

dialogical arts through sustainable communities: acting on the margins, redefining empowerment

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social sculpture

Entanglements of social realities may expose or hide the margins of society. One of the key roles of the arts is to elicit dialogue and generate discussion around important societal challenges that often are entangled with, and located at, margins. In his well cited interview of 1976, Joseph Beuys maintained that 'social sculpture' is based on dialogical practices, that he described as 'thinking, speaking and listening with others' (Harlan, 2004, p. 2; Kuspit et al., 1993; Sacks, 2004, p. ix; Thistlewood, 1995). Beuys sought to transform the ways artists would interact with both the wider public and their own audiences. Through these ideas of social sculpture, he would set the trend for a more deliberate strategy for socially-engaged practices as artists began to interact with institutions by way of their artistic methods and approaches (Harlan, 2004). Social sculpture (also re-sculpting or de-sculpting) can be considered to consist of an array or collection of multidimensional actions that shape the arts as a vehicle for social change through dialogue and activism.

Introduction

This conference looks to capture and communicate international, collaborative arts-based research that has been carried out as part of the Art as Social Sculpture Arts as Social Sculpture (AMASS) research project. It also, perhaps, more importantly, aims to create a new set of connections with colleagues and partners who share the values and vision that we hope is clear both in the conference title and through the core question that is central to what we hope to explore:

How can the arts serve as a means to bring people together, from both the mainstream and the margins?

Given the unique position occupied by socially-engaged art and arts-based research, we sought to develop initial ideas and possible directions for the conference by adopting an approach which deliberately foregrounds the creative, the social and the tactile.

Through the production of objects and images, the latent potential of both the AMASS project and the opportunities that occur when openly sharing knowledge and which we experience together in settings such as a conference could be tentatively represented so that latent meaning might be identified and articulated.

As can be seen on the conference website, these images work to harness the power of the visible and the material as distinct objects of knowledge in themselves

and create the means to explore the ambiguities uncovered through dialogue and a process of reflection, analysis and association. Working from the images, responses were generated which attempted to describe and define core themes we think are central to the AMASS project and these become our point of departure for a process of collecting shared and common meaning which became the basis for how we might develop a focus for our conference.

From the suggestions, inferences and inspiration provided by the images, we highlighted the following four key themes which we hope to address over the course of the AMASS conference:

- 1** The power of the non-visible as the unrecognised or unseen connections between people and their communities (both towards the margins, and from the margins).
- 2** Connection between these people and communities can take place in many ways, and these connections are often complex and tangled.
- 3** From certain positions and in certain contexts, the strengths of communities (rather than their challenges or weaknesses) can be overlooked and remain unrecognised. What will be lost and, importantly, what can be gained if such strengths are visualised?

4 Challenges may often be difficult (or, at times, impossible) to solve due our proximity to them as some perspectives, often determined by a distance from such challenges, do not enable detailed views.

Taking one (or more) as a point of departure, we received an exciting, varied and creative responses from a broad and diverse community of artists, authors, researchers and community activists whose work illuminates the potential for meaningful impacts when working on the margins.

The submissions to the conference have further inspired a series of open questions which we feel are key for a deeper understanding and development of the power and potential of socially-engaged art and arts-based research with marginalised communities:

How can we understand or even harness the power of invisible, unrecognised or unseen connections between people and communities (at the margins, and from the margins)?

How and in which ways can connections between people and communities take place?

How can we explore and understand the often complex and tangled connections between people?

How can we better understand the strengths of communities and what their sources of strength are?

How can we change or view point and context not to miss how communities gather their strength (rather than identifying challenges or weaknesses)?

What do we lose if we can't see the strengths of communities and what can we gain if we show or visualise these strengths?

How can we overcome our perspectives on challenges that are often approached from a distance and how can we develop our perspectives that enables us to have detailed views on (social) challenges?

We hope to be able to return to some or all of these questions over the time we spend together during the course of our conference. We encourage all participants to offer their own experience and expertise as one lens through which common challenges can be discussed and where marginality can become a space that works to empower, reframe, redefine and activate a community's potential.

Each of our conference themes can be untangled in order to identify further questions and prompts which we hope to be a feature in the dialogue that is developed from, within and between each panel.

keynote speaker



keynote speaker

Reciprocities of decay and destruction

Yoko Akama

Imagine you are sitting among gnarly buttresses of ancient trees with their lives carved into their angled forms and textured bark. A waft of humus carries on a current that floats around your body, as you listen to their cousin, a breeze, that rustles the canopy above. A party of insects root about your feet for brunch. In that moment, you would need no convincing of the sentience of more-than-human worlds, and how such inter-related worlds cannot be without the reciprocities of decay. Let us thank, then, our ancestors who have gifted us this moment – from the fossils burnt to generate the energy to deliver what you are reading, the waters that became a beverage we drank to greet this morning, alongside the survival of bloodlines that have given us our life. Urban towns and cities are in continual cycles of destruction and regeneration, accelerated by the frequency of disasters, both climate and human-made. My work for a long time focused on mitigating, preventing, rebuilding in response to the severity of compound disasters, but I have become haunted with a longing for what we might learn, instead, through embracing decay and destruction. I am keen to contest the established mindsets and dominant theories, and also push how we share and accommodate perplexing alterity in how we learn with more-than-humans by acknowledging that we are already participating in decay and destruction.

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**The power of the non-visible as the
unrecognised or unseen connections
between people and their communities**
(both towards the margins, and from the margins).



Art making workshops, community art, and creation of space for and through art making are some of the focal points of the presentations. The themes and art education practices covered within this conference subtopics are very diverse: from climate crisis, Roma inclusion to gender and race. The authors explore the importance of relationality as a strategy towards environmental and social change, fashion workshops as a safe space and a place of pride where women come together and share experiences, or familiarization of often abandoned countryside environments through the placemaking processes. Furthermore, local knowledge and traditions are explored as a way to encourage empathic actions or togetherness. Besides discussions on the concrete art education practices, a historical overview of social sculpture and its development into current notions such as socially engaged art, social art practice, and community, and a valuable overview of art-based activities in the last three decades are given. The range of topics and approaches covered in the submissions raise further questions for consideration: How have we experienced and been able to identify the connections of communities and people as part of arts-based research and socially-engaged arts activities? Can we work to describe our experiences of an unseen, invisible or unrecognised power that communities have demonstrated when addressing external challenges?

Are there specific capabilities or a capacity for agency that communities have exercised upon others (ourselves, stakeholders, people in their political contexts) within the contexts discussed within these presentations?

Empowering women through fashion in Tilburg North (NL)

Akin James, Els Petit-Carepiet

Abstract

North Tilburg is characterised by high levels of criminal activities which undermine everyday life, while 120 different nationalities are coping to live next to each other. ForwArt project provides youngsters with a better perspective via cultural expressions and supports them during complex societal challenges such as resisting the temptations of illicit activities. The focal point of these cultural expression activities is the Atelier which opened in the middle of the housing estate. Fashion Clash is a group working with local women on fashion design, to enable them to express their identity - real or imaginary - working on past traumas and empowering them. Both the workshop's interior design and outside decoration have been co-designed with local residents and now reflect the tastes and style of the local women. These activities reflect the needs and interests of the residents as they are building up their own brand. The workshop became a place of pride for the women and began also to transform the neighbourhood, providing a place where women can come together and talk about their experiences and struggles in a safe environment. Self-expression has been made possible through the power of art, and through the world of fashion.

