines such as *Cultural rights and ethics*, *Cultural diversity*, *Cultural and social inclusion*, and *Societal impacts of the arts*. In this report, only some examples are highlighted; the *Compendium* report is insufficient as a comparable analysis but provides a view of actual cultural policy measures.

In the Czech Republic, according to the *Compendium* report, a wide range of programs directly or indirectly support intercultural programs, such as support for the cultural activities of members of ethnic minorities and integration of the members of the Roma community. Cultural rights for refugees or "newcomers" are mentioned in some reports. In Finland, both local and regional authorities support projects and cultural activities directed towards these groups and the cultural integration of migrant communities.

In Italy, the flow of migrants has posed new challenges for cultural policymakers. At the local level, many cities in the north and center of Italy have appointed representative bodies to promote the civic integration of their growing immigrant communities. More recently, their example was followed by the city of Palermo, which established its Consulta delle Culture (Council of Cultures) in 2013 [...]. Policy initiatives initially emanated not from the state level, but from the local level. Malta has also projects targeted at migrants, as has been highlighted. The AMASS project is itself an example of how projects within the EUs framework have been designed to support and include vulnerable groups in society through culture.

This text has presented just a few examples. To study outcomes and impacts of projects and activities aimed at marginalized groups and the extent to which citizens in general and marginalized groups in particular participate in cultural life as spectators and as participants will require sources other than those used in this report. At a later stage in the project, an analysis of these materials will be carried out.

Summary

Our primary assignments are a) to accomplish a policy analysis that includes identification, compilation, and analysis of relevant strategic policy documents, and b) to establish criteria for cross-country comparison.

This report is the first step towards creating a framework for cross-comparative studies. The intention has been to point out some significant indicators and factors that are relevant to this work. An important conclusion is that a comparative study must include and problematize all political levels from the national to the local, as the division of responsibilities for the different political levels differs between countries. All eight countries have ratified international conventions for protecting the rights of minorities. But as with objectives, laws and conventions are often general statements with symbolic political significance, which have not been perceived to have a real and binding character. There is an empirical question of how the different countries implement the intentions in their objectives and laws.

It is in focusing on implementation with a governmental perspective study that one can understand how policy is created and in-network cooperation between actors such as NGOs, governmental organizations, and often the EU functions in practice. Comparative research on the implementation of policies concerning minority groups and refugees is important, in order to find examples of successful policymaking that will be fruitful in finding so-called best solutions. Comparing individual states and vertical policies provides a limited picture for understanding the role of cultural policy in work with minorities in the periphery.

In sum: This report is to be considered a first step to develop a framework for cross-comparative studies. We aimed to highlight various structural factors and policy instruments valuable in order to understand the role of arts in mitigating societal challenges. We emphasize that it is necessary to develop both theoretical and methodological approaches to cultural policy research in order to capture the new challenges in cultural policy. Instead of focusing only on individual countries' policies, it is equally important to include collaboration that takes place both between states and other overarching bodies as the EU

and the collaboration NGOs and other actors has developed internationally to improve conditions for vulnerable groups. Carrying out comparative case studies of completed and ongoing single projects is essential in this respect in order to deepen the knowledge of how the implementation of objectives to improve vulnerable groups' needs can best be carried out.

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AMASS

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AMASS WP1: Deliverable 1.2 Evaluation of artistic projects

1. Aims of the policy survey and connections with other deliverables in AMASS

1.1 General introduction

The task for this deliverable was to develop a research sample of past and ongoing projects aimed at arts based social interventions to analyse motivations, philosophies, modes of engagement and impact from a comparative, geographically balanced and multidisciplinary perspective, as specified within the [goals of AMASS](#). We identified good practices documented by Partners and summarise them here based on the data template (Appendix 1).

Seven Partners submitted 133 project templates that represented a broad overview of arts-based activities for social inclusion. These projects represented a wide variety of art forms, methodology and methods of collaborative and individual arts practice.

Methods of project collections

We employed a survey method through template, preceded by a discussion of prospective data providers (AMASS Partners) about the issues included in the survey:

1. *Descriptive data of the projects*: country of execution, title, website, financing institution and grant type, project co-ordinator and co-ordinating institution.
2. *Project features*: time frame, target population (age, educational level or employment type, special needs etc.); developmental objectives (development of attitudes, skills, values, increase of well-being, use therapeutic functions of art, targeted policies and type of civic engagement envisioned, social / cultural inclusion etc.) and *methodology*: nature of intervention, working arrangements, art forms involved, eventual connection to school / higher education curriculum.
3. *Innovative character of the project in addressing societal challenges*: description of how the project addresses its target: the group whose societal challenges are addressed through the arts, innovative features, prizes and other recognitions won.
4. *Assessment of results*: methods and results obtained.
5. *Sustainability*: proven through data (the project finished, the program remained active) or through effects on new projects; foreseen sustainability (for ongoing projects), reasons for unsustainability.
6. Publications about the project.

All Partners delivered projects that they consider exemplary for their national endeavours and described them in a detailed manner to serve as an inspiration for the AMASS experimental case studies.

This report is conducted in tandem with the AMASS deliverable 1.3: A comprehensive literature review, which is complemented with a state-of-the-art review of research-relevant material regarding the social impact of the arts in the targeted countries of the AMASS project. Both types of reviews aim to find current research on the arts as a means of addressing social challenges. Part of the deliverable 1.2 of the AMASS project is a

comparative policy analysis of the countries engaged in the project, aimed at mapping out the diverse and complementary policy frameworks that guide the arts as a vehicle of social change.

A comparison of these reports can give interesting insights into the current knowledge and practice of arts and culture as a way to address social challenges of today, as well as functioning as a knowledge-based grounding for the artistic projects planned for the AMASS testbed.

1.2 Interrelated deliverables about previous arts based social interventions

Arts-based interventions are disclosed in several AMASS deliverables in order to contextualise new project endeavours.

Deliverable 1.2: Evaluation of artistic projects

The current document. Results obtained through the template (outlined above and included in this document as Appendix 1) and consecutive correspondence and online communication with Partners will be disclosed in further parts of this deliverable. In co-operation between WP1 and WP2, papers and projects on arts based social interventions will be compared. Major aspects of the comparison that shows how the project collection by WP2 relates to the state-of-the art, systematic review of literature by WP1:

- Aims
- Interventions (methods)
- Outcomes
- Problems identified in papers and project descriptions
- Sustainability

Authors of this document intend to provide an overview of existing, reported practice. We do not evaluate cases; we only describe their objectives, methodologies and results to draw conclusions about the need for further research and experimentation in the field of arts-based social interventions. These efforts constitute the work of WP3 and will commence in September 2020.

Deliverable 2.1 Case database in the narrative platform

Deliverable D2.1 and Milestone MS6 target the publication of the cases developed by Partners and collected in the Case Database of AMASS. This open resource will provide inspiration and assistance for European (and global) educators and researchers who intend to pursue work in the area of using the power of the arts to eliminate or at least minimise social exclusion and reduce the risks of cultural neglect of marginalised children and adults. The Database will have a similar data structure as the project collection and will be complete with photo and video documentation and links to relevant websites.

We hope that on-site observation of new projects will be possible (after the end of the COVID19 crisis) and the assessment may include field notes and interviews with artists as well as an analysis of previous communication on the projects: interviews, writings and critiques.

Deliverable 2.5: Collection of case studies (e-book and printed book)

Deliverable D2.5 will also make use of both this deliverable, describing past and ongoing projects and the new cases developed by Partners for AMASS. A textbook for practitioners, with photos and links to edited and narrated video documentation provided by Partners are envisaged. An overview of good / malfunctioning *informal educational practice* (including *museums / gallery ed.*) and social communication on the arts in Partners' countries will also be included in this deliverable, as informal education has been gaining importance in the first decades of our century.

Work in arts circles, studios, community centre projects, competitions etc. are part of the current document as well, because Partners realised the importance of their inclusion in their national collections of past and ongoing projects reported here. The number of such projects will certainly increase and constitute an important part of the new cases.

1.3 Related deliverables from the literature review

Qualitative literature review

The state of the art review aims to collect research-based literature according to the PIO model – focussing on the population targeted by the artistic intervention, and outcome as social effects of arts-based projects. All data is related to the outcome given priority in each specific project planned for the testbed. Participants in the AMASS project were asked to find, according to certain search criteria relating to the social impact of the arts, research-relevant material and summarise them in a template for an abstract. These searches included peer-reviewed research articles in all other languages but English, and research-based reports and monographs in English and all other languages, which are not part of the systematic literature review. These criteria of search methods were adopted to avoid duplicate findings from the systematic literature review. Each country also used country-specific, suitable databases for searches and was asked to complete an abstract for each finding according to a template. In the template, we asked each country to indicate databases for finding material, language translated to English, the title of article, report, or other material, population, intervention (methodology), outcome (findings), originality/value, and keywords (max 6). The abstract word limit was 500.

All in all, 233 abstracts were submitted. Amount of returned templates per country were Italy 21, Portugal 14, Czech Republic 36, Finland 61, Hungary 63, and Malta 38. Sweden and the UK were excluded from the search due to the aim of the review to function as a support to the countries being part of the AMASS testbed for artistic interventions. After completed collection of abstracts, the material was analysed and coded according to the research questions of understanding what kinds of social challenges are addressed by artistic intervention, what kinds of interventions are used to address social challenges, and what kinds of successful examples or limitations of studies are reported.

Quantitative literature review

The systematic literature review aims to map previous knowledge on the issue related to the aim of the AMASS project: to address the marginal positioning of certain groups and regions through art activities (delimited to the practices in visual and performing arts). The review is restricted to available research; peer-reviewed articles written in English between

1990 and 2020, searched for and found in ten databases - two of the most general databases; SCOPUS and Web of Science, and eight of the more specialised: Art & Architecture Source, Art Bibliographies Modern (ABM), Arts and Humanities Database, Design and Applied Arts (DAAI), ERIC, International Bibliography of Art (IBA), PsycINFO, and Sociological Abstracts. The study was guided by the following research questions: How has research on the societal impact of the performing and visual arts developed over time? What topics can the analysis identify on the societal impact of the performing and visual arts? Which academic disciplines are represented in research on the societal impact of the arts? Which articles (or authors?) are most cited in research on the societal impact of the arts?

The findings are analysed in two steps, one quantitative and one qualitative. The quantitative phase consists of a vector-analysis of a very large amount of items (17,000 articles), the aim of which is to identify patterns in objectives, topics, or other themes that might emerge in the data. The qualitative step consists of a close reading of a representative sample of articles from themes identified in the vector-analysis.

As the systematic literature review is in the process of analysis, we will not provide a comparison – however, a publication about the results of the policy review, the literature and case study survey is foreseen.

2. Comprehensive survey of projects

The aim of the D1.2 comparative policy analysis is to identify relevant policy documents of each country and establish criteria for a cross-country comparison related to the overall objective of AMASS to address marginality; of countries in the EU and communities in the arts. Official documents of each country in the project vary concerning periods of data available, completion of data, and forms of description. We asked the members of the consortium to supplement the official policy data with information about cultural policy objectives, the domestic governance system of each country, current cultural affairs, law and legislation, cultural consumption and participation, and public finance and support. This study will be used later to contextualise the results of the current, case review.

In this chapter, we provide a comprehensive survey of projects with socially engaged arts based intervention along these themes:

- Project promoters
- Project participants
- Contexts of the projects: learning contexts and art forms
- Activities
- Topics for creation / performance / interpretation

Please find the list of collected projects in Appendix 2. Descriptions are aimed at proving the benefits of arts based interventions, so aptly formulated by the Finnish AMASS team:

“One of the central conclusions is that community-based art education and service design could contribute to changing the status of older people in the society, from exclusion to inclusion.” (*F17 Operating models and tools to support life management and well-being of older people*)

We will show how these projects relate to the features of arts-based interventions described and analysed in the papers collected for the systematic literature review. The art forms selected for AMASS are the visual arts, multimedia and drama / theatre arts, the majority of projects collected have been realised using these art forms. Papers, of course, discuss the whole range of art forms that have been selected for published (and mostly finished) projects. Future comparisons of the two collections may target comparable features: promoters, population, contexts and topics as well as forms of assessment.

2.1 Project promoters

Projects described by Partners have been financed by a wide range of promoters:

1. table: Type and numbers of project promoters per country

Promoter type	CZ	FI	HU	IT	MT	PT	UK	Total
Local cultural institution	2	0	0	2	6	6	2	18
Local educational institution	3	3	6	3	2	0	1	18
Local public foundation	7	0	6	3	14	3	8	41
Local private foundation	2	1	8	3	2	2	1	19
Ministry (of education / culture)	9	2	4	2	5	2	0	24
European organisation / foundation / granting agency	2	8	6	0	2	2	0	20
Global organisation / foundation / granting agency	0	0	0	0	0	0	0	0
International collaboration	1	0	0	0	0	0	0	1
Other (e.g.:) self-funded or donations	0	0	1	3	0	0	0	4

The two major grant givers are local public foundations and Ministries of education and / or culture. European projects and local initiatives are also among the major sources of funding. Ministries and EU grants require a strict account of expenditure and assessment of achieving objectives – others are probably not so demanding. Therefore, the quality of projects (not their creative methodology, but their overall accountability – varies greatly.

2.2 Project participants

In the qualitative literature review, we identified arts interventions directed towards communities living in certain geographical areas, such as populations in segregated areas of cities or in deprived rural areas. Specific populations targeted (stated with the country

with the most numerous abstracts on the population in brackets) were: children and young people (Hungary and Finland), migrants and minorities (Finland and Malta, with Hungary targeting specifically the Roma minority), the elderly (Finland and the Czech Republic), women (Portugal), and people with a physical or cognitive variation or other types of medical issues (Hungary and Czech Republic).

Arts-based social intervention projects seem to be most successful if they involve a wide range of experts. Their differing viewpoints may also be used to dissolve the social boundaries that prevent such programs to have a lasting effect.

„How can art reveal the hierarchies and privileges that affect the social integration process? During the project, bi-directional integration was supported and enabled through art; a group of art and interdisciplinary experts committed to participating in the activities, which involved third-sector actors as well as representatives of the university, social work and art education researchers and students.” (FI13 A bi-directional integration supporting young people)

Table 2 shows the groups involved in the projects collected. The typical participant group consists of students aged 11-18 years and older youth groups. Adults and senior citizens are also often targeted, but the focus of AMASS on youth has probably influenced the selection of the projects.

2. table: Project participants by age per country

Participant type	CZ	FI	HU	IT	MT	PT	UK	Total
Children aged 2-6 years	1	1	2	1	3	1	0	9
Students aged 7-10 years	3	4	11	4	2	1	0	25
Students aged 11-14 years	4	4	14	6	3	2	1	34
Students aged 15-18 years	5	6	16	8	3	4	3	45
Youth groups (+18 years)	5	6	10	8	3	0	2	34
Adults (+25 years)	?	?	?	?	?	?	?	
Senior citizens (+60 years)	2	3	0	1	2	1	0	9
Other (e.g.:)	13	1	2	6	15	12	14	63

All projects surveyed involved artists as *project leaders* – prestigious members of society whose creative acts are often found mysterious and unapproachable by socially disadvantaged groups who rarely encounter works of art and never meet an artist face to face. In order to engage in successful collaboration, barriers of communication resulting from cultural handicaps should be destroyed.

„The project was also innovative in blurring the lines between the role of the artists leading the creative process, and the participants, who although they had no

creative experience, were encouraged to participate actively in the creative process.” (MT11 Herbs and Flowers & Scented Stories)

Characteristics of project participants

Projects are conducted mainly in towns and cities and their special suburbs characterised by high minority population and poverty. The most frequently targeted population is the Roma minority and migrants – two high-risk groups that suffer from prejudices as well as low life standards.

Other social groups that are getting to be more and more visible for project promoters are people with medical condition or disability, prisoners and women. These groups suffer from different kinds of negative discrimination and need support to realise their potentials and truly integrate in society. Important arts based interventions are emerging that target abused men and women and the homeless.

3. table: Project participants by special characteristics per country

Characteristics	CZ	FI	HU	IT	MT	PT	UK	Total
VENUES								
Towns and cities	3	0	0	3	2	4	5	17
Special suburbs of towns and cities	2	0	0	0	2	0	7	11
Villages	3	1	4	0	1	1	1	11
SOCIAL GROUPS								
Homeless people	1	0	0	0	1	0	0	2
Marginalized youth	1	1	11?	2	1	1	2	8
Migrants	2	4	0	4	4	0	1	15
Minorities (Roma in brackets)	1 (Roma)	0	26 (Roma)	2	3 (Philip-pinos)	2 (Roma)	1 (Ye-meni)	35
People with medical condition or disability	1	2	0	1	4	0	1	9
Prisoners	0	1	0	2	2	2	0	8
Women	4	1	1	1	3	1	2	7
Other (e.g.:)	1				3 (abused people)	3 (educators)	1 (adult learner community)	13

The figures on Table 3 show which social group is over / underrepresented in certain countries. In the experimental projects, there will hopefully be more efforts to address women and the physically challenged.

2.3 Contexts

Learning context

The qualitative literature review identified community interventions that focussed on providing informal learning opportunities. Informal learning opportunities in and by arts interventions were emphasised even in projects working in a formal learning context such as schools. Practice-based methods are common, such as action research where problems are solved collaboratively between artists and participants in educational efforts. Visual arts are the most common intervention that includes architecture, street art, film-making, and wall-painting in participatory settings with community members. Participatory design, community theatre, and community curation are also mentioned as learning contexts outside formal educational contexts. Learning is also related to participation in community-based art education, often to demystify art, and to formulate in ways that make the informal learning context possible to integrate into formal learning contexts. Visual and narrative arts are also studied as ways to perform reflective learning regarding societal issues, and the individual perspective and development of the self in co-design practises. Dance and theatre are also described as having the educational purpose of human development.

In the context of formal education, music education is linked to the development of social and cultural capital, focussing on children from the Roma minority. Various forms of theatre education are described as a kind of “experimental pedagogy” where students are encouraged to co-create to foster self-esteem, social skills, and subversion of social roles. Arts interventions in schools are described as achieving well-being and supporting learning. Finnish studies on arts-based workshops in schools engaged young people to explore cultural identity and encourage awareness of cultural diversity and inclusion.

The projects described by Partners were mostly undertaken in *informal learning contexts*, in venues of the broader community: in artists’ studios, houses of culture, museums and galleries, or any other space found appropriate for arts-based interventions. Some projects took place in *formal learning context*: at school clubs, arts circles or drama workshops, even during the normal teaching time.

4. table: Contexts of the projects: formal and informal venues

Context type	CZ	FI	HU	IT	MT	PT	UK	Total
Formal: arts lessons at schools	2	3	1	0	0	1	1	8
Formal: arts circles (studios, student theatre etc.) at schools	0	2	4	0	1	1	0	8

Informal: arts circle (studios, student theatre etc.)outside an educational institution	1 (youth center)	3	1	1	2	0	2	9
Informal: external environment (urban / village open spaces)	2	2	1	3	2	0	1	11
Informal: internal environment (urban / village buildings, in brackets: art institutions among them)	0	2	2	1 (School of Architecture for Children)	1	1 (film club)	1	8
Informal: natural surroundings (park, trail, lake, forest etc.)	0	1	0	0	1	0	0	2
Informal: museum and theatre, cinema	2	1 (online gallery)	2	7	5	2	0	18
Other (e.g.:)	0	1 (social media)	1 (summer camp)	0	0	1 (blog)	0	3

The overwhelming majority of “art circle-type” interventions are certainly in demand and successful – still, in the experimental projects, the Partners should demonstrate more innovation in themes, contexts and methodology.

An unusual context for education, but very important for life experiences was the living environment itself: its challenges for everyday living, its exclusion practices and its potential to become more habitable.

“CHROMOPOLIS is a project of urban regeneration through art, which has as objectives the enhancement and dissemination of art and youth creativity, the improvement and redevelopment of some urban contexts with particular attention to the suburbs and the creation of new networks and synergies between artists, local authorities and communities that use the spaces affected by the interventions. [...]would constitute an engine of opportunities for meeting, participation and debate, a powerful means of expression with a strong social impact, able to express the identity of a place and the community that lives there[...]” (*IT8 CHROMOPOLIS, the city of the future*)

An Italian project went as far as dedicating a whole program to developing active citizens for better urban living. Participants here did not only encounter and artistically process their problems and joys of their habitat, but also learnt the skills of articulating and analyzing their social, ergonomic and aesthetic issues

“This school offers educational activities to children after school, related to urban planning, architecture, environment, community building, art, design, urban agriculture and food education, cooperation, social innovation and do it yourself culture. The mission of the School is not only to stimulate reflection, design and action for the improvement of society but also the promotion and education to the values of welcome, participation, tolerance and solidarity, generosity and social commitment; that children can be accustomed to the freedom of thought, the magic of creativity, the vocation to realize collective dreams, the desire to make the impossible possible.” (*IT14 SOU, School of Architecture for Children*)

Art as experience and interaction

The experiences of being in contact with the arts through intersubjective and aesthetic, sensations and experiences is at the core of all the projects collected by Partners. Creative expression and reflection evokes memories of the community’s past, and invites the expression of lived reality.

‘The project “Laboratory of Art and Citizenship” proposes the development of spaces for artistic creation and civic participation aimed at 70 young people in conflict with the law (compliance with educational tutelary measures and in a prison context), especially those that reveal paths of failure and school dropout, promoting the activation of social and personal skills for inclusion and employability.’ (*PT11 Laboratório de Arte e Cidadania*)

Being a member of a disadvantaged community often discourages social action. Cultural benefits that are taken for granted by the majority nation of a country or a family with an average of higher social status seem to be (and often actually are) out of reach for the disadvantaged groups. Artistic expression may provide a space for experiencing success and lead to the desire for more cultural interaction.

“Romaversitas has helped more than 300 Roma students. They hold trainings and career workshops on their free university weekends. Moreover, they prepare their students for conflict management.” (*HU21 Romaversitas Foundation Undergraduate and alumni program*)

Art forms

In the qualitative review, we list “artistic genres of intervention”, as the genre was difficult to separate from the intervention itself.

- Design/crafts
- Participatory arts¹

¹ The Tate glossary term for participatory art is “term that describes a form of art that directly engages the audience in the creative process so that they become participants in the event” <https://www.tate.org.uk/art/art-terms/p/participatory-art> (2020-08-19).

- Narrative art
- Music/dance
- Theatre/drama
- Visual arts

In the project review, Table 5 summarises the **numbers of the different art forms utilised in the projects** per country. Many projects did not focus on one art form or media, but provided project participants with a wide selection of them. One of the projects used “walking” as an activity, but the way these walking experiences were organised indicated that even this physical activity may become an art form.

5. table: Art forms utilised in the projects (Source: information on the nature of intervention in the templates).

Art form	CZ	FI	HU	IT	MT	PT	UK	Total
<i>Creation in 2D: drawing, painting (visual art category)</i>	15	14	12	8	8	12	9	78
<i>Creation in 3D: sculpture and construction in 3D</i>	0	2	1	0	1	0	0	4
<i>Architecture (planning, modelling, building)</i>	1	1	1	1	0	1	1	6
<i>Visualization/mediation of public/urban spaces (e.g. street art, wall painting)</i>	1	1	1	1			1	5
<i>Crafts, design and technology including social and participatory design</i>	20	23	42	18	15	27	15	160
<i>Film and photography</i>	9	12	5	5	11	9	10	61
<i>Multimedia, including gaming and IT-platforms for creative purposes</i>	7	7	4	3	8	3	3	35
<i>Creative drama / Theatre</i>	0	3	7	6	8	4	1	29
<i>Literature and narrative: literary and narrative representations, storytelling oral history</i>	3	1	2	2	4	0	4	16
<i>Performance arts: music, dance, performance art</i>	12	10	20	12	18	14	4	90
<i>Debate or discussion</i>	1	5	2	0	4	2	1	15

Table 5 shows that the majority of interventions were based on traditional crafts and design or forms of fine arts (in 2D). The use of more innovation with future projects in terms of the topic, form and medium of interventions seems to be advisable. Social and participatory design is a very promising methodology, well suited to social interventions through art, design or drama. The use of literature and narrative representations, storytelling and oral history may provide a rich cultural context and contribute to integration without assimilation.

As AMASS intends to target the visual arts and drama in the experimental cases, it is evident that Partners selected examples of good practice mostly from these two genres. Previous expectations of the authors of this document was the dominance of visual arts and multimedia – however, the importance and multiplicity of methodologies of *drama and theatre education* was revealed as an equally important genre incorporated in project methodologies. A classic audience involvement method is a public performance based on the personal stories of the audience, but professional actors play them on the stage. This method is used in the Maltese project entitled *Pretty Lisa* that involved women who had experienced domestic violence, or the *No Different* project also in Malta, where the public performance is based on the stories of prostitutes. A reverse methodology invites amateurs – the participants of an intervention program - to create a choir or a public performance about local problems. An example: the *Arrevuoto* project in Naples, Italy, where every year, since 2006, more than 150 children and youth, aged 10 to 25 years are involved.

“One innovation is related to the involvement of different children/youth from diverse neighbourhoods (from the city centre to the poor suburbs) in a common play. In this way the theatre/drama is a tool of inclusion and a positive activity that keep these youth away from bad attitudes and behaviours common in the poor suburbs that are often dominated by neglect and crime.” (*IT1 Arrevuoto*)

Drama can be employed as a therapeutic method in prisons (like *CON(S)CIENCIARTE* or the *Laboratório de Arte e Cidadania* in Portugal).

The evaluation of project data indicates a bias towards the visual art – but this preference is probably a result of the choice of medium by AMASS: visual arts or drama. The literature review provides a much more varied landscape of genres and art forms used for successful interventions.