Key words fashion, empowering, expressing identity, gender equal space

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Air Above Us

Lori Hepner

Abstract

The air above us is something that invisibly unites us across communities and regions. This can be thought of as the air we breathe, the sky ablaze with pink clouds in a sunset, the particles of pollution that float invisible and unwanted, a place for universal daydreaming, or a canvas for wishes upon the stars. These prompts were given to community members in the neighboring cities of Homestead and Braddock, Pennsylvania in the US in a series of pop-up, art-making workshops for artist Lori Hepner's project, Air Above Us.

The artist worked with community members over 3 months in the summer of 2021 to create artworks about what connects us all through the air above us. These cities were once the world's leading Steel producers, and were decimated in the 1980s when most of the mills were moved outside of the US for cheaper production – they still harbor the last active mills and their associated air pollution.

In the art-making workshops, light-painting portraits were created by the community members using ideas surrounding the Air Above Us. This artist talk will discuss aspects of community engagement in smaller industrial cities from the idea-generation stage, to the development of workshops, to the site-specific installation stage of the project.

Key words augmented reality, community centered art-making

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Who is coming to dinner? Gathering as an emergency response to the climate crisis

Holly Keasey, Sofie Joosse

Abstract

The new types of spaces at the forefront of climate change mitigation, including buildings constructed in energy efficient materials, futureproofed design and 'happiness' neighbourhoods, all continue the practice of resource extraction. So how can such spaces really address the causes of the climate crisis? Or are more radical rethinkings of the types of spaces we need required to achieve this? At its core, space is what exists between one thing and another. It is the name given to the distance identified when static points, moments, objects and people relate to each other. And it is within this relational space that our ethics towards the 'other' is established and maintained - and this includes how we relate to the biosphere within which we live. In this talk, we reflect on the act of gathering around a point with a specific focus on the meal, as an alternative method to material construction, as a moment when our relations to another are easier to identify. And therefore how the meal has been used as a form in socially-engaged art to identify, map and reconfigure relationality as an invisible but influential aspect of society. We also present how such acts of gathering could be adapted to re-think, re-feel and re-learn alternative relations to the biosphere as a way to mitigate the climate crisis and move towards ecological futures. This includes sharing the findings of a performative meal which was part of the Swedish research program "Environmental Communication,

reframing communication for sustainability". This meal took inspiration from the existing dynamics of the planet's hydrosphere to create a form that promotes relations between diners - which was a group of researchers, artists and curators - that are water-based and in turn potentially readdress how these diners go on to relate to water. Overall, this talk delves into the importance of relationality as a strategy towards environmental and social change, whilst in turn mapping some examples of practice that have previously dealt with this invisible force and thinking through how it could be adapted for non-human relations at a time when changing our relation to the planet is pressingly urgent.

Key words gathering, relationality, space, environmental communication, water

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Placemaking through Performance

Satu Miettinen

Abstract

This artist talk is discussing a series of artistic performances related with placemaking. Placemaking is a concept often related with urban environments and making them familiar. This is more and more true with familiarizing oneself with nature and natural environments. People are new to their communities and natural environments such as nearby forests, parks and river banks. Countryside is becoming more and more empty and people move to find jobs. Placemaking through artistic performance offers ways to connect with local natural habitat and familiarize oneself with local environment with low threshold activity that is based on creativity and creative potential that everyone has. The artist talk will discuss the series of performances and analyse their impact and meaning.

Key words artistic performance, placemaking, natural environment

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Traditional Embroidery and Technologies

Célia Ferreira

Abstract

This workshop aims to explore the traditional embroidery of the city of Guimarães, northern Portugal and the possibilities for applying electronic circuits. We will present the characteristics of embroidery of Guimarães and the main stitches applied. Participants will be invited to recreate one of these embroideries applying an electronic circuit (e-textile). The estimated duration of the workshop is 6 hours, which can be divided into two 3-hour sessions. The maximum number of participants is 10 people.

Key words embroidery, handcrafts, traditional, e-textile

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Empathy and Design Thinking for Social Transformations

Melanie Sarantou

Abstract

Due to its potential transformative nature, empathy has increasingly received attention in fields such as business, psychology, neuroscience, education, medicine, social sciences and design. During the last two decades, discussions about the role of empathy in design and creative research and practice have developed, with empathy perceived as a key instrument in human-centred design and design thinking. In a new book developed under the AMASS project at the University of Lapland, the powerful concept of empathy in the new post-pandemic era in which ubiquitous digitisation presents challenges to retaining human-centredness when developing products and services is revisited. In this new era, reliance on digitisation has escalated to levels never seen before, with our collective experiences increasingly occurring through digital channels and technological devices. Creativity and creative confidence can help us develop methods through ingenuity, local knowledge, traditions, storytelling, embodied action and visual expression that motivate empathic and compassionate action. How to uncover new opportunities to respond to our evolving human needs, how to retain the creative force of empathy that motivates and enables us to address human needs, and how to discover, share and act with empathy and compassion in the new digitally driven post-pandemic era to innovate across a wide range of organisations, including for-profit and not-for-profit businesses and those in the public and third sectors, will be discussed

by a selected panel of contributors, existing of artists, researchers and service designers. The book presents a practical four-step approach to the challenges presented concerning how we can turn from merely feeling empathy with or for people, to actions of empathy and compassion that can be implemented with and by communities. These steps encourage (1) empathic action through cross-disciplinary and creative approaches to find solutions to societal and organisational needs, from creating connections for generating empathy through arts-based methods, (2) creating emotional insights through storytelling, (3) wayfinding and initiating action with beneficiaries through the role of design for services, products and experiences, and scaling up empathic action through digital approaches (4). The panel will discuss examples of field research and findings, project outcomes, concepts, novel and creative methods and tools.

Key words empathy, arts-based methods, stories, digital solutions, service design

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Social sphere: Shaping society like an sculpture

Ana María Marqués Ibáñez

Abstract

The notion of social sculpture (Harlan, Rappmann, and Schata, 1984:56-61) was a theory created by Joseph Beuys in the 1970s, based on participatory community projects that would produce a change in society through creative processes. The German artist indicated that everything is art, that every person can be an artist (Berka, 2011:173) and the entirety of the aspects that conform life can be treated creatively (Sacks, Zumdick, 2013). In social sculpture an artistic piece is created that takes place in a social environment, it requires social engagement and the participation of the public for the conclusion of the piece in the creative process. Beuys considered that social sculpture could generate a positive impact of social transformation in its structures and enrich the citizen.

(Thistlewood, 1995: 185)

During his artistic career, Beuys created theories with a social approach and utopian vision. His idea of “plastic theory” (Harlan, Rappmann, and Schata, 1984:102-103) was based on broadening the concept of art and on an artistic process that his development was argued to be social sculpture. The idea of the way in which man can transform himself into a sculptor and model a social system is the basis of his work.

There are numerous ways to approach the broad and enriching legacy based on Beuys’ theories and concepts (Sacks, 2011:90). Beuys’ legacy lives on today and there are artistic notions that link to the ideas expanded art concept (Finney, 2006) that stem from social sculpture such as socially engaged art (Persinger, and Rejaie, 2021. Thompson, 2017), community art (Crehan, 2013), social art practice (Atkinson, Dash, and Dash, 2005), and participatory art practice (Miller, Little, High, 2017. Conrad and Sinner, 2015). A historical overview of social sculpture will be taken and how it has developed into current notions such as socially engaged art, social art practice, and community. By displaying artworks of authors working in these areas, it will be possible to establish a procedure to elaborate an artistic practice with a focus on art education. Finally, it will be presented pieces that can be elaborated in the area of Art Education, as well as the connections that are presented between the idea of social sculpture and its relation with education and the field of pedagogy.

Key words social sculpture, Joseph Beuys, community art, social art practice, socially engaged art, expanded art concept, participatory art practice

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Arts-based social interventions, 1990-2020: what worked and why?

Andrea Kárpáti

Abstract

As a response to increasing social tensions, arts-based interventions have been performed in Europe for decades. To build similar efforts by AMASS on the solid basis of past good practice, we invited project partners from seven countries to identify and evaluate them in their own sociocultural setting. Altogether 133 project descriptions were collected and entered in a research database. The projects identified represented a broad overview of arts-based activities for social inclusion, with a wide variety of objectives and outcomes. This presentation will give an overview of target groups, art forms, methodology and results of collaborative and individual interventions. We will analyse motivations, philosophies, modes of engagement and impact from a comparative, geographically balanced and multidisciplinary perspective, as specified within the goals of the AMASS project.

Informal learning contexts: in artists' studios, houses of culture, museums and galleries, or any other space found appropriate for arts-based interventions were the contexts for most interventions. Regrettably, most of these projects ceased to exist after funding was terminated. Projects realised in formal learning contexts: at school clubs, arts circles, or drama workshops, or even during the normal teaching time, proved to be most sustainable. Popular methods involved artistic expression with a therapeutic

inclination, participatory design, (psycho)drama, and, most frequently, immersion in the (sub)culture of the target community. These projects gave voice to those hardly-ever heard, helped sustain and strengthen identity and, in a few cases, even improve life chances through skills development. What most projects lacked was detailed documentation necessary for adaptation and research-based assessment of effects.

The importance of the AMASS arts-based interventions were further clarified by the analysis of past efforts. We must aim for accountability through data-based results, and sustainability through documentation for policy makers, artists, educators and all stakeholders interested in successful demarginalisation through the arts.

Key words arts-based intervention, social engaged art, project assessment

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Social engagement and critical retrospective on whiteness in communally produced video artwork

Possible worlds

Mari Mäkiranta, Outi Ylitapio-Mäntylä

Abstract

The paper examines the communally and interculturally constructed video work *Possible worlds* (Mäkiranta and Escudeiro 2017) in terms of its affective dimensions and arts-policy meanings related to whiteness, living environments and youth. This video artwork consists of seven episodes relating to the living environments of young women residing in different parts of Europe and aims to consider what kinds of meanings these young women produce related to the places they inhabit, and how a critical perspective on whiteness might challenge ways in which the knowledge of place has been produced in the video artwork. Such artwork serves as a mean to bring people together, from both the mainstream and the margins – from rural areas to large European cities, from the east of Europe to the notional “west”. While the project’s stories were not created in collaboration with marginalised young women, their dualistic meanings connected to race, gender and places have been considered through critical reflection and are understood as a threat of young people’s marginalisation.

The foundation of the study is arts-based research, where the artist-researcher is a participant in constructing the content of the art in collaboration with human participants, and in which the production of the art intrinsically relates to both the research methodology and the presentation of results. It is situated, in part, within theories of affect and whiteness: firstly, via the experiential and the sensuous which emerged in social sciences and humanities in the

1990s and, second, a critical perspective on whiteness. The paper draws on experiences of inhabiting a white world as a white person, exploring how such critical perspective might produce new ways for understanding people’s lives and living conditions, produced through video art.

Our paper reflects on a sense of place and on the perception of spatial relations through the vehicle of video, which is shaped by a social engagement with artist-researcher and young people. It presents communal, intercultural and affective art as a place where young women may act to reshape both the content and working methods used in contemporary art. We also seek to show a potential impact on arts-policy, where the video artwork might reframe intertwined meanings of place and whiteness. When whiteness is returned to centre stage, the critical perspective and potential of considering ‘race’ may uncover previously hidden or new kinds of knowledge of living environments and urban space.

Key words arts-based research, whiteness, communal art, ‘new’-materialism, young people, interculturalism, gender, social engagement, plurality

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Ecology of a Group. Drawing as an ecological relationship

Sonia Mota-Ribeiro

Abstract

Our study aims to understand the perceptions and interactions of a group with its environment. We question this central problem from the angle of the collective practice of observational drawing, circumscribed to a group of field sketchers, named Grupo do Risco, based in Lisbon, Portugal.

Following Gregory Bateson's "ecology of ideas" and Goethe's reflexions on drawing we propose to conceptually replace the divide nature-culture with a relational experience of environmental integration, materialized by the practice of drawing. Bateson proposes a world formed by a system of minds, a metaphor for biological organisms interconnected by the recognition of similarities among them. His aesthetical theory considers that art can act as an interface between organisms that recognize each other through the senses. Goethe believed observational drawing could transmit this interactive experience: the focus on the structure of a leaf of a plant contributes to an analogous alignment of the mind and imagination, generating the same idea of the plant on the mind of the observer. The sensed idea becomes an empirical experience.

Both Bateson and Goethe assume recognition emerges from this physical experience, through the identification between observer and observed. Throughout this study we were able to infer this recognition, first through the ethnographic encounter and then participant observation. We then confirmed the initial intuition through the interviews. For a

year we observed the practice of each member and the collective, researching their environmental perception through informal and semi-structured interviews.

All members perceive the environment as all that surrounds them and feel they belong, and this generate familiarity and actions of care for the species they draw. Environmental interaction is generated not only through the individual practice, but through the collective dimension. Both drawing and the group are interconnected and work towards a feeling of belonging, projected on to their environmental relationship.

We believe we can say this group ecology allows the collective to occupy a non-dual, integrated space where they feel belonging not only to the group, but also to the environment where they practice their observational drawing.

Key words ecology, drawing, group

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Ugly Cutouts

Filipa Rodrigues

Abstract

'Where's the Ugly?' - activities finding an "ugly cutout" at school, in the neighborhood, or in society was the challenge launched in the 2nd year of the Master's Degree in Artistic Intervention and Animation course at the Polytechnic of Leiria, Portugal. From initial brainstorming came the joint reflection of what is perceived in the spectre of the Ugly: inequality, exclusion, abandonment, prejudice, waste, among other non-aesthetic characteristics. Each of the things identified as 'ugly' was framed and discussed in its art education and sociopolitical dimensions, in *Intervention and Art Education* classes.

The research and intervention processes underpinned how we chose to give public visibility to each phenomenon, bringing them from the margins to the centre (of the city, school and street), and thus, work to question passersby in some way. Through a practice of visual anthropology, pathways through the students' interventions are mapped in a digital multimedia format, documenting a dialogic look in situ, and force-fitting people to 're-pair' (meaning also stop-notice-creatively intervening) in experiences of the unsightly. The entire process was framed within relational aesthetics, that is, through a weaving of collective sensibilities of which these artistic 'Ugly Cutouts' are part.