Crafts, design and technology employed mostly social and participatory design. Technology use includes gaming and IT platforms for creative purposes.

Cultural activities (miscellaneous) involve cultural programs and plans to be implemented, cultural politics and policymaking, and issues of cultural heritage.

2.4 Activities

An excellent overview of contemporary art practices is provided in the recent InSEA publication (Coutts & Eça, eds., 2020). Our Partners report methods that seem to be in line with these current practices and prove that informal learning opportunities in art and design education are just as varied and authentic, than methodology of lessons in formal education. An interesting form of activities detected in the methodological repertoire of the projects was walking. As social inclusion projects are often poorly funded, this activity that requires no substantial funds, and is still an impactful method of involving socially

disadvantaged children and adults in arts based activities is highly important. The *Poetic Peripheries* project in Finland asked participants to share their photos taken during their walk on Instagram or Facebook. As debating while walking is a tradition in Scandinavia, this method came in handy when introducing art. Walking may also help to better appropriate your city, as demonstrated by the project called *Transformer*, executed in the UK. Participants could discover their neighbourhood with the help of a special book and a guided tour. On Malta, the project *Nimxu Mixja* invited hundred primary school students to walk and offered several methods of spatial interactions involving sound, smell, and physical engagement. *Walking* was the part of the Herbs and Flowers project (also Maltese) where the participants could share their memories about biological experiences and heritage.

Activities assume a special mood when executed in an unusual context. The *prison as a venue, and prisoners, as a special community* are targeted in Italy, Malta, and Finland too. Examples: *unLOCK* (inspired by the world-famous contemporary fine artist Ai Weiwei in Portugal: male inmates created tiny installations about the experiences and wishes. The *When You Hear My Voice* project in Malta involved works by Shakespeare for a prison project, where young people rewrote these classic texts to communicate their stories and feelings. In Italy, *Milano Opera House of Reclusion* was also a theatre workshop in prison. The opportunities of expression in a supporting community has the potential to prevent risky behaviours, create a positive relationship between prisoner and prison system.

“The discipline of theatre in prison encourages social inclusion, promotes legality and prevents risky behaviour in young people. It uses the stage as a place to reflect and question oneself, inside and outside prison, on current social issues by staging plays that come from the texts of the actors in prison. Where walls and gates delineate boundaries and barriers, the fluidity of a performance takes on a characteristic of absolute freedom.” (IT15 *Laboratorio teatrale in carcere, Casa di Reclusion Milano Opera (Theatre workshop in prison, Milano Opera House of Reclusion)*)

Artistic performances by prisoners may also change the way they are perceived by society: in Portugal, *ECOAR Empregabilidade, Competências e Arte* reveals the benefits of prison projects in altering the perception of prisoners. Similar effects are reported about the Finnish initiative called *ARTSEQUAL*.

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 the encounter with an impressive film may serve a trigger for the articulation of burning issues.

“The movies are introduced by a foreign resident and together with some inhabitants of the neighbourhood, they tell a story in two languages, to trigger curiosity and create cohesion.” (IT6 *Nuovo Cinema Armenia*)

Project activities include *outcomes*: exhibitions, illustrated books, open-source archives, videos and public performances are the most typical products of the projects. Table

6. table: *Activities of the projects*

Activities of the projects	CZ	FI	HU	IT	MT	PT	UK
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Creation in visual arts	14	13	22	9	12	12	12
Creation in crafts and design (textile, wood, paper etc.)	6	10	20	8	11	0	3
Participatory art or design	14	13	21	10	18	15	12
Creation in media arts	8	7	20	8	13	14	5
Planning/designing	9	8	21	9	10	7	10
Performative arts (music, drama, dance and other performative arts)	13	10	20	12	19	14	8
Reception of arts (viewing/appreciating/criticising/listening)	11	10	20	13	24	15	9
Other (e.g.:)	8	0	0	0	14	0	4

The projects showed a preference for creation in visual arts. The descriptions indicate that these, relatively easily accessible and not very expensive media can create a safe space where active listening (*Magdalena's Laundry* in the Czech Republic), and peer teaching (Finland, *Firefox* project) can take place. These activities that emphasize the feeling of togetherness are promoted in formal learning environments as well, but the traditional hierarchy of role modelling of teacher-student relationship often hinder the realisation of these effective learning activities.

The qualitative literature review does not list the activities made by the projects, as the form of the abstract did not encourage a separation between the artistic genre itself and the intervention targeting the identified challenge/social problem.

However, when describing the interventions, the same categories appear in the qualitative literature review as in the study of artistic projects, except for the “reception of arts”-category. Most interventions/activities focus on the participatory methods challenging the norm of passive spectator - active artist in cultural relations. For example, the term *a/r/tography* represent the artist-researcher-teacher collaboration in practice-based projects c.f. Akimenko, 2018).

2.5 Topics for creation / performance / interpretation

A complete list of project themes, keywords, and innovations identified in the projects are listed in Appendix 3. An abridged list of themes, keywords, and innovations identified in the papers that can be compared with similar topics of the projects are listed in Appendix 4.

An initial visualisation of the keywords of the data analysed in the qualitative literature review revealed three overarching categories:

- Art as an aesthetic experience/identity
- Art as a means of learning/development
- Art as a participatory space/ as a means to empowerment and collective action

The analysis also found that all interventions *served to address three major societal challenges* that overlap but are analytically distinguishable:

1. *Social exclusion and marginalization of minority communities and citizens* in a vulnerable situation. The arts are perceived as a way to create and understanding the lives of marginalised people and thus strengthen social cohesion through battling prejudice and xenophobia, as well as in the sense of community participation (see for example Roberts, 2018).

2. *Negative attitudes to leaning*, i.e. how to encourage students as well as community members to develop their learning skills, attitudes and interests towards deepened understanding and critical consciousness. Art and arts education are perceived as a way of strengthening the understanding for, and enhancing the agency of populations at risk of alienation from school and the wider society (c.f. Takács, 2008; Ahonen et al, 2008).

3. *A lack of transparency in knowledge production*, i.e. how to explain and methodologically account for the role of arts for processes of social change and how to overcome barriers, if any, between social and artistic domains. This is often studied in relation to how communities can express their interests in a creative way through arts and culture but also to create conditions for long-term change and development, to empower and take upon themselves an active role as agents of change (c.f. De Piccoli et. al. 2019).

Art as empowerment and participation

“This project understands culture as a generator of social cohesion, as a fundamental public good for individual and collective well-being, promoting intergenerational and intercultural exchange and dialogue. The Multiple Arts applied to the social can build welfare and make culture, addressing new audiences, educating new spectators to appreciate both aesthetic values and human and social values of solidarity and inclusion.” (*IT11 Cultural Welfare: Multiple Arts*)

As regards the mission of AMASS, this is the most important topic perhaps. Hopefully, this theme will be present in many new cases as well. Several projects collected by Partners successfully utilise the arts to challenge issues of inclusion, and introduce participatory practices for social cohesion and conflict resolution. Democratization and accessibility of art, urban regeneration and community building are dominant themes in the paper collection as well, providing a catalysing environment for sustainable development through arts-based collaboration and interaction. This is the area where the arts border on politics, as they address basic problems of human condition through helping those unheard articulate their messages.

“The impact of the research might be even more actual in forthcoming changes in local and global production, regimes of paternalistic state and its paralysing effects on any form of social cohesion.” (*CZ1 LE GRAND MAGAZINE Artistic Research into the Cooperative Model*)

Art as identity and self-expression

The arts can greatly facilitate individual or collective processes of identity formation and expression, representation. Native culture is a basic constituent of our identity. It is powerfully manifest in artistic expression that gives voice to our heritage through the

creative act. Detecting, understanding and appropriating our native culture provides the backbone to self-respect.

“This project understands culture as a generator of social cohesion, as a fundamental public good for individual and collective well-being, promoting intergenerational and intercultural exchange and dialogue. The Multiple Arts applied to the social can build welfare and make culture, addressing new audiences, educating new spectators to appreciate both aesthetic values and human and social values of solidarity and inclusion.” *(IT11 Cultural Welfare: Multiple Arts)*

Art as therapy and well-being

7. table: Projects using art as a therapy and / or well-being per country

Country	Czech Republic	Finland	Hungary	Italy	Malta	Portugal	United Kingdom
Projects (total/relevant)	16/6	14/13	27/3	16/5	27/13	15/1	19/2
Project codes	3,10,13,14,15,16	FI1,2,3,4,5,7,8,9,10,11,12,13,14	HU24,25,27	IT2,10,11,15,16	MT1,3,5,7,10,12,13,17,19,20,21,23,24	PT14	UK2,12
Method	<ul style="list-style-type: none"> university study program use of new media -reflective seminars exhibition use different art disciplines learn new way of communication set of tactile art finding new ways of seeing the world collaborating groups 	<ul style="list-style-type: none"> workbook for creative writing collective spirit experience-based insight different communities map the situation before and after the activity integrate art-hobbies to school days give jobs to artist and art educators sense of togetherness experiences of success balance in new and known 	<ul style="list-style-type: none"> drama / theatre education internship complex assistance safe space joyful occasion possibility of employment intercultural dialogue wall painting culture representation book drawings poems cultural bridge joyful art-process 	<ul style="list-style-type: none"> positive activity crime prevention reflect on current topics video storytelling have a voice sense of power and ability develop skills critical thinking communication Lifelong learning space without judgment generate dialogue 	<ul style="list-style-type: none"> use own cultural and contextual knowledge facilitator role illustrated book exhibition video and film making live QA session workshops discussions drama therapy sessions visual storytelling 	<ul style="list-style-type: none"> individual and collective feedback effective communication change opinion replication mechanisms development of collaborative processes 	<ul style="list-style-type: none"> exhibition workshops walking tour practical experiments creative intervention in public space

		meaning- building critical perspectives art as the place of equality different viewpoint listening collaborative model	social design attitude	empowerm ent continuous interventio ns multi- cultural integration volunteer teachers rebuild self- esteem and self- confidence	poetry workshop s creative writing		
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Art as a way of promoting well-being and welfare, an effect bordering on art therapy is a frequent objective among the projects we reviewed. Unlike the papers, these projects are more arts-oriented than therapy focused, and do not involve medical emotion thermometer screening (ET) and other measures of therapeutic effects. The healing power of catharsis is often employed in the projects. As there are only a few instances of involving psychotherapists and psychologists, ethical and methodological issues involved in therapeutic processes are rarely encountered.

“Cultural mediators Diana Pereira and Joana Andrade started by developing visits and activities in coordination with the three participating day centres. (Association of Social Assistance of São Sebastião da Pedreira, Association for Development and Social Support - Bairro do Rego, and Centro de Queen D. Maria I Day), seeking to involve this population with the Museum and Foundation space, promote well-being and lifelong learning, combat isolation and strengthen the cultural habits of the senior local community.” (PT14 *Um Museu Entre Vizinhos*)

“Art activities supporting the well-being of young people were carried out in various ways through various art activities research and workshops in schools and youth farms in the project municipalities in 2009.” (FI4 *anchors of young peoples well-being*)

Art as learning and development

Projects showcased in our collection also show examples of successful integration of the arts with school based learning and development of affective, cognitive and psychomotor skills. Improving self-reflection, the arts integrates learning with life experiences of project participants. In a school context, informal (after-school) arts programs for social cohesion may interact with formal arts education and beneficially influence curriculum development.

“Through the programme, pupils in grades 1-10 of basic education got more opportunities for being involved in the arts and culture on a regular basis in school. Art education was arranged at school, after the “normal” school hour. The programme enhanced art and cultural accessible to all children and young people

and promoted creativity among the young.” (FI3 Government key project: lets enhance accessibility of art and culture for children).

Learning through the arts is necessarily rooted in tradition. Several projects target the revitalisation of ancient crafts and customs that constitute both the tangible and intangible cultural heritage of a minority group or the majority culture of the nation that needs to be appropriated for successful cultural inclusion.

„At its start, the idea of the project stemmed out of the lost tradition of flying a kite. This was a collaboration with a kite-maker where a workshop was conducted with children in the four locations on how to make a ‘Maltese’ kite, or rather, how the earlier generations used to make a kite. [...] Anecdotes were gathered, and the artists eventually designed four large-scale wind vanes, which were placed in collaboration with the village communities. The sculptures are still in place.” (MT25 *The Windrose Project*)

To become an active and well-informed citizen who can break out of a disadvantaged or even oppressed status requires knowledge and skills. Artistic expression is one of these, but the skill cluster needed to emerge from exclusion is wide. Multilateral development may only result from the co-operation of many artists, educators, social workers and other professionals. Some projects showcased by Partners manifest such a broad collaboration – and the authors of this review hope that many of the new cases will aim at fostering a wide range of skills necessary for the state beyond social inclusion: successful realisation of life goals.