Key words ugliness, collective art intervention, relational aesthetics, art education

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Effective, relevant, accountable: developmental projects of socially disadvantaged children in Hungary

Ágnes Veszelszki, Eszter Deli, Evelin Horváth

Abstract

Children with social disadvantages tend to achieve significantly lower educational outcomes than pupils from more advantaged social backgrounds, and this learning gap defines their future. Therefore, a number of programmes have been set up in Hungary to improve these children's schooling and future labour market opportunities. This paper presents data about the effectiveness and relevance of sociocultural integration programmes that provide opportunities of Hungary's biggest and perhaps most disadvantaged minority - Roma youth - to improve their skills with the help of different artistic means.

The evaluation of the programmes is based on a review of the literature on equal opportunities and inclusion of Roma students (72 papers in total), the professional documents of the organisations that had launched the programmes (42 papers in total) and various calls for educational intervention proposals (6 in total). In order to gain a deeper insight into the significance and current status of the development programmes, the literature review is supplemented by two in-depth interviews with Zoltán Balog, Bishop of the Dunamelléki Diocese of the Hungarian Reformed Church and former Prime Minister's Commissioner for Social Affairs, and Nóra L. Ritók, Head of the Igazgyöngy Foundation. These interviews help in interpreting the methodology and outcomes of interventions reported and outline desirable future actions.

Roma inclusion programmes in Hungary are mostly executed through informal and non-formal education, and are based on traditional art forms such as painting, graphics, fine arts, theatre and music. Only few cases employ digital technology to incorporate modern art forms such as digital graphics, photography or cinematography. The study presents the Roma Cultural Influencer Training of Corvinus University of Budapest as an example of national good practice, as it trains Roma girls and women to work for the preservation and presentation of their communities and cultural heritage through mentored media pieces. Individual coaching using modern technology can provide effective, relevant and sustainable methods for media-based social interventions.

Key words roma integration, social disadvantages, integration programmes, arts

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Connection between these people and communities can take place in many ways, and these connections are often complex and tangled.



The following texts encompass a variety of actions and research that work with marginal or less marginal voices involving different target groups. Authors explore and involve in creation of public spaces starting from acknowledgment that presence and absence of voices is unequal. Learning and making with communities can enable greater expression of intrinsic culture of marginal groups, transform connections and build-up a sense of well being. It is postulated that socially engaged art can increase awareness of societal issues and influence decision makers, or that collective production of knowledge through art based methodologies can result in ecological actions. From these presentations, we are able to reflect further on questions which concern ideas of connection, re-connection and dis-connection: Does arts-based research allow for a use of specific tools or approaches to untangle connections in complex contexts and what might we learn by doing this? How does socially-engaged art allow us to describe the importance and value of the complex connections within and between a community, its members and others?

Shelter Stone- The Artist and The Mountain

Edward Summerton

Abstract

Shelter Stone- The Artist and The Mountain

A year-long public art project conceived and curated by Summerton, working in partnership with the Mountain Bothy Association. A UK based charity responsible for keeping mountain shelters and refuges open.

Shelter Stone-The Artist and The Mountain took the form of a newsprint publication, printed in an edition of 200 (each numbered), featuring over 40 artists and writers from Iceland/ Scotland/ England/ France/ Germany and Slovakia. All with a research focus on the physical, spiritual, pioneering, poetical, and ritualistic interface of the mountain landscape.

The research positioned a new form of public art, existing as an ephemeral object and survivalist tool. Located exclusively within remote mountain environs rather than a permanent feature within an urban location.

The Mountain Bothy Association (MBA) established in 1965 to maintain the mountain shelters, delivered the artworks to over 100 remote bothies over the UK during a twelve-month period.

Artists included: Chris Drury/ Hannah Imlach/ Hannah Tuulikki/ Mick Peters/ Aleister Crowley/ Július Koller / Andy Goldsworthy/ Arthur Watson/ Gabriela Fridriksdottir / Ilana Halperin

Writers included: John Glenday / Alec Finlay/ Lindsay McGregor / Kenneth White / Phoebe Smith / Jen Hadfield / Linda Cracknell.

The presentation will discuss the project in detail, highlighting the remote locations and audience who were able to locate and view the work, and its role as a survivalist tool.

Key words public art work, remote locations, mountain territories, remote shelters

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Picnicking to care in Health Garden

Vitalija Povilaityte-Petri

Abstract

Health Gardens explore collectively how we can reroot traditional (or folk, or common) knowledge as Rhizomes (Deleuze & Guattari, 2013) by primarily creating relational caring experiences and dialogues with ourselves, other people and more-than-human beings in our immediate environments becoming with plants (Haraway, 2008, 2015). Health Gardens invite to turn into the presence, enjoy the moment, feeling of presence, connection, and imagine and transform into desirable caring and regenerative futures. It searches individually and collectively for new ways how we can foster a “diverse and inclusive” care and self-organised governance through to make us healthier and more fulfilled, while preserving our natural, cultural identity, landscape heritage and therefore contributing to the vitality of our communities and Mother Earth. However, finding a balance in caring for society, science, and the self remains challenging, requires continuous practicing and better understanding how to cope with the tensions emerging in co-creation processes (Moriggi, Soini, Franklin, & Roep, 2020; Sellberg et al., 2021; Staffa et al., 2021).

We invite participants to join mutual learning workshop Picnicking to care in Health Garden to connect in caring way with one-self, community and land. Participants are invited to bring a cup of their favourite botanical drink and/or their plant companions! Engaging into

interactive co-creation methodology of listening and dialoguing in circle we will try to create convivial atmosphere of virtual Health Garden which will connect us as Rhizomes with our local physical or imaginary places and lived relational experiences.

Key words co-creation, becoming with plants, Rhizomes, care and dialogue research

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AMASS experiments in Portugal

Teresa Torres de Eça, Célia Ferreira, Raquel Balsa,
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Abstract

Exchange of knowledge, information and power is not equitable in public spaces; especially for women, people with disabilities and members of other marginalised communities (Santos, 2009) where communication skills and spaces for visibility in public spaces are not granted to everyone. To promote counter-hegemonic narratives and be able to make their voices visible, citizens need to master technologies of discourse; representation and dissemination. In our projects we often co-work with people with mental disabilities unable to express their opinions in verbal or written forms, so we ask ourselves if artistic and collaborative processes may provide other means of expression and storytelling. In this work we have been experimenting with learning situations through artistic processes with people from non-profit organisations working in the area of disability. We need procedures in art and design to be able to embrace processes of learning and making with communities, and enabling the visibility of different voices, which is essential to an ecological approach for art, nature and society as a pedagogy of resistance (Freire, 1975). Within this theoretical frame we have worked with arts educators, art professionals, caregivers and social workers according to participatory art and design concepts, where artistic processes of storytelling may become transformative, collaborative learning

experiences towards social empowerment. The Association of Teachers of Expression and Visual Communication (APECV), in Portugal, has, over the last ten years, developed artistic projects with groups of people with disabilities providing artistic workshops with artists and educators exploring relational art and design process. APECV team has used participatory and collaborative methodological strategies using strategies based on activist art and pedagogy of hope (Freire, 1992). Central to these strategies are group knowledge and establishing trust activities, a collaborative design of the actions, the creation of a collaborative art and design work, and public visibility of the processes and products.

In this presentation one experiment carried out with artists, educators, caregivers and people living in VF institution for disabled people in the context of APECV participation in the AMASS International Project “AMASS: Acting on the Margins: Arts as Social Sculpture” will be discussed. After describing the participants and the place, time and phases of the experimente, problematic issues such as ethical aspects of the research will be shared. Finally, discussion about the impact of arts-based in participants’ lives will seek to raise questions about participant voices in the results of arts-based research projects.