„[...] this project's main objective is to provide artistic experiences to young people students and create synergies between artistic agents, schools and their communities. It is also intended to articulate strategies from different artistic areas that favour the development of personal and social skills, enhancing school learning and the balanced development of students, namely an attentive and critical attitude of active citizenship, sensitive to issues related to sustainable development, concerns environmental issues, good governance and gender equality.” (PT3 *Anatomia de Otelu – Artes e educação para a cidadania*)

3. Methods of assessment of project results

A broad historical and contemporary overview of global assessment practices is provided in the Research Conference proceedings of an InSEA World Congress (Kárpáti & Gaul, Eds., 2013). An European overview is available in the 2018 volume of the International Yearbook for Research in Art Education (Ijdens, Bolden & Wagner, Eds., 2018). On the template, these assessment practices identified in these collections of studies were offered as a multiple choice question:

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

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

These assessment strategies can be grouped under qualitative, quantitative n mixed method types of assessment. Below shows a complete list of such strategies are provided, with the **most frequent methods highlighted in bold**:

QUALITATIVE ASSESSMENT

- **Narrative account** of the project promoter
- Narrative account of the project participants
- Video analysis of project parts
- **Holistic assessment** of artwork / performance
- Portfolio assessment (evaluation based on a systematic collection of student artwork / series of performance)

QUANTITATIVE ASSESSMENT

- **Tasks or tests: assessment of skills**
- Tasks or tests: assessment of knowledge
- Tasks or tests: assessment of attitudes and values
- **Tasks or tests: assessment of motivation**

MIXED METHODS

- Using both qualitative and quantitative methods with equal emphasis
- Using mainly qualitative methods with some surveys
- **Using mainly quantitative methods with some interviews / artwork assessment**

Assessment of art education has become increasingly important. The European Network of Visual Literacy developed its Common European Framework of Visual Competency (Wagner &

8. table: Assessment types of the projects. See separate file available in one drive!

The qualitative literature review yielded close to no mentions of assessment of results. One project, a Hungarian case using music and mathematics in a program for Roma children, stated that a pre-and post hoc assessment study showed improvements in mathematics, cognitive thinking, creativity and learning skills, which contributed to an increase of enrolment in primary school students in secondary schools (Kárpáti & Munkácsy, 2010).

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5. Appendices

Appendix 1: Data template to collect projects on arts based social interventions

1 Project data

1.1 Country

1.2 Title

1.3 Website of project

1.4 Grant / financing institution data

Grant name (or name of the financing institution)

- in native language:
- in English:

Grant / financing type - please underline:

International – European – National – Regional -Local

Grant / financing inst. website:

1.4 Project co-ordinator

Name:

Profession:

e-mail:

1.5 Co-ordinating institution

Name

in native language:

in English:

Type – please underline

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

Website (main website of the institution):

2 Project features

2.1 Time frame of the project

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

End year and month:

2.2 Target population

Please underline all that is relevant:

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

2.3 Developmental objectives

Please underline all that is relevant and add explanation:

Development of skills, abilities

Major skills and abilities targeted:.....

Development of behaviour (attitudes, values)

Major attitudes, values targeted:.....

Increase well-being, use therapeutic functions of art

Policymaking Policy/policies targeted:

Civic engagement/democratic development

Citizenship

Inclusion

Other – please specify

3 Methods

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

- Creation in visual arts

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

Working arrangements: please underline all that is relevant:

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

Art form involved - please underline all that is relevant:

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

Connection to school / higher education curriculum - please underline

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

3 Innovative character of the project in addressing societal challenges

Project theme

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

Innovation in this project

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

Prizes and other recognitions of merit obtained by the project:

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

4 Assessment of results

Assessment methods

Please underline all that is relevant:

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

5 Sustainability

Please underline

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

6 Publications about the project

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

- Flyers, task sheets, leaflets, booklets etc. for children
- Teaching aids, background info booklet, manuals, presentations etc. for teachers
- Other publications on the project

Appendix 2: List of collected projects with titles in English (title in the original language in brackets) See separate excel file at the end of the document (p. 96) and in One Drive for the more user friendly Excel version!

Appendix 3: Project themes, keywords, and innovations in projects.

Country	Project title	Keywords - Project theme	Keywords - Project innovation/methods
CZ1	LE GRAND MAGAZINE Artistic Research into the Cooperative Model	artists and workers cooperation international umbrella association differently abled people people with special need win-win situation small production segment cooperative production artistic production profit from artistic creativity learn each other overlapping spheres of interests	country-collaboration visual arts performing arts social arts designers magazine innovative model of cooperation collective nature of contemporary arts production working methods challenges contemporary ways of designer capitalism outsourcing model of production regimes of paternalistic state social cohesion
CZ2	University of Preclice	poor industrial area long-term deprivation university participant social exclusion apathy communication barrier collective work mode various forms of group authorship and anonymous interventions inspiring transformational element different viewpoint interdisciplinary creative teams complex process mutual trust and communication with the inhabitants devastating effect social and economic aspects identification major society bracketing defensive attitude mediation by the representatives from the institutions	building of a common space students collected by a curator discovery and experience

CZ3	Special Art Education	<p>5 innovative educational segments</p> <p>cooperation with partner institutions</p> <p>different special and socio-pedagogical area</p> <p>preparatory courses</p> <p>increasing expertise and competencies</p> <p>socially disadvantaged groups</p> <p>close (and long-term) cooperation</p> <p>refugee</p> <p>elderly people</p> <p>youth center</p> <p>active in university education</p>	<p>university study program</p> <p>develop interdisciplinary relations</p> <p>Department of Special Education</p> <p>Department of Social Pedagogy</p> <p>Department of Psychology</p> <p>Faculty of Education</p> <p>professional knowledge and competencies</p> <p>work in socially disadvantaged groups</p> <p>use of new media</p> <p>obtain information</p> <p>reflective seminars</p> <p>no continuously documentation and evaluation</p> <p>presented at exhibitions and professional conferences</p>
CZ4	Jamming (Barvolam association)	<p>mentally handicapped artists</p> <p>collaboration with another artists</p> <p>inspiration</p> <p>verbal and nonverbal dialog</p> <p>creative processes</p> <p>social stimulation</p> <p>provocative questions about art(life)</p> <p>professionally equipped art studio</p> <p>„neuroatypical” artist</p> <p>different but equal</p> <p>organise regular inclusive art workshops for public</p> <p>painting without barriers</p> <p>large common painting</p>	<p>new narrative</p> <p>neuroatypical artists</p> <p>professional attention by the artscene</p>
CZ5	Magdalena´s Laundry	<p>created a network</p> <p>active listening</p> <p>do not give an advice</p>	<p>create possibility and time for meeting</p> <p>involves women and transgender persons</p> <p>neutral zone</p>
CZ6	Romani art and artists (work of Ladislava Gažiová – exhibition, discussion, symposium, library)	<p>exhibition</p> <p>liberate the Romani art</p> <p>timelessness</p> <p>rewrite the own history</p> <p>emancipatory positions</p> <p>Roma folk literature</p> <p>contemporary Roma rap</p> <p>international Roma symposium</p> <p>formulate statement</p> <p>crucial view point</p> <p>library</p>	<p>represent Romani art</p> <p>without clichés</p> <p>part in cultural and political life</p>
CZ7	Do You Have a Knack for Art?	<p>communication platform</p> <p>students</p> <p>teachers</p> <p>representatives of cultural and art life</p>	<p>building a bridge</p> <p>art education in schools</p> <p>art industry</p>

		connect gallery and educational institutions long-term cooperation art competition international meeting for students workshops support for teachers	helping to respect and find understanding
CZ8	Clouds	personal archives subjective study	create a patchwork of memories link national history with private family life photos diaries videos and a recipe
CZ9	This all belongs to you	performative project	globalised socio-political context predominantly process-based use body as a tool for communication
CZ10	<i>Creative Partnerships for Equal Opportunities</i>	international learning experiences adoption of the program children and young people from disadvantaged backgrounds supporting pupils with special needs, education through art and artistic creativity increase pupils' motivation increase success in learning increase social and communicative competencies encourage kids in personal and professional ambitions find their individual specialization cooperation with artists create creative environment in the classroom through teaching art enhance social climate of classrooms strengthen good relationships	learn different subjects through art more effective way different art disciplines art activities demanded divergent thinking changes in self-esteem art activities enhanced conceptual thinking new ways of communication cooperation
CZ11	Noise	part of the trilogy BODY AND TECHNOLOGY interactive dancer sound video lighting music change the environment	complete clarity of sense rare event
CZ12	Gallery Artwall	open gallery actual social and environmental topics neglected part of the city	huge audience open call
CZ13	Wo-men publisher	independent publishing house gender-focused art books photographs stories social issues individual values actual Czech women	unique topics in context of today artistic/documentary production high visual quality

CZ14	GASK without barriers	marginalized visitors disadvantaged children seniors people with visual impairment people on parental leave get in touch with art	set of tactile art audio guide experiential art programmes
CZ15	UNESCO (United Nations Real Life Organization): Building Normal Life for Men and Women	Český Krumlov tourist-clogged historic centre involve citizens fictitious company UNESCO World Heritage List dead city endangered activities	artistic project research component collaborating groups ways of thinking finding new ways of seeing
CZ16	GASK without barriers	contacts with the local community open to different visitors charity auction effect outside the cultural sector	not divide the museum audience sensitize the museum employees continuous program new partners
F11	Taika I: Art as an encounter for cross-sectoral cultural innovations	nation-wide development of working life arts and culture use art-based methods development needs of working life develop work communities lack of continuity arts-based work as a care arts-based work as a therapy work health care sector innovation policy cultural policy welfare effects of art and culture leadership of the Ministry collect information produce information disseminate information model the processes develop a guidance develop a mentoring system	promote innovation cross-sectoral cultural innovations artistic activity as a space multi-professional work community meeting point without working roles new perspectives conversational connections crossed borders research and art art interventions social sciences cultural studies well-known method improvisation workshops experimenting every day activities other way questionnaires power of experiences workbook for creative writing co-writing documentation of the every day stories video recording collective spirit music pair listening classical music pop music sounds of nature living brochure musical theater students performance verbal information experience-based insight

F12	TAIKA II: art as a developer for quality of work life and innovation capacity	utilization of art-based methods working life supervisory work management strengthening creativity work community innovation capacity pilot organizations mentoring models mentoring handbooks mentoring programs for artists TAIKA I Working Life Development Strategy government platform science-based discussion art-based discussion creativity initiative enthusiasm personal commitment	effect evaluation traditional research methods interview observation imaging different communities different conditions verification of effects survey map the situation before and after the activity
F13	Government key project: lets enhance accessibility of art and culture for children	culture for children priority for ministry personal development children youth cultural work for children art education professionals regional children's arts centres grades 1-10 basic education more art opportunities after school activity creativity evaluation survey children's wishes cooperation between municipal and school cooperation between local arts and cultural actors creative skills cultural competence decrease loneliness decrease insecurity	integrate art-hobbies to school days art hobby one per week well-being children choose artform use of school infrastructure give jobs for artist and art educators

F14	Anchors of young peoples well-being	welfare survey young people Lapland questionnaire interviews well-being study art activities research workshops in schools in youth farms longer-term forms communal metal sculpture project photography workshops recycled wall art workshop various space changes common living spaces community painting handcraft workshop youth-school social work staff incorporate activities own voice increased sense of belonging experiences of success joy of doing and learning increased sense of responsibility consideration of the opinions of others appreciation of the knowledge and skills of others future plans positive feedback	tested by youth participatory art self-expression identity work based on research used many techniques successful experiences of learning new skills public events sense of togetherness experiences of success get influence participate in decisions balance in new and known group work social interaction meaning-building interaction skills positive attitude psychosocial well-being
F15	ARTSEQUAL research initiative	radical perspective changing equal basic public service holistic and systemic perspective analyse art educational intervention school basic art education eldercare multicultural youth work disability service prison make visible cross institutional borders institutional cooperation art as basic service	apply systems thinking policy recommendations accessibility research information critical perspectives cultural rights cultural welfare Work-related burnout extracurricular activities music education BEA system sami partners cultural capital capacities to actively participate in society loneliness mental illness basic cultural human rights cross-disciplinary collaboration

F16	Creative Connections project (2012-2014)	international project Czech Republic Spain Ireland the United Kingdom Portugal Finland multi-partner research project facilitated exchanges young people European identities online galleries blogging technologies citizenship educators multi-modal conversations art as source of knowledge democracy anxiety populism exclusive nationalism social inequality new forms of labour ethical guidelines BERA Guidance (2011) schools teachers parents students written work online communication	interdisciplinary approach engage teachers in action research Connected Gallery lesson plans practical advice
F17	Operating models and tools to support life management and well-being of older people	designing services elderly people Lapland accessibility inclusion wellbeing life control define factors co-design daytime activity centre elderly care home	cooperation with the municipalities introduction of a new model piloting different methods supporting managers training managers multi-producer models website library car service house as a meeting place services of a community college participant-based activity