AMASS experiments in Portugal | Teresa Torres de Eça, Célia Ferreira, Raquel Balsa,
Maja Maksimović, Ângela Saldanha

Key words participatory research, arts based research,
participatory art and design, pedagogy of hope

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Ownership and trust - art as courier of social change in North Tilburg

Zsuzsanna Kravalik, Paul Cornelissen

Abstract

The ForwArt project explores how culture can become an agent for social transformation and aims to create a cultural ecosystem in North Tilburg (NL) to help local youth express their intrinsic culture and thus build-up their sense of well-being.

The paper will explore how concerted action by many organisations working together can bring about change in a neighbourhood often regarded as difficult, and how connections can be forged to show art in everyday activities, such as food, fashion, dance, sport, graffiti.

We focus on **policy choices,** where culture is not an alienated subject to which people have to aspire but is an intrinsic value of every individual which can be shown - and where art isn't 'utilised' for any social purpose but just to celebrate its own expression. We also look at **implementational challenges,** where trust among youngsters must be built up so that they can be empowered to take charge of key processes.

Key words process design, trust, empowerment, urban social transformation

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Participatory approach to devising a performance – autoethnographic research

Tamara Nikolic¹, Natasa Milojevic², Mina Ćirić²

Abstract

The paper presents autoethnographic research, with three practitioners coming from different backgrounds (adult education, applied theatre and performing arts) and working together to devise physical theatre performance. The process of developing the research and the performance are both based on qualitative research of women's success, which looked to explore the experiences of being a successful woman in Serbia. The results and the conclusions of this research were used to produce materials for the development process with performers.

A specific type of participation in the creation of an artwork (created through the process of research and development) aims to transform women's voices and to bring them back to the community. An interdisciplinary approach when creating a work of art aims to achieve a comprehensive analysis of the issues at stake by encouraging a critical position among artists, helps communicate to a wider audience in an authentic manner. The artistic process, therefore, connects the subjects of research, researchers and educators, theatre practitioners, performers and the wider public in an ongoing dialogue to incite social change.

The aim of our autoethnographic research is to develop an understanding of a range of participatory performance forms through an examination and

discussion of the authors' recent work on creating performance, and through practical workshops which explore key emerging approaches and concerns that surround the meaning of a successful woman.

Our paper is divided into two main parts. In the first half we present our own experience of the process, and in the second half examine and analyze these narratives, connecting them to different case studies and to relevant concepts that might be applied to these exemplars of practice (both to analyze extant work and inform the creation of new creative work) and through an encounter with a range of approaches to interactive theatre-making. Here is where we aim to reflect on the experiences of the space created for emergent opportunities of dialogue where all the voices can be both heard and listened to.

Key words participatory performance, physical theatre, autoethnography, women's success

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The impact of socially engaged theatre on the audience attitudes toward people with learning difficulties

Milosh Raykov

Abstract

The Opening Doors theatre project is one of the AMASS studies that aim to increase awareness of societal issues caused by discrimination and contribute to a more objective perception and status of the marginalised social status of people with learning difficulties. The main objective of this study was to co-create a theatrical production with the participation of people with learning difficulties, examine public attitudes toward this group, and contribute to the change of widespread stigma of people living with learning difficulties. This study relies on data from a paper and pencil visitor survey completed immediately after the performance. The institutional ethics review board improved this voluntary survey, and 167 accepted to participate and provided their responses to this brief evaluation survey.

The study found that a great majority of participants consider that people with learning difficulties can contribute to socially-engaged art and that this, and similar performances, can change public attitudes towards the engagement of people with learning difficulties in the arts. Similarly, the majority of participants believe that theatre performances can improve the status of people with learning difficulties and that people with learning difficulties should be included in all aspects of social life. Many visitors indicated that they felt emotional during the

performance and believe that this performance increased their understanding of issues related to the lives of people with learning difficulties.

A large number of participants also indicated that this performance changed their attitudes toward people with learning difficulties. In addition, most participants felt that the script was well-written and the performance was well-produced and performed. Comparisons of the responses by age, gender, and self-reported disability demonstrated some interesting patterns that were discussed in regard to the production of similar performances and the theory of care. One of the most important findings of this study of the attitudes toward and evaluation of this performance is that many visitors believe that socially-engaged art can influence decision-makers concerning policies that affect people with learning difficulties.

Key words socially engaged arts, theatre, attitudes change, learning difficulties, audience, survey

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Conversation circles and symbolic materialities in Artistic Eco-Formative processes in the development of ecological actions

Rosana Gonçalves da Silva

Abstract

The text and the presentation contain elements of an academic research conducted with 8 (eight) people from different professional areas and within their contexts of socio-environmental participation. These participants formed a collective research group and carried out intervention actions in their living and working environments in a sustainable way. The contexts involved were 3 public schools, one non-governmental organisation and the Attorney General's Office - each of them in Brasilia/Brazil. During the meetings, the *conversation circle* was an essential strategy for participation. Inspired by Paulo Freire's (1921-1997) culture circles, they favor the other spaces of conviviality and creative expressions, and comprise of visualities, symbolic materialities, writing, and community actions. Their goal was to leverage sensitive listening in the planning and realization of artistic and ecological actions and their artistic Eco-formation arises from the Tripolar Formation Process (Pineau, 1992). This formative approach corroborated the collective production of knowledge in the environmental educator through methodologies based on art and other symbolic dimensions and by articulating different levels of perception of the local reality, thus resulting in ecological actions.

Key words artistic eco-formation, connections, dialogue, complexity, symbolic materialities

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Understanding the collaboration between academics and non-academics in Socially-Engaged Participatory Art Research

Tang Tang, Paul Wilson, Kiwoong Nam

Abstract

The overall aim of the Acting on the Margins: Art as Social Sculpture (AMASS) project is to explore the potential of the arts to respond to contemporary societal challenges. By setting up over 30 new innovative testbed experiments in six European countries which are in culturally underserved Northern, Southern, Western and Eastern regions, AMASS investigates the educational effects of the STEAM model in integrating the socially-engaged arts with science through participatory and multidisciplinary approaches. This presentation reports the initial findings of an AMASS study that aims to explore the complexities of association, entanglements and movements which occur in the testbed experiments between the project researchers (academics) and their local partners (non-academics).

A bespoke set of design-led methods and visual tools were developed and used to encourage conversation and narrative elicitation. The participatory storytelling sessions took place through the MIRO online platform which allowed for a digital experience of remote participation. Each tool formed the basis of a semi-structured conversation between members of each AMASS partner team, which was prompted and facilitated by the researchers. Autobiographical memory was captured in four phases of a framework of interpersonal relationships with the local testbed experiment partners in each country: how the relationships are established; how and where common goals are identified; how the

mutual trust is developed and how such association is transformed in time.

Our talk focuses on the finding from two workshops that were conducted with two project partners. According to the data analysis to date, we identified some insights including 1) collaboration as a process of 'knowing' and arriving at a mutual understanding; 2) skills are an essential pre-requisite to manage conditional and context-specific collaboration and 3) being change-capable to collaborate which we considered as the most helpful for further analysis and discussion.

The study attempts to identify and discuss what key pillars are in the development of any future-facing, sustainable relationships in the Socially-Engaged Participatory Art research projects, and how these key pillars can form the basis of meaningful and impactful partnerships as the project develops and works through its own processes.

Key words socially-engaged participatory art research, collaboration between academics and non-academics, correspondence, autobiographical method

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Hideaway: poetry and painting in a marginal plotland community.

Judith Tucker¹, Harriet Tarlo²

Abstract

In our joint paper we will discuss our current and ongoing project Hideaway: poetry and painting from the saltmarsh. This is an Arts Council England funded interdisciplinary project involving painting and poetry informed by community engagement and archival research in relation to environmental and social change. It focuses on the Humberston Fitties near Cleethorpes, one of the last remaining plotlands in the U.K. We are engaging with local communities around North East Lincolnshire, typically underserved by creative opportunities. Hideaway works through visual arts and creative writing informed by intensive engagement with the local community and archival research in relation to environmental and social change. The Humberston Fitties represents the threatened phenomenon of urban working-class owned rural space. The self-built chalets, shacks, and sheds of the Fitties lie low behind marshy beach and dunes, always liable to flood. We are interested in the pioneering local saltmarsh plants which may offer a form of 'soft defence' for this vulnerable coast. Local historian, Alan Dowling, who we met shortly before he died, left a rich archive of historic materials relating to the Fitties which we shall explore in a creative context. This includes images and texts featuring plant and human life taken over several decades and is a vital resource because it is precisely the relation of environmental change and the climate emergency to class and privilege that Hideaway seeks to explore. As with previous projects it is key that we work

through co-creation with the people who occupy and use the landscapes in question including chalet-owners past and present and local environmental experts. We believe the creative arts can help open conversations about nature and the environment to these new participants; engaging with creative projects can help develop self-confidence and understanding of personal skills and interests. As well as providing inspiration to try out new ideas and take pride in the outcomes and in the heritage of the Fitties plotland and in the landscape and community. We will explore how our work encourages participants to find their own connections with the natural world and explore concepts such as 'nature', 'the wild' and 'belonging'. The form of our presentation seeks to demonstrate the way in which creative practice not only informs critical analysis but is also a critical tool in itself and so we will include excerpts from our collaborative practice.

Key words painting, poetry, plotland, community, collaboration

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From certain positions and in certain contexts, the strengths of communities (rather than their challenges or weaknesses) can be overlooked and remain unrecognised. What will be lost and, importantly, what can be gained if such strengths are visualised?



The following works offer an exciting investigation of the most contemporary issues - interaction with the digital and creation of self in an online environment, monitoring of global warming, exploration of possibilities of artists to cross the margin between the arts and business worlds or advancement of collective ecological responsibility by documenting societal and ecological exchange by using decolonised method, and visual literacy. This section also opens discussion on working with senior citizens, whether to remain physically, mentally and socially active or to explore memories through performance and theater. Presentations continue to investigate local interventions such as local museums as places of interaction and communication, or how one participates within their own community and is interested in other cultures. The different aspects of the AMASS project are also presented and, together, we are given opportunities for further consideration of such questions as: How can socially-engaged art look to establish an awareness of a community's own positions and how they are important within their complex contexts? Have arts-based research methods allowed for or encouraged a useful visualisation or materialisation of these positions, helping to establish and understand the range and nature of a community's power or agency?

One Arctic-Thousand Cameras

Anastasia Deyko

Abstract

The Arctic changed my multicultural experience completely. Put simply, this change is: “So close, yet so far”.

“So close” means a philosophy to observe life behind the polar circle, to coexist and conquer nature, to fight in eternal winter and to take the most of every moment during the short summer. These are gentle uniting points of everyone from the Arctic region, a secret ancient knowledge that lets natives survive independently of language, borders, passports and more recent, fast-paced changes - the core interest of the Arctic involving culture, scientists and enthusiasts. By “So far” I mean not only population density, but also the massive, point-to-point, cross country territory - with barely any transport connections - but with borders defined by bureaucracy, economics and politics, which destroyed the original net of human values held centuries ago.

The core of this proposal is: to unite - to collaborate - to be aware. Experiences in the world of art can be adapted to the needs of monitoring global warming in the Arctic. National official cultural archives, private visual memories of the elderly, scientific photo documentation can be connected. However, the future world must belong to young people from the Arctic. The aim is to make all generations aware of how dramatic and rapid climate change is, especially across snow peaks, mountain lagoons and glaciers. To act strongly, Arctic-related young

artists need to research more deeply and reflect wider. And collaborate, of course.

Tracking international art activity of the Arctic region, we see a lot of affordances in the direction to become closer and achieve synergetic impact, working together with government institutions, self-established scientists and through volunteer initiatives. This project is devoted to changes in Arctic regions from a value-driven and aesthetic point of view, based on visual evidence. The main aim is the development of an art track map - a base for cultural and arts-based reflection on the last 100 years of change in the Polar region and a unique database of Polar-related artists tracking the narratives of climate change visualised within cultural heritage.

Key words artists, polar circle, culture heritage, art

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Terms of Service Fantasy Reader

Darija Medić

Abstract

This workshop looks at Terms of Service Agreements as a cultural artifact emblematic of the interactions between software regulation and the constitution and performance of the online self through a communal discursive space. Terms of Service documents are legal texts that define the grounds upon which a certain service is to be used, but they are conceptually demanding, long and often hermetic to read. At the same time, they are one of the main battlegrounds for user rights. These legal difficult-to-read documents get “signed” on a daily basis, when downloading and installing an app, with their default settings often unquestioned. Following Goffman, I provide a framework for perceiving these underlying documents as scripts that both define and reinforce the invisible borders of the user’s options for self expression.

The workshop The Terms of Service Fantasy Reader explores the various enactment mechanisms encountering the regulation of user behavior in a collective participatory setting. The method is based on the space of enactment as a twofold environment for unlearning: through physical encounter, vocalization and (re)conditioning and through the cumulative mediated output as an active archive. This bringing to front stage of unquestioned contractual relations extends the concepts of data feminism from data science to a general multimodal framework, employing a visceralization of policy illegibles, connecting to the

somatic experience of participants. It also facilitates the interpretation of overlooked, unknown, invisible and omnipresent codification, attending to large scale policy issues such as Facebook’s infamous Real Name Policy. Together, these methods are aimed at 1) leveraging embodiment for acknowledging technological interfacing as a physical, real, continuous tactical exchange of cognition and affect 2) diversifying modes of communicating and understanding policy concepts leveraging collective effervescence 3) establishing potential ground for experiential feedback and inclusion of civil society perspectives into digital policy processes that regulate certain boundaries of digital expression.

Key words regulation and play, voice, act speech theory, embodiment, performance of self, algorithmic governance, censorship, terms of service

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Intergenerational community theatre as a context of learning based on visual art methods

Tamara Nikolic¹, Nikola Koruga¹, Kristina Mladjenović²

Abstract

Our workshop explores the process of creating a theatrical performance of community theatre in Serbia, and focuses on ideas of intergenerational exchange, cooperation, and learning. We put special focus on empowering the marginalized community of elderly people and younger generations through a reflection on personal memories and on making them a collective through learning that is based on artistic methods. Incorporating visual arts methods into dramatic expression promotes the value of creativity in a learning process, the creative potential of group learning, and of collective action based on an understanding of everyday memories. Through introducing, practicing, combining, and sharing the results of different artistic practices there is a contribution to mutual understanding, dialogue, and active participation in any community.