FI8	Firefox in Utsjoki	Lapland ministry government long term 2 years educational project facilitated art activities different cultural background different age traditional fables scientific research northern lights starlit sky natural heritage environment villages school cooperating partners volunteers lantern workshop ice sculpting elderly people oral tradition handcraft activities lectures exhibitions public events art education students lapland university	Sami cultural autonomy land rights political tension art as safe place art as the place of equality different viewpoint listening mutual understanding sparse population huge distances between communities focus to the local level
FI9	Empowering daily life with art (2017-2020)	empowering daily life wellbeing prevention of social exclusion young people immigrants other special groups new models and platforms performance in work life and career planning public spaces connecting professionals new perspectives art based method sense of community	new operating models park concept public space work life and career planning connecting professionals mobility

F110	Floating peripheries – mediating the sense of place	international project Finland Australia Germany periphery artistic research epistemic interests scenography art interventions media art interdisciplinarity public space social impact of arts understanding of ‘peripheries’ marginal geographical locations complex associations radically new strategies spatial and conceptual hierarchies peripheral phenomena interaction with local communities link professionals collaboration artists urban planners environmentalists residents theatre research dramaturgy	artistic research methods new epistemologies social impacts of arts
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FI11	Poetic Peripheries	international project Finland Australia researcher-artists social responsibility arctic nature global and local peripheries cultural identities artist collective tension between margins and mainstreams visualize the Arctic landscape images of arctic water landscapes images of people artist-community cooperation self reflective discussions experimental techniques artist interventions video and photography textile and fashion design living conditions social and environmental challenges personal intimate stories social change alternative interpretations	walking together body and mind free and safe space feelings of togetherness self-documented shared in digital space instagram facebook
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<p>F112</p>	<p>Government Project: Key expanding percent-for-art principle</p>	<p>government program art in the every day life social welfare healthcare sector percent-for-art coordinated by an expert group good practices new models experiments applicability of models cross-administrative actions built environment residential districts schools and public spaces process evaluation required conditions preventive work enhancing inclusion care work rehabilitation medical science psychiatry impacts at individual level development of practices structural changes discussion cross-sectoral dialogue shared vision</p>	<p>influence attitudes activate actors network new knowledge multi-administrative approach clarification of goals clarification of preconditions evaluation research data</p>
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F113	a bi-directional integration supporting young people	refugees asylum seekers social divisions safe space promote social justice bi-directional integration equalising access multicultural situation intercultural situation rapidly changing reconsideration interdisciplinary art projects alternative solutions social problems social and ecological interventions discussions platform workshops bulding bridges diverse background university students art education applied visuals arts service design social work respects diversity self-expression visual arts circus dance theatre street art	Lapland context-sensitive interdisciplinary multi-methodological research culture collaborative model Art-based action research participatory and dialogical processes art educator facilitator socio-cultural context third-sector actors
F114	Margin to Margin: Women Living on the Edges of the World	international project Finland Russia Namibia Australia international research art collaboration women isolation migration working conditions social role identity narrative	orchestrate design interventions balanced situation familiar situation unfamiliar situation voice fieldwork diaries discussion video audio written documentation texts

IT1	Arrevuoto	<p>theatrical and pedagogical workshops</p> <p>possibility of bringing together different backgrounds and social contexts</p> <p>without boundaries</p> <p>suburb</p>	<p>involvement of different participants from diverse neighbourhoods</p> <p>in a common play</p> <p>theatre/drama is a tool of inclusion</p> <p>positive activity</p> <p>youth prevention</p> <p>classical texts in present reflection</p> <p>reflect on current topics</p>
IT2	Sven's adventure	<p>video made by teenagers</p> <p>spontaneous game</p> <p>free drawings</p> <p>fear and defences</p> <p>emotional desires</p> <p>sense of diversity</p> <p>risk of social exclusion</p>	<p>video storytelling</p> <p>unsolved problems comes out</p> <p>sense of power and ability</p> <p>workshop ensure acceptance, understanding, interest in their person</p> <p>support self-esteem, lack of judgment</p> <p>not censure towards their arguments</p> <p>have a voice</p> <p>shape the emotional states</p>
IT3	Inclusive memory	<p>social memories</p> <p>migrant</p> <p>inclusive system in the museum</p> <p>teaching methodology</p> <p>digital tool</p> <p>develop cross competencies</p> <p>linguistic and cultural mediation</p>	<p>museum as educational site</p> <p>social and cultural integration</p> <p>interact social categories</p> <p>develop skills</p> <p>critical thinking</p> <p>communication</p> <p>cooperation</p> <p>Lifelong learning</p> <p>complex interpretation of learning</p>
IT4	Arte migrante	<p>non-party and a non-denominational group</p> <p>weekly meetings</p> <p>promoting inclusion through art</p> <p>common dining</p> <p>artistic performances</p> <p>interaction in small groups</p> <p>limited language skills are not problem</p>	<p>strong identity component</p> <p>without any art experience</p> <p>space without judgment</p>
IT5	The dance of words	<p>theatre workshop</p> <p>migrant women</p> <p>language skills</p> <p>voluntary teacher</p> <p>individual and collective expressiveness</p> <p>well-being</p> <p>openness to others</p> <p>recognizing positive aspects of oneself</p> <p>evaluating oneself</p> <p>values</p> <p>traditions</p>	<p>improves the logical-rational skills</p> <p>stories of migrants established a theatrical play</p>

IT6	Nuovo Cinema Armenia	multicultural cinema traditional language films of the foreigners living in Milan movies introduced by a foreign resident create cohesion	generate dialogue collective imagination narrative of human condition narrative of citizens of the world migration phenomenon bridges between the cultures complex and varied society
IT7	The Art of Making the Difference	cooperative and interdisciplinary process intercultural mediation art education outsider artists languages of contemporary art	collaboration of a young artist, an outsider artist, an educator psycho-physical and relational disadvantage participatory way knowledge of the different actors cultural democratization empowerment
IT8	CHROMOPOLIS_the city of the future	urban creativity participation social context	urban regeneration through art dissemination of art new networks and synergies between artists, local authorities and communities urban art social impact express the identity of a place and the community urban regeneration participatory planning usability of public spaces continuous interventions
IT9	Theater Districts	bring together old and new citizens migrants theatrical project	Participatory theatre workshops student artist migrant asylum seeker relationship between citizens and migrants language skills new forms of citizenship
IT10	“Barriera di Milano” and “Barriera is my creation”	social and community play common creative space artists and residents participated artistic experience valorize personal collective experiences neighborhood script based on the citizens experiences	Socio-cultural project audience development active role social and participatory theatre

IT11	Cultural Welfare: Multiple Arts	social interaction interdisciplinary cooperation socialization integration	culture as a generator of social cohesion intergenerational and intercultural dialogue activating and consolidating training paths theatre in prison knowledge heritage
IT12	Tutti al museo!	school program multi-ethnic children and families city knowledge museum playful, sensory and emotional approach compare ancient and contemporary tablet avatar qr code world map	social cohesion multi-cultural integration interculturality in the museums critical issue participatory approach changing society
IT13	Compagnia Mayor Von Frinzius	disabled and not disabled actors theatre workshop realization of a show meeting and socialization the youths to write the script and to set up the scenes	show as a pedagogical tool change communication style, movement, and relationship get more self-confidence express their fragility in a positive way theatre is a powerful place self-reflective able to bring out the difficulties self-irony supporting

IT14	SOU, School of Architecture for Children	<p>environment community building art design urban agriculture food education cooperation social innovation do it yourself culture values of participation tolerance solidarity generosity social commitment freedom of thought magic of creativity Farm Cultural Park independent cultural centre incubator of social innovation projects after school educational activities urban planning architecture</p>	<p>participate collaboratively in projects strong connection to the territory and the community invited experts training modules trainers university professor architect artist journalist writer videomaker experimental volunteer teacher extra-school activities</p>
IT15	Theatre workshop in prison, Milano Opera House of Reclusion	<p>prisoner ex-convict young people theatre and drama workshop neutral space reflection on the theme addressed write a text</p>	<p>social inclusion prevent risky behaviour the stage as a place to reflect and question oneself current social issues self-awareness rebuild self-esteem and self-confidence take responsibility positive relationship prisoner and the community prisoner and the prison system drug addiction problems annual theatre festival</p>

IT16	The Shipyards of Difference	<p>centre for contemporary art research on theatrical, artistic and cultural activities situations of social marginality integration of people and groups mental disorders physical disabilities non-EU cultures adolescents elderly people values and forms of diversity people in physical difficulty behavioural disorders social health workers adolescents with school problems create a network of artists, associations and professional companies</p>	<p>artistic experiences cultural experiences social experiences different from the canons</p>
PT1	ECOAR Empregabilidade, Competências e Arte	<p>international antitype prison employability through artistic tools structured assessment in observation evidence collection individual and collective feedback self and hetero-assessment effective communication interpersonal relations task management Learning and Reflection young people with low levels of education young people without qualification in training</p>	<p>change opinion change prisoners perceive their identity change people perceive prisoners' identity replication mechanisms adoption of the methodology development of collaborative processes networks and partnerships</p>
PT2	HÁ FESTA NA ALDEIA	<p>the dynamization of places through its inhabitants disincorporated tourist promotion strengthening regions contemporary improving social and cultural services festival cycle village discovery of regional heritage</p>	<p>co-construction methodology animate a village development strategy identity collective idea feeling of belonging sustainable initiative village network</p>

PT3	(PT) ANATOMIA DE OTELO - ARTES E EDUCAÇÃO PARA A CIDADANIA	international cooperation theater production provide artistic experiences to young people create synergies between artistic agents, schools and their communities development of personal and social skills enhancing school learning critical attitude active citizenship sustainable development environmental issues good governance gender equality training teachers and students exchange program for orchestras adaptable model	written by students professional theatrical context
PT4	(PT) Giro ó Bairro	community intervention Roma communities social inclusion community mediation strategy	personal and social skills relational skills behavioral skills cognitive skills foster autonomy sense of belonging generating social change innovative social inclusion strategy create an orchestra cooperation teamwork mutual help deconstruction of prejudices training courses sporting events support for the study; playful-pedagogical; promoting citizenship social and family service
PT5	(PT) EM CADA ROSTO IGUALDADE	dissemination platform promotion of gender equality discrimination promote full citizenship national song as a symbol	blog insert the activity in broader contexts creating a common knowledge

PT6	“Hands Full of Shells & Feet Full of Flowers”	<p>non-verbal “performance 0-3 years old children theater body expression dance movement puppet manipulation folklore traditional music collaborative creative process international collaboration norway exploring the contexts multisensory artistic experience</p>	<p>sea nature environment Portugal Norway common element homesickness activities objects colors shapes popular stories elements of nature performance multisensory artistic experience</p>
PT7	ANIMAIO	<p>cinematographic activity locally out of doors film club integration and marginalization of the Roma community</p>	<p>school risk groups interdisciplinary animated film create scripts write texts teamwork developing self-esteem understanding the world disseminating ideas and ideals</p>
PT8		-	-
PT9	<p>Re.Sto.Re: REcognition of the Social Theatre Operator as a professional to tackle the Risk of social Exclusion</p>	<p>practicing theatre disadvantaged groups risk of social exclusion applicable methodology educational approach developing key competences and skills increasing sense of initiative and self-confidence Italian and brazil idea disadvantaged adult learners training courses methodological guidelines for validation share good practices Italy Portugal Poland Spain Peer Learning Workshop</p>	<p>training course methodological guidelines for validation national accreditation national certification</p>

PT10	CON(S)CIENCIARTE	<p>disruptive educational and organisational methodologies</p> <p>experimental</p> <p>improving the quality of education</p> <p>ensuring equality of access</p> <p>promoting school success</p> <p>preventing early school leaving</p> <p>combined and integrated informal learning</p> <p>capacity-building programme for teachers</p> <p>Science</p> <p>Environment</p> <p>arts subject</p> <p>Digital Skills</p>	<p>informal learning</p> <p>teacher training program</p> <p>Science</p> <p>Environment</p> <p>Arts</p> <p>Digital Skills</p>
PT11	Laboratório de Arte e Cidadania	<p>spaces for artistic creation</p> <p>civic participation</p> <p>young people in conflict with the law</p> <p>school dropout</p> <p>social and personal skills</p> <p>inclusion and employability</p> <p>artistic workshops</p> <p>different thematic seminars</p> <p>university cooperation</p>	methodology of prison projects
PT12	Enxoval: Tempo e espaço de resistência	<p>multiterritorial approach</p> <p>transdisciplinary approach</p> <p>intergenerational approach</p> <p>gender equality</p>	<p>space for discussion</p> <p>training, monitoring</p> <p>evaluation of the project</p> <p>platform</p>
PT13	10x10	<p>curricular subject</p> <p>motivation</p> <p>sequential and transmissive teaching</p> <p>teaching by learning</p> <p>learning by participating</p> <p>artist-student collaboration</p> <p>artist-teacher collaboration</p> <p>developing effective learning strategies</p>	<p>artistic residency</p> <p>sharing knowledge and experiences</p> <p>informal environment</p> <p>singular pedagogical project</p> <p>micropedagogies</p> <p>share experience with the educational community</p>
PT14	Um Museu Entre Vizinhos	<p>museum</p> <p>educational service</p> <p>senior community</p> <p>well-being</p> <p>lifelong learning</p> <p>combat isolation</p>	<p>work with artist</p> <p>program for the neighbour</p> <p>make a homelike space</p>

PT15	Escolíadas Júnior	<p>promoting citizenship and group spirit</p> <p>festival cycle</p> <p>discover regional heritage</p>	<p>children</p> <p>dramatic activities</p> <p>plastic activities</p> <p>body activities</p> <p>Musical activities</p> <p>in a school context</p> <p>secondary school students</p> <p>presentation of shows</p>
MT1	Collective Memories, Collective Lives	<p>elderly people</p> <p>inhabitants</p> <p>adult migrant communities</p> <p>migrants</p> <p>cross-cutting dimensions</p> <p>history</p> <p>process and change</p> <p>sociality</p> <p>develop a collective identity</p> <p>diversity</p> <p>memories</p> <p>understand past and present</p> <p>community-based analysis of intercultural belonging</p> <p>academic research processes</p> <p>physical and creative activity</p> <p>reminiscence</p> <p>memory box</p>	<p>bring together marginalised communities</p> <p>bring the 'migrants' to the local community</p> <p>examining local cultures</p> <p>unusual direction</p> <p>concentrate to the similarities</p> <p>use own cultural and contextual knowledge</p> <p>bring creative expressions to the project</p> <p>facilitator role</p>
MT2	This is not a glass	<p>'depressed' area</p> <p>social stigmas</p> <p>low levels of education</p> <p>unemployment</p> <p>teenage pregnancies</p> <p>social class</p> <p>women possibilities</p> <p>stereotypes</p> <p>story telling</p> <p>workshops</p> <p>better understanding of the relationship</p>	<p>bring together different people</p> <p>woman + contemporary artists</p> <p>insure a public platform</p> <p>stories published</p> <p>illustrated book</p> <p>photos</p> <p>artworks</p> <p>exhibition</p> <p>chapel</p> <p>unknown place</p>

MT3	Exiled Homes	<p>demographic ageing better understand integration process similarities differences Maltese and Filipino people inhabitants migrants complex and political message realized problem mental and social state of employers caretakers did not like to participate focusing just Filipino caretakers women stories traditional handcraft cushions embroidered video singing Maltese national anthem local language exhibition</p>	<p>sensitive research artistic work artistic focus collaboration human interactions double isolation exiled socially isolated mental status</p>
MT4	In Our words – Great in dire straits	<p>visible physical disabilities invisible physical disabilities discrimination year-long collaboration weekly workshops four weeks hands-on script-writing short film professional helps to write consultation with the participants</p>	<p>participants allowed to write own film own story professional in a 'doctor' role audiences in secondary schools live QA session</p>
MT5	Flourish from Oppression	<p>Image and Forum Theatre draw relationship sexual orientation identity religious faith spirituality interpersonal skills intrapersonal skills</p>	<p>taboo theme exploring the interface between spirituality and sexuality theatre script workshops discussions</p>

MT6	Inside, Outside	<ul style="list-style-type: none"> long-term series interventions conversations workshops marginalised city socio-economic status invite personally instill a sense of pride workshops series of performances 	<ul style="list-style-type: none"> innovation in local conditions heterogenous participatory form engaging of non-professionals sense of ownership sense of accomplishment
MT7	The man who sees with his ears	<ul style="list-style-type: none"> theatre project sense of belonging self-trust creativity blind community different audiences enhance awareness open up discussions stimulate excitement stimulate joy improve communication behaviour improve social behaviour latent hidden talents experienced blind people imagination can create a much wider vision Self empowerment 	<ul style="list-style-type: none"> pioneer blind actors cares on the stage
MT8	Liminal	<ul style="list-style-type: none"> photodocumentation participatory observation trans-identifying persons loose group people stigmatised people abused people topic-experienced artist 	<ul style="list-style-type: none"> catholic major society underground group avoiding sensationalism
MT9	Time Machine	<ul style="list-style-type: none"> digitises photo materials analogue photography sound and audio-visual material diaspora documents of normal life grassroots movement elderly people open source for research artistic projects 	<ul style="list-style-type: none"> shift the focus common histories familial histories hidden element uncelebrated elements everyday life artists collaboration

MT10	Wave of music	long-term series workshops music-creation sessions diverse groups large-scale musical performance various communities children Philipino community small village people people with learning difficulties local life and culture as inspiration	sense of community sound women electronic workshops sound manipulation long-term
MT11	Herbs and Flowers & Scented Stories	ethnobotanical heritage artistic project strong participatory element two parts series of discussions series of workshops diverse range of participants language of flowers and herbs construction deconstruction re-construction conservation of biocultural diversity migrants local people different background sat and ate together exchange stories associations with medicine associations with cooking workshops processing and documenting experiences various forms of art book creative sessions held by artist exhibition	multidisciplinary approach ethnobotany diversity biocultural diversity story-telling writing drawing story-telling blurring the lines artists leading the creative process, participants no creative experience participants super active role neutral personal memory

MT12	Nimxu Mixja	<p>local primary school children walking tour enjoy urban environment observation car-dominated culture spatial interaction reflection use of a journal exercises in mapping writing poetry revulsion against the modern environment</p>	<p>engagement performative aspects of walking narrative aspects of visual art multi-disciplinary approach empowering approach innovative school project</p>
MT13	No Different	<p>drama therapy sessions theatrical play three generations women prostitution no direct decision inborn situation poor financial opportunities poor educational opportunities result of the stigma</p>	<p>very risky group taboo-topic</p>
MT14	Opening Doors	<p>diverse intellectual needs music dance theatre long term project 1 year period professional artists 3 genre volunteers create opportunities people with learning disabilities participate in artistic activities participate in creative activities</p>	<p>participants as professional performers workshops trainings annual performances no possibilities to take part in activities outside the home</p>

MT15	Our Island II: Personal Accounts of Refugees in Malta	<ul style="list-style-type: none"> refugees book the government's reaction response of government detention regime asylum procedure rescue at sea community mobilisation socio political issues European community relevance personal voice 	<ul style="list-style-type: none"> informal accounts personal accounts raw document
MT16	Pretty Lisa	<ul style="list-style-type: none"> workshop women domestic violence physical abuse sexual abuse verbal abuse script based on true story personal stories national theatre 	<ul style="list-style-type: none"> bilingual wide audience reflected a natural way of speaking
(MT)17	See me, listen and understand!	<ul style="list-style-type: none"> dramatherapy lyrics fiction characters not personal stories metaphor professional actors consultation with participants 	<ul style="list-style-type: none"> safe space series of sessions creative-expressive dramatherapy model ethical issues
MT18	Subjective Map	<ul style="list-style-type: none"> densely populated towns multicultural towns residents formal communities informal communities visual storytelling memory maps subjective outlook aspects of the participants' towns group work work with designer traditional communities 	<ul style="list-style-type: none"> wide range of participants traditional communities locally embedded communities autonomy

MT19	Tentacles of Memory – Reminiscence and other thoughts	retired learners autobiographical narrative poetry workshops argumentative writing creative writing wishes of participants	safe space guided participants exercises discussions images games listen actively to each other - beloved patron saints voluntary artist illustration book
MT20	We want to start a conversation	better understanding of themselves coping mechanisms potential creativity self-expression be more self-aware abilities challenges performance film Q+A session self-confidence self-expression self-esteem students dyslexia profile	pioneer project dyslexic profile short film conversation starter empower the participants drama give a space talk about their frustrations integrated parents ripple effect informal group Erasmus exchange program Maltese students Italian students
MT21	Threaded fine	open call special care large range of ages relatively balanced gender non-dancer professionals communal piece of work long time-based piece recorded activities analysed activities annotated video recordings	heterogenous group all ages margins own choreography long-term process research annotated video recordings 'behind the scenes' look

MT22	Community workshop	video	African migrants narration-style video-filmmaking smart phones simple video devices personal experiences visions aspirations community life short movies disseminating knowledge	video training online training easy to use technology
MT23	unLOCK		male inmates skill development ability to work in a team specific task manual work critical thinking skills inspiration Ai Weiwei tiny 'installation' future focused not the past mistakes	research project a/r/tography participatory action research researcher as co-creator researcher as teacher partly outside the prison prison exhibition festival
MT24	When You Hear My Voice		classical texts effective interaction create new work confident familiarisation Shakespeare development of script acting training self-awareness	pioneer project theatre self-development prisoners outside the prison multidisciplinary outside the prison multidisciplinary techniques: inclusive techniques innovative methodology

MT25	The Windrose Project	folk inspiration artist collective communities villages wind traditions folklore stories weather conditions traditional farming fishing methods discourse design sessions video interviews identification of participants workshops skilled key members of the community artists designed windvanes placed in collaboration analyse the video interviews	local innovation connected folklore contemporary sculptural forms contemporary communities preserve folk knowledge oral heritage informations documented heritage re-interpreted heritage no risk to be forgotten
MT26	YMCA Homeless	shelter residents	residents of the shelter employees of the shelter tacit understanding
MT27	You Are What You Buy	yearlong project interdisciplinary project supermarket anthropological investigation creative practice effects of consumption mixed team collaboration researchers artist project leader guided by a social anthropologist large group collaboration illustrated paintings installation space specific exhibition lifts of the supermarket limited collection T-shirts tote bags exhibition documenting the research process public talk artbook	ethnographic approach place and context multi-disciplinary nature of the research team

UK1	Project Fitties	societal challenges environmental challenges inhabitants of a district poetry painting participation situations	unknown and relatively underserved community distinct survey of community and place heritage, legacy and future for similar communities realities of climate change
UK2	You can Kingston	creative interventions in public space Anonymous mechanisms mix of creative methods	form of outreach engage the citizens directly the need for engagement idea book
UK3	Brentford Towers	experiences of the residents London tower block the artist creating a framework contrast between the residents and others experiences	strong artist-residents connection selection of significant objects photodocumentation description recording words transcribed for inclusion on a series of interventions
UK4	Transformer	connect local communities and local institutions walking tour collected objects observation making photographs exhibition book completed by walk	connecting by walking with the book repeat the same walk the stories and associations generated by way of the objects collective and collaborative appreciation
UK5	The West London Social Resource Project 19723	four London block long-form process re-imagine their lives as they were still in a process of post-war recovery series of interventions the wider community could vote on the models being suggested	method of participation shared by four distinct communities semi-official guise distributed publications process of social imagining series of sites for re-modelling the catalyst for wider engagement engaging with the potential of the new models
UK6	Scottish Office Placement – Niddrie Women	artist have impact on government decision working alongside individuals and groups produce and document a series of proposals feasibility study	not wholly or very clearly participatory artist view about participation with a community decision-making the potential for the artists' creative engagement
UK7	Department of Health and Social Security – Feasibility Study (1976)	secure hospital reshaping the lived spaces of patients work with 'expert' participants interdisciplinary team the exact methods used are not documented	artist's influence on decision interest in the environmental characteristics of institutions working from the 'inside out'

UK8	History Within Living Memory	the needs of residents of a new town connect the residents with the history of the areas living history creating an archive collecting memories	residents mobilised active participation key documents were destroyed finally the project was transferred away from the artist
UK9	The Unteachables	schools and colleges with school leavers create new or alternative media practice editing games together with news reports recreating historical events in local situations grass-roots audio-visual language	use technologies of media production untrained but creative groups create news politically and creatively charged project early radical theatre practices reportage collective cartoons fake advertising
UK10	A song for a circus	co-create songs popular performance East London Boundary Estate experiments in instrumentation and vocalisation composer local residents and workers create a community of diverse people	create a site-specific improvisatory experience
UK11	Prospection	varied range of participants annually survey one site over 24 years cultural-archaeological approach documentation of each series of interventions locally-held archive available to the general public sociocultural participation creating a 'live' history	long-form approach built up an archive with residents
UK12	Jaywick Escapes / A Circle of Happiness	natural green spaces local community events workshops level of local awareness stronger community sensibility exhibitions about re-establishing or revitalising green spaces testing potential of the community's suggestions	social deprivation probing people's existing knowledge guided walks practical experiments

UK13	Oshawa: A History of Local 222	oral history autoworkers union interviews and conversations with union members history reconstruction photo-text pieces using stage sets and actors gender-specific inequalities women in the union large-scale photomural blurring the distinction between art and work blurring the distinction between aesthetics and politics	workers involved in producing series talking on the final exhibition
UK14	Radical Essex	radicalism pioneering thinking crucial role of Essex book exhibition	collect evidence website interactive map an index of places list of cultural events archive material
UK15	Learn do share	just a quote	combination of events, labs and peer production ad-hoc groups to meet concepts for the common good storytelling technology design thinking peer production learn from individuals co-create prototypes of collective imaginations share the experience through creating a field book government and citizens worked together
UK16	"ArtBarns" A Better Life for Rural Women (1999)	Nigerian wall painting a barn interior into a performance space dance performance and other activities by African women series of conversations African immigrant community growing health problems hill-farming families	artist facilitate a dialogue coherent sense of cultural and political identity logical exchange