In the workshop, we will present the process of creating a theatrical performance of community theatre - including visual art methods such as group drawing, reflections, and collage of memories. The workshop starts with storytelling inspired by the memories of participants in the aforementioned community theatre project and this approach should open up the space to interconnect the memories of different groups on a wider (international) scale.

The workshop format best explains the significance

of a reflection on memories and of connecting people based on those stories to create one large community. The workshop is based on data was collected through in-depth interviews between applied theatre practitioners and facilitators who participated in the implementation of practical activities and, in the workshop, the research will be continued to be in a process of constant becoming. We are searching for an answer to questions related to how personal stories of participants in the drama process can inspire a community of international practitioners and researchers to participate in interactive visual methods related to reflection on the content of the play. In this way, the workshop participants will have the opportunity to start a lifelong process of globally-empowered community-building based on daily contact with personal histories.

Key words visual learning methods, community theatre, intergenerational learning, creativity

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Finding a pathway between margins: an arts-based action research approach to hacking your own business

Michelle van Wyk¹, Melanie Sarantou²

Abstract

This artist talk presents to the audience the bold approaches and attitudes of artists who engaged in design thinking activities and exploratory 'self-hack' with business mentors and service designers. The aim was to experiment with what could be, and what ought to be, the contributions of the arts in fast-changing worlds in which margins have become blurred and omnipresent. This arts-based action research (ABAR) project created concrete opportunities for artists and artist-researchers to come together and explore how to step forward from the margins of business worlds in order to explore more viable opportunities for artists to better engage with their audiences. The project implemented ABAR approaches that drew on data collection methods, such as focus group discussions, storytelling, reflexivity, note taking, and workshops. The research asked: 'How can artists contribute to sculpting entrepreneurial worlds?', and 'How can artists, finding themselves at the margins of entrepreneurial environments, explore their own unique abilities to cross the margins between the arts and business worlds?' The main outcomes of the intervention illustrated how artists can harness margins as opportunities for growth and self-realisation, while unique opportunities can be leveraged through interdisciplinarity. With the arts insufficiently reporting on evaluation practices for measuring impact, assessment methods of this study impact included

reflexive interviews. This talk is a reflection on this journey of artistic introspection and expansion. The intrigue of this presentation, therefore, lies in discussing the journey of documentation and evaluation, and the personal impact that such an adventure within the margins brings when business and the arts touch palms.

Key words arts-based action research (ABAR), reflective practice, self-hack, social textiles

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Then, Now and Always – Museums and Communities. Artifacts, Identities and Practices

Jitka Cirklova

Abstract

This presentation offers an overview of dynamic processes which are changing the role and place of local museums in small communities, where they are becoming places of interaction and communication on a variety of levels. We discuss current patterns of holistic placemaking, and also look closer at the communication processes between institutions and visitors - with a particular focus on the active participation of local communities in processes of preserving, narrating, and sharing the objects of history and art.

Our research focuses on a practice linked to contemporary social identities and institutions which carry significant public value, and on how we might be able to connect local cultural heritage with the search for a more sustainable post-pandemic society. The museums included in our project are understood as places where common identity is created and where local practices are given value, purpose, inspiration and a historical dimension (Schnitzer, 2018).

With each instance of community-led practice, domain-based knowledge is developed, shared and maintained. Local museums provide frameworks, tools, ideas, stories and documentation that helps to understand and structure current community life and practice. The community that maintains a museum creates a social fabric for learning, and builds a relationship through discussion and participation. A community-based approach is therefore pivotal for generating long-lasting processes aimed at revitalising heritage (Pappalardo, 2020).

A case study of Volunteer Fire Brigades Museum will be introduced as an example *Community of Practice* (Maida, 2018), providing us with a useful lens through which our research can be articulated, in particular through a focus on the role architecture plays in memorialising cultural identity in the processes of holistic placemaking. The general mission of small museums is to mainly serve visitors from their own communities. How are the messages of each specific era, their architectural project and preserved artefacts shaping contemporary and future community narratives?

Key words community of practice, identity, museum, local heritage, resilience, local identities

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Decolonising collaboration: re-learning how to listen to the silenced

Laura Donkers

Abstract

What does a decolonised practice mean for collaboration, and how might it change the dynamics of discourse in collaborative art projects?

By calling on others to contribute their knowledge, a collaborative artist attempts to find out what there is 'to know', 'be said', or 'shown' beyond their own perceptual limits. To increase multivocality and foster pluralism, a decolonised approach, method, and vision open up new forms of inquiry that support the perspectives of the colonised and subaltern in society¹. This approach begins with the self-decolonisation of practice that encompasses the questioning of representation, authorship and ownership², as well as critical self-reflection of an ongoing 'listening-observing-not-knowing' process³, while acknowledging the challenges and limitations of arts-based methodologies⁴.

As an ecological artist, I advance collective ecological responsibility by documenting societal and ecological exchange. Each artwork's evidential value seeks to inform eco-mindfulness, mutuality, and kinship by acknowledging connection between human and nonhuman communities. My approach to decolonising collaboration is exemplified in *Land Radius|2*, a recent audiovisual work I created for Zurich-based art and climate science exhibition *Dear2050 Oceans on the Rise*. This work engages residents of Aotearoa New

Zealand on the subject of climate-change induced sea-level rise, seeking to amplify the knowledge, observations, concerns, fears and frustrations of contributors in relation to established scientific and colonial perspectives. The collection of audio testimonies is juxtaposed with a durational recording of the tide rising along the Hauraki Gulf, aka Tikapa Moana (the Mournful Sea).

The video sets the scene of sea-level rise. The mesmeric qualities of light on water are a lure creating a meditative focus that distracts from the rising water. The voices tell their perspectives, each contributing to a dialogue across different epistemic positions. An 'open call' supported a contributor-led approach to the definition of issues affecting their immediate environment. This decolonised method engendered a new discursive space where contributors voiced their knowledge and embodied experiences to disturb the audience towards pro-environmental consciousness⁵.

Key words decolonising, re-learning, perceptual limits, voicing, multivocality, contributor-led

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Emancipatory Practice: Research Protocols of the Horizon 2020 AMASS Project

Marie Fulková¹, Magdalena Novotná¹, Lucie Jakubcová¹, Jan Pfeiffer

Abstract

Our contribution engages with issues of complexity in the field of action research in the AMASS project, showing the potential richness of research methods within a phenomenological/interpretive frame. During the testbed activities undertaken by Charles University's research group, it became necessary to develop a practical guide, or a scaffold, which unifies the procedures of experiments that were carried out in different environments and with different participants from marginalized communities, schools and museums. Therefore, the research sessions would aim to create regular sets of primary research documents and standard methods for their analysis.

The use of step-by-step methodological protocols for data collection (ethnological material) and the application of an unorthodox intrusion of artistic thinking during analytical sessions represents a combination of "loose and strict thinking" (Bateson 1972) with a Peircean abduction, as the "slow procedure" of continuous shifts between descriptive and theoretical orientation to the data (Streeck, 2017) looks to bring about emancipatory effects for participants. We speculate whether such a set of protocols might serve as a useful tool, a source of evidence and emancipation capacity for researchers in the field of art education, for future MA and PhD diploma students, for reflective art educators, reflective practitioners and other interested parties.

Examples of our research protocols will be taken from three variants of experiments: our AMASS pilot, Transforming Tate Learning and previous research involving NAKI CU Prague (action research in the Museum of Art). Images used in the presentation will be taken from our testbed experiments: working with the deaf community, with Roma children, and from a suburban school.