UK17	Last of the Dictionary Men - Bridge and Tunnel Productions	maritime heritage industrial heritage changing landscape multimedia exhibition interviews portraits	memories of the remaining first generation video interviews photographic portraits social histories and archive changing mode of representation migration stories post-colonial book catalogue
UK18	Talking Society (In-Situ)	intercultural community programme social campaign dialogue in communities shared ambitions for the future	shared social spaces bring people together physically and virtually discussion personal or community development marginalised and polarised communities take local action creating neighbourhood networks
UK19	Yes and ... (In-Situ)	positive space school students develop creative ideas conversation wellbeing creative activities using simple materials regular support enthusiasm ethical awareness broader understanding of the world finding a voice	art is gradually disappearing from secondary curriculums safe spaces outside the school collective voice local and global issues
HUN1	Study Hall Máj Sukar Juma	study hall practicing the core school subjects other activities develop social competencies extracurricular events excursions develop dexterity skills develop manipulation skills have fun comprehension competences strengthen self-expression, self-knowledge develop self-confidence develop memory develop ICT and technical competencies develop written and oral communication social networking	cover large age group

HUN2	Study Hall Máj Sukar Juma	<p>study hall practicing the core school subjects other activities develop social competencies extracurricular events excursions develop dexterity skills develop manipulation skills have fun comprehension competences strengthen self-expression, self-knowledge develop self-confidence develop memory develop ICT and technical competencies develop written and oral communication social networking</p>	cover large age group
HUN3	Iskolakultúráért Esélyteremtésért Egyesület	<p>form the behavior and behavioral habits school community life everyday situations develop social and emotional skills Curriculum Guide lesson plans student booklets for 24 modules. Symbols, pictures, diagrams evaluation tracking system countryside</p>	
HUN4	Departure - The mine opens	<p>theatrical performance theater pedagogical activities Budapest segregate country method learning through “acting” action fictitious world gain real knowledge and experience make independent decisions responsible decisions educators social and community professionals leave the settlement environment both physically and mentally get contact with segregated young people Roma children survey summer camps student workshops human rights competition</p>	<p>create a closed financial community manage financial crisis learn financial planning build a community</p>

		visual works	
HUN5	Promoting local dialogue in Roma-populated villages through new types of artistic activities	<p>photo</p> <p>series of sessions</p> <p>photography</p> <p>film</p> <p>drama and forum theater</p> <p>movement</p> <p>circus</p> <p>literature</p> <p>creative writing</p> <p>poetry</p> <p>slam poetry</p> <p>storytelling</p> <p>landart</p> <p>stencil</p> <p>community music</p> <p>conducting</p>	<p>continuously documented</p> <p>video</p> <p>few cohesive communities</p> <p>few community programs</p> <p>education is segregated</p> <p>secluded villages</p> <p>little access to cultural goods</p> <p>employment difficulties</p> <p>infrastructural deficiencies</p> <p>useful leisure time</p> <p>house of culture</p> <p>community space</p> <p>passive inclusion</p> <p>few active community participation</p> <p>design experience</p> <p>cultural and artistic activities</p> <p>interconnected communities</p> <p>open new horizons for the community</p> <p>Roma</p> <p>Not roma</p> <p>children</p> <p>uneducated adults</p> <p>social dialogue</p> <p>local consultation</p>
HUN6	(HU) IKSZ gyerekprogram	<p>School Community Service</p> <p>high school students</p> <p>volunteers</p> <p>organize weekly leisure activities</p> <p>social sensitization and responsibility</p> <p>become sensitive to various social problems</p> <p>personal experiences</p> <p>Creative classes</p> <p>summer camps</p> <p>football cup</p>	<p>complex approach</p> <p>multi-level community approach</p> <p>individual and group programs</p> <p>entire families</p> <p>empowering the settlers</p> <p>cooperation with local care system and local governments</p> <p>independent NGO</p> <p>personal relationship</p> <p>direct experience</p> <p>become more sensitive</p> <p>become more accepting</p> <p>take responsibility</p>

HUN7	Sewing circle	<p>employ women women living on the farm Roma communities women important role work socialization maternity leave girls finished eighth grade earn money community experiences gift shop waste-free bags</p>	<p>complex approach multi-level community approach individual and group programs entire families empowering the settlers cooperation with local care system and local governments independent NGO personal relationship direct experience become more sensitive become more accepting take responsibility</p>
HUN8	Little Star Study Hall	<p>artistic activities willpower emotional skills spiritual skills individual development plans</p>	no data
HUN9	I. International Roma Storytelling Festival - workshops	<p>provide visibility little-known Roma theater relevant social contexts identity risks and benefits be an active citizen victim of a genocide silenced community workshop series personal stories become known have heroes own values take responsibility</p>	<p>introduce the life situations of Gypsy dramatic heroes dramatic educational methodology methodology was tested in a pilot workshop secondary schools university vocational colleges informal groups non-formal education university curriculum</p>

HUN10	Pearl Elementary Art School	fine arts applied arts after school program countryside visual founding exercises visual creative exercises basics of graphics and painting graphics and painting workshop sculpture and ceramics workshop environment and craft culture workshop metal and enamel workshop personal competencies social competencies feeling of success awaken self-confidence awaken a sense of self-efficacy awaken self-esteem shared experience cooperation tolerance solidarity	triple-focus visual education child-centered visual education disadvantage compensation social competence development liberated and immersive lessons domestic and international drawing competitions playfully learn various tracing devices advanced fine motor skills visual expressiveness prepare for school long-term solutions cover several areas of life
HUN11	One step ahead	community building not art development take family photos personal competencies social competencies feeling of success awaken self-confidence awaken a sense of self-efficacy awaken self-esteem shared experience cooperation tolerance solidarity	presentations and conversations about getting to know each other better community-led discussion communication preparation of the presenters community-building problem solving in a complex way long-term solutions cover several areas of life

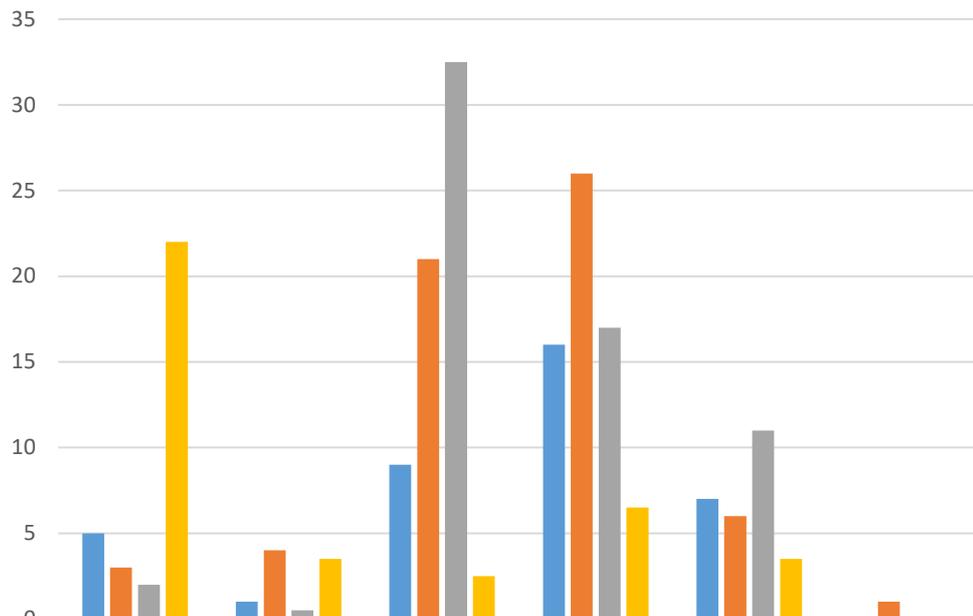
HUN12	Toldi Study Hall	<p>study hall after school program pre-school program debate drama games experiential pedagogy craft classes career orientation sports board games personal competencies social competencies feeling of success awaken self-confidence awaken a sense of self-efficacy awaken self-esteem shared experience cooperation tolerance solidarity</p>	<p>without compulsion learning outcomes have improved dramatically no more repetitions fewer failures fewer dropouts keep children in the system problem solving in a complex way long-term solutions cover several areas of life</p>
HUN13	Caravan Theater and Art Foundation – talent management	<p>actor training studio Roma teenagers help improve the opportunities help improve social mobilization live together through cultural means invite artists professional actors theatrical education internship talent development program</p>	<p>encounters between professional and non-professional actors encounters Roma and non-Roma children unreasonable negative stereotypes talent research heterogeneous group</p>
HUN14	(HU) Útravaló ösztöndíjprogram – Magyarországi Cigányokért Közalapítvány (MACIKA) program - Út a középiskolába és Út az érettségéhez	not an art specific project	<p>Roma / Gypsy students reducing early school leaving raising the educational attainment of disadvantaged students ensuring access to quality education promote the school success learning motivation and self-esteem scholarships and mentoring</p>
HUN15	(HU) Útravaló ösztöndíjprogram – Magyarországi Cigányokért Közalapítvány (MACIKA) program - Út a szakmához	not an art specific project	<p>Roma / Gypsy students access to employment for disadvantaged students scholarships and mentoring vocational school students remain in the system of public education successfully complete studies</p>

HUN16	(HU) Útravaló ösztöndíjprogram – Magyarországi Cigányokért Közalapítvány (MACIKA) program - Út a diplomához	not an art specific project	improve the equal opportunities raising the educational attainment of disadvantaged students ensuring access to quality education, upbringing and training Roma / Gypsy students
HUN17	(HU) Roma mentor projekt	connecting refer role model successful and conscious Roma professionals children living in marginalized schools and communities develop personal skills and social competences regular after-school programs cultural content change the image and self-esteem of Roma children increase children's knowledge of Roma culture bringing purpose	eastern part of the country 10 settlements high proportion of cumulatively disadvantaged students and the number of Roma children open days volunteers exhibitions presentation Roma Creative Workshop
HUN18	Roma Talent Program	strengthen the Roma intellectuals promote the education and career development of Roma children make Roma image more differentiated presenting successful Roma youth identify a child with an above-average ability motivation mentor scholarship school change development enrichment programs parent preparation career tracking management workshops free service	program specially for disadvantaged children
HUN19	RomaNet	not an art specific project	programs for organizations exchanges of experience and training programs build a network between Roma initiatives facilitate the cooperation support economic development programs Local Action Plans information activities training programs
HUN20	Romaversitas Foundation - High School Program	not an art specific project	scholarships skills development training language learning advancement programs

HUN21	(ENG) Romaversitas Foundation Undergraduate and alumni program	not an art specific project	tutoring preparing for competitions group special training conflict management training career workshop professional presentation language learning internship program open university meeting community building and development opportunities professional lectures
HUN22	(HU) Snétberger Zenei Tehetség Központ	children who play an instrument backward education Scholarship intensive music training ongoing mentoring support personalized skills development special classes exam preparation career guidance Outstanding artists and excellent mentors a realistic career picture good self-knowledge achievable goals subject knowledge 12-week residential course	talent search music training labor market skills development career guidance and career counseling social care mentoring concert organization good combination of talent management and the communication of the activity
HUN23	„ROMA-ART” personality development talent workshop and fine arts camp	motivating students expanding the knowledge gained in Roma culture be able to understand and interpret works of art be able to create own works be able to create workgroups independently divide the task among themselves focusing on student activity emotional identification realistic self- and peer assessment in individual and group forms of work creating collaboration during dramatization develop visual-spatial skills using a visual language system using dramatic methods complex personality development	complex personality formation new quality stimuli get new experiences breaking away from the usual environment nurture talent develop personality

HUN24	Art-Suitable	state after-care system state supported program theatrical drama career internship way of living personal responsibility mentoring public performance self-application financial consultancy	safety space joyful occasion multidimensional supporting program complex assistance full comprehensive development self-understanding communication tools
HUN25	Fresco Village	roma village isolation poverty murals possibility of employment intercultural dialogue deprimation	discussion touristic factors reviving process culture representation Roma painters visual symbols understandable gypsy aesthetics
HUN26	DemoLab	secondary school groups countryside non-art schools trainings workshops facilitator learning process cultural experiences openness performances exhibitions happenings local problems	long term strong engagement autonomous research constructive debate collective creation summer camp intense creative collaboration book exhibitor
HUN27	Cloudbook	university Roma village elementary school poets drawings observation book social design	cultural bridge easily understandable concept joyful art-process no special need social design attitude positive impact

Value/originality



	Aim/topic	Population/col laboration	Intervention	Outcome: Knowledge	Outcome: impact	No originality mentioned
■ Czech Republic	5	1	9	16	7	
■ Finland	3	4	21	26	6	1
■ Hungary	2	0.5	32.5	17	11	
■ Malta	22	3.5	2.5	6.5	3.5	

■ Czech Republic ■ Finland ■ Hungary ■ Malta

Appendix 5 - TABLE 8 ASSESSMENT TYPES OF THE PROJECTS

country	project					evaluation method									mapping	conclusion
		action research	a/r/tography	workshops	process evaluation	interview	story telling	observation	questionnaire	survey	art-imaging	photo/ video	analysing activities	theatrical play	analysing the artworks (not professional participants)	each as different
FI	Taikall					0		0		0	0					
FI	Government key project: lets enhance accessibility of art and culture for children									0						
FI	Anchors of young peoples well-being					0			0							
FI	Government Key Project: expanding percent-for-art principle	x			0							0				
FI	Margin to Margin: Women Living on the Edges of the World											0			0	

Country	Title	Website of project
CZ4	Jamming (Barvolam association)	https://www.jamming.cz/
CZ5	Magdalenina prádelna / Magdalena's Laundry	<p data-bbox="836 1008 1362 1113">https://iniproject.org/en/prostor/archive/202 https://artycok.tv/en/42836/lacka-ladislava-gaziova https://artycok.tv/42836/lacka-ladislava-gaziova</p> <p data-bbox="836 1186 1362 1218">EXHIBITIONS</p> <p data-bbox="836 1228 1362 1428">1) Džas bare dromeha / Jdeme dlouhou cestou - Džas bare dromeha / We're Taking a Long Route, 5. 11. – 3. 12. 2016, Nevan Gallery, Praha https://www.nevan.gallery/16-dzas-bare-dromeha</p> <p data-bbox="836 1470 1362 1722">2) O kosmos hino kalo / Vesmír je černý - O kosmos hino kalo / The Universe is Black, 3. 11. 2017 – 28. 1. 2018, Moravská Galerie, Brno http://www.moravska-galerie.cz/moravska-galerie/vystavy-a-program/aktualni-vystavy/2017/vesmir-je-cerny.aspx?lang=en</p>
CZ6	Romani art and artists (work of Ladislava Gažiová – exhibition, discussion, symposium, library)	<p data-bbox="836 1753 1362 1785">Discussion</p> <p data-bbox="836 1795 1362 1890">Romafuturism (16. 6. 2017), gallery Tranzit.cz http://cz.tranzit.org/cz/prednasky_diskuse/0/2017-06-16/romafuturismus</p>

CZ8	Handa Gote: Mraky/ Clouds	http://handagote.com/en/handa-gote/
CZ11	Noise	http://handagote.com/en/portfolio/noise/
CZ13	Wo-men publisher	https://www.by-wo-men.com/cz/index.php
CZ14	GASK bez bariér / GASK without barriers	https://gask.cz/cs/doprovodne-programy/gas

Project data

Grant name

(CZ) Projekty spolku Barvolam jsou realizovány za finanční podpory hlavního města Prahy, Ministerstva kultury České republiky a Městské části Praha 7.

(ENG) Project Jamming of Barvolam association are realized with financial support of the capital city of Prague, Ministry of culture Czech Republic and city district Prague 7.

Grant / financing type

5

(CZ) Činnost INI Project, z.s. je v roce 2020 realizována za finanční podpory Ministerstva kultury České republiky, Státního fondu kultury ČR a Hlavního města Prahy.

(ENG) In 2020 the INI Project, z.s. activities have been financially supported by the Czech Ministry of Culture, the State Cultural Fund and the City of Prague

5

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

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

Discussion: Romafuturismo a Tranzit.cz

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

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

(ENG)

Exhibition:

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

2. The project was the outcome of collaboration between the Moravian Gallery and the Museum of Romani Culture.

1, 2, 3, 4, 5

(CZ) Ministerstvo kultury ČR, hlavní město Praha, MOTUS o.s., Divadlo 29, Institut světelného designu, Institut intermédií ČVUT, Terra Madoda.

(ENG) Ministry of Culture of the Czech Republic, Main capital city Prague, MO-TUS o.s., Theater 29, Institute of Lighting Design, Czech Technical University in Prague /ČVUT, Terra Madoda

3.4

(CZ) Ministerstvo kultury ČR, hlavní město Praha, MOTUS o.s., Divadlo 29, Institut světelného designu, Institut intermédií ČVUT, Terra Madoda.

(ENG) Ministry of Culture of the Czech Republic, Main capital city Prague, MO-TUS o.s., Theater 29, Institute of Lighting Design, Institut of intermédiá ČVUT, Terra Madoda

3,4,5

(CZ) Nakladatelství Wo-men

(ENG) Wo-men publisher

5

(CZ) Středočeský kraj, v r. 2017 Ministerstvo kultury ČR jako grant "GASK bez bariér"

(ENG) Central Bohemian Region, in also 2017 granted by Ministry of Culture as project "GASK without barriers"

3.4

Grant / financing inst. Website

<https://www.mkcr.cz/?lang=en>
<https://www.praha.eu/jnp/en/index.html>
<https://www.praha7.cz/>

<https://www.mkcr.cz/?lang=en>
<https://www.praha.eu/jnp/en/index.html>
<https://www.mkcr.cz/statni-fond-kultury-cr-42.html>

<https://www.mkcr.cz/?lang=en>
<https://www.praha.eu/jnp/en/index.html>
<http://www.praha2.cz/>
<https://www.mkcr.cz/statni-fond-kultury-cr-42.html>
<https://www.brno.cz/uvodni-strana/>
<https://www.visegradfund.org/>

Project co-ordinator

OTTO KOUWEN

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

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

ALMA LILY RAYNER

Profession: Artist in multimedia, co-founder of **KARINA KOTTOVÁ**

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

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web:

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

MAGDALENA KWIATKOWSKA

Ladislava Gažiová

Profession: Artist, painter, curator, activist

e-mail: ladagaziova@email.cz

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

<https://www.mkcr.cz/>
<https://www.praha.eu/jnp/en/index.html>
<https://www.svetelnydesign.cz/>
<https://www.iim.cz/en/>
<http://www.earch.cz/cs/o-s-terra-madoda>
<https://www.cvut.cz/en>

**Veronika Švábová, Procházka, Hybler, Smolík,
Dörner**

Profession: artists

e-mail: jedefrau@jedefrau.org

<https://www.mkcr.cz/>
<https://www.praha.eu/jnp/en/index.html>
<https://www.svetelnydesign.cz/>
<https://www.iim.cz/en/>
<http://www.earch.cz/cs/o-s-terra-madoda>

Veronika Švábová

Profession: artist, actor, choreographer, dancer

e-mail: jedefrau@jedefrau.org

[https://www.narodni-
divadlo.cz/en/profile/veronika-svabova-1603748](https://www.narodni-divadlo.cz/en/profile/veronika-svabova-1603748)

Barbora Baronová, founder of Wo-men

Profession: Artist, Curators, Teachers, Lecturers

e-mail: baara@baara.cz

Dita Pepe, photographer

Profession: Artist, Curators, Teachers, Lecturers

e-mail: ditapepe@gmail.com

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

<https://www.kr-stredocesky.cz/>
<https://www.mkcr.cz/> (grant in 2017)

Karin Vrátná Militká, head of education
department, GASK

Profession: Artist, Curators, Teachers, Lecturers

e-mail: VratnaMilitka@gask.cz

Co-ordinating institution

Name

Type

website

(CZ) Barvolam
(ENG) Breakcolor

7.8 <https://barvolam.weebly.com/>

(CZ) INI projekt z.s.
(ENG) INI project (non-profit organisation)

8 <https://iniproject.org/en>

(CZ) Moravská galerie a Museum romské kultury, Filosofická fakulta Karlova univerzity
(ENG) Moravian Gallery and the Museum of Romani Culture and Faculty of Arts, Charles University

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

(CZ, ENG) JedeFrau.org

4 <http://handagote.com/en/portfolio/mraky/>

(CZ, ENG) Jede Frau
JedeFrau.org

4.7 <http://handagote.com/en/portfolio/mraky/>

(CZ) Nakladatelství Wo-men
(ENG) Wo-men publisher

8 <https://www.by-wo-men.com/>

(CZ) GASK - Galerie Středočeského kraje,
p. o.
(ENG) GASK – Gallery of Central Bohemian
Region

3 <https://gask.cz/cs>

Time frame of the project

Target population

2014-ongoing

5,6,10,11

01.11.2019-31.01.2020

5,6, 12

20.9.2011 - 27.06.2014

3, 4, 5, 11, 12

02.04.2007, Alfred ve dvoře - 2014

11.12

2016-

6.12

2016-unknown, possibly up to now

8,10, 12



**Development of
skills, abilities**

**Development of behaviour
(attitudes, values)**

1

1

1

1

1

1

1

1

1

1

2

1

1

2

Developmental objectives

Increase well-being, use
therapeutic functions of art

Policymaking Policy
/policies targeted

2

1

2

1

2

1

2

1

2

1

1

3

1

3



**Civic engagement/
democratic
development**

Citizenship Inclusion

Other

1

2

1

2

1

2

1

2

yes

1

2

2

2 1 2 1

1 1 1 2

1 1 2 2

2 2 1 2



**Nature of
intervention**

**Working
arrangements**

- 5: Participatory art or design
- 4: Creation in visual arts
- 3: Creation in media arts
- 2: Reception
- 1: Other

2,3,7

- 5: Participatory art or design
- 4: Creation in visual arts
- 3: Creation in media arts
- 2: Reception (viewing, listening)
- 1: Performance

2, 3, 7

- 5: Participatory art or design
- 4: Creation in visual arts
- 3: Other
- 2: Reception (viewing, listening)
- 1: Planning / designing

2,3,7

5: Creation in visual arts
5: Performance (music, drama,
dance and other performative arts)
3: Other 2.3

5: Creation in visual arts
5: Performance (music, drama,
dance and other performative arts)
5: Reception (viewing, listening) 3:
Other learning from each other
(artists and audiences)
3: Other 2.3

5: Reception (viewing, listening)
1: Creation in visual arts
Creation in crafts and design
Participatory art or design
Creation in media arts
Planning / designing
Performance 1

5: Reception (viewing, listening)
3: Creation in visual arts, Creation
in crafts and design
1: Participatory art or design,
Creation in media arts, Planning /
designing, Performance

3, 4, 5, 6, 7, 8, 9

1, 2

3,4,5,6,7,8,9

1

5, 7, 8

4

2,5,8

1.4

Project theme

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

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

Barvolam manage professionally equipped art studio to support visual artists and specially „neuroatypical“ artist. The studio is not intended to provide education or therapy. People involved Magdalena Kwiatkowska cooperates with clients of Jako doma organization since 2018. Her long-term interest is based in sociality of ordinary situation and politics of everyday life. In her artwork she critically reflects blending of private and public space, themes connected to destiny of excluded people and impossibility of self-preservation in society of intolerance.

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

In this collective project nobody was told what to do, listening and mediating, giving up the control

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

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

Symposium: Art symposium of fourteen Romani artists from Czech Republic, Slovak Republic, Poland, and Hungary, organised by Ladislava Gažiova in cooperation with artist Alexej Klyuykov. Main aim of symposium is to collaborate and create artwork reflecting Romani historical experiences and through practice of emancipatory movements formulate statement about contemporary situation of Roma people. Crucial is critical view on actual social and political

How did our ancestors influence our own lives?
What have they told us and what have they kept secret?
What happened in their lives and fates that repeats itself in ours?

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

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

Independent publishing house Wo-men is oriented toward gender-focused art books. Photographer Dita Pepe worked on books about unmarried women *Slečny* (Misses), *Měj ráda sama sebe* (Love Yourself), *Self-portraits or Intimita* (Intimacy). All of those books present in text and photographs stories of actual Czech women and deal with topics such as social issues or individual values.

Project aims at marginalized visitors in GASK gallery such as disadvantaged children, seniors, people with visual impairment or people on parental leave. It creates opportunities for them to get in touch with art presented in the gallery. In case of seniors, it also brings art to their homes.

Innovation in this project

**Prizes and other
recognitions
of merit obtained
by the project**

Usually art projects and programs in art studios for mentally handicapped people

2

This project is one of the first art projects in Czech Republic that involves women and transgender persons in social distress or endangered by loss of home. Innovative is the way how it was elaborated – space of art studio is transformed into refuge, stage and neutral zone where you can meet everyone or no one, where you can say everything or nothing, where you can listen or be heard.

2

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

2

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

2

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

2

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

1

Current project follows long term efforts of GASK gallery to address marginalized visitors. It connects to former project Umění spojení (Art of connection) from 2013-2015.

Most innovative part of project "GASK without barriers" is it's focus on people with visual impairment which is currently a less targeted group in Czech gallery education. A set of tactile art representations of artistic pieces from gallery's permanent exhibition was created. Also, audio guide to those haptic pieces was created as well as three experiential art programmes focused on works of Czech artists Ivan Sobotka, Květa Válová and Antonín Střížek.

2

Assessment of results

Narrative accounts
of
target group
participants
collected

Interviews taken
and analysed

Works of target
group participants

1

1

1.2

1

1 1, 2

0

1

1.2

1.2

1

3.4

1.2

1

0

1.2

1

0

3.4

1

0

Tests, assessment tasks,
questionnaires, surveys

Sustainability

0 2,3,4

0 1, 2

0

2