Key words research protocol, primary document, standard method, abduction, participant, emancipation

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Mandarin promises of Youth –six women in their third age reflect on their life journeys through the process of making community theatre.

Isabelle Gatt

Abstract

Persons aged 65+, even those still living at home, tend to lose their social network ties due to retirement, death of a partner or other relatives, and health problems (Heylen, 2010; Jylhä, 2004; Pinquart & Sörensen, 2001). Active Ageing centres around Malta offer a space for senior citizens to remain physically, mentally and socially active. Activities offered vary from centre to centre. This presentation describes a socially engaged theatre process with older adults in one of these centres and reports on its impact on the participants. Six women, in their third age, accepted an invitation, through the Active Aging Centre they frequent, to embark on an intensive six-week theatre project leading to a theatre production. The invitation was from a group of artists: theatre practitioners, a musician, a script writer and actors. These worked alongside these women through theatre processes exploring positivity and possibility in their past and their life ahead. This was a journey of friendships, new and not so new ones, laughter, sadness and sharing of the regrets, hopes, challenges of personal life journeys. The journals by directors, cast and crew clearly indicate that this was a learning experience for them too as they co-created this community theatre piece based on the women's stories, reflections, artefacts and songs from their past. Thus life merged with art, expanding the concept of the latter as each step of the process was as important as the final

performance. The script and the data from the audio recorded focus group discussions, journals and semi-immersive observations reveal that participation in this theatre process positively impacted well-being, group cohesion, self confidence and creativity while helping to overcome feelings of solitude and providing a sense of purpose. The data also highlight the importance of female friendships, the impact of intergenerational work on all participants as they listen to each other's stories, reflections and connect deeply even if their life journeys are so diverse. A sense of ownership was emphasised as each personal contribution became part of the collective creation.

Key words socially engaged theatre, community theatre, women, senior citizens, creativity, co-creation

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AMASS-AMAS-WEIRD?

Mirja Hiltunen

Abstract

Arts-based workshops were carried out with the Utsjoki River Valley School Centre and Sámi Upper Secondary School in the northernmost Lapland in Finland, in the Sápmi area, contemplating the subject of how “weird” is perceived. A group of Art Education students and the project leader Professor Mirja Hiltunen worked together with the pupils, students and teachers to discover why something so very strange and peculiar can be very familiar and everyday-like, or so very unfamiliar. The unfamiliar can be very exhilarating but becomes more familiar as one is getting acquainted with it. The chosen themes were: considering the closer investigation of one’s own culture, familiar locations, how one participates within their own community and is interested towards other cultures.

The three art-based workshops considered the themes of local landscapes, participation, and narratives and the goal of these workshops was to develop the participants’ relationship to their surroundings and to the local area, to broaden the way participants’ picture their surroundings and their own culture, and how they place themselves within it. Within the activities we contemplated who we are and where we come from. The peripheral area in this case is defined by the Sápmi area, an area of outstanding landscapes that culturally extends beyond national borders to four different countries. The finished pieces of collaborative artwork

are now exhibited at the newly finished school centre of Utsjoki municipality.

Key words social-engaged art, community-based art education, Sámi culture

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Narrative Collage: the use of media images to develop filmic stories with young people in South African townships

Andrea Thoma

Abstract

This paper will consider how methods of collage can inform filmic storytelling.

It will review the video project Narrative Collage which was developed as part of the Horizon 2020 PARTY (participatory development with the youth) research project with the objective to facilitate creative activities that enhance communication within and beyond groups of youth or young adults from various townships in the Cape Area in South Africa.

The initial stages in the development of the project were informed by my art practice, which often involves a juxtaposition of visual methods, such as painting, photography, video and artists' books. The main aim was to enable a group of young people to develop ideas for a video project (or an alternative visual format) as a form of storytelling or narrative collage. The approach was to be low-tech with 'bricolage' effects using a range of visual methods to allow for flexibility in responding to whatever the group would like to prioritise. An important aspect within the rationale of the project was to consider how media images might inform the social, collective and personal narratives of young people in the townships. This became a key method in applying a rationale where images of the exterior world as portrayed or imagined in the media, and in this context particularly in feature films, could facilitate the development of narratives through filmic

clips about what is close to home. As much as the project took its original inspiration from low-tech art processes, a crucial step in the developmental phase was the input from design researchers, whose contribution was essential in the planning and development of toolkits.

This discussion will reflect on the conception, planning, development and realisation of the project in collaboration with CPUT and various PARTY researchers. It will also appraise its two versions, the first in collaboration with AVA Action Volunteers Africa working with young unemployed people from various townships in Cape Town (2017), and the second as part of the CPUT series of workshops with young people in Grabouw township (2018).

Key words collage, video, storytelling, media images, township

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A multidisciplinary approach that merges design, art, and pedagogy to empower youth living in marginalised areas

Carolina Gutierrez Nova, Silvia Remotti

Abstract

Vulnerable youth living in marginalised neighbourhoods in Italy have a contribution to make in sculpting society, but they lack opportunities to bring them into the light. Visualising their unique views value their opinions and consequently shape people who believe in themselves and can be agents of positive change in their communities.

How can a participatory process that merges design methodologies, an artistic discipline, and educational objectives empower and give a voice to youth living in marginalised areas of Italian cities?

The phenomenon of reduced social mobility in Italy is intensified in peripheral areas where social and territorial difficulties hinder young people's aspirations, participation, and access to social relations that go beyond their own family and/or neighbourhood boundaries that can be wider and more advantageous for their future (Fondazione L'Albero della Vita ONLUS, 2012).

Children and adolescents can be the protagonists of their own lives without letting the context that surrounds them extinguish their desires for the future. Participatory cultural activities may encourage them to trust in their thinking. By becoming active participants, the youth are empowered to perceive

themselves as active subject creators and visually competent in explorative meaning-making processes through settings of art-based visual experiences (Häikiö, 2018).

From May to September 2021, four participatory analogue photography laboratories in the suburbs of four Italian cities were designed and run by PACO Design Collaborative, in direct collaboration with The Tree of Life and six local photographers. The aim was to bring a cultural opportunity for marginalised youth by inviting them to narrate their lives in the neighbourhood.

The merging of three different disciplines, such as design, art, and pedagogy allowed for the development of activities with a multidisciplinary approach capable of addressing the varied needs of its participants. On the one hand, the role of design was to structure an iterative process able to facilitate and support youth through various uncertain phases. The role of analogue photography, on the other hand, was to approach a mechanical and non-immediate process of creation. Finally, the role of pedagogy was to provide educational objectives to adequately guide and maximise the youth's experience during the laboratories.

A multidisciplinary approach that merges design, art, and pedagogy to empower youth living in marginalised areas | Carolina Gutierrez Nova, Silvia Remotti

The outstanding results of the laboratories revealed the value of merging these three different disciplines in visualising the unique perspectives of vulnerable youth living in the margins.

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Key words marginalised youth, multidisciplinary approach, analogue photography, participatory process, Italian suburbs

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PEDAGOGY

EDUCATORS FROM ALBERO DELLA VITA FOUNDATION

HELP CHILDREN TO STRUCTURE THEIR LEARNING AND TO EXPRESS THEIR DEEPEST FEELINGS AND REFLECTIONS

GUIDANCE FOR MEANING MAKING BEHIND THE PICTURES TAKEN

WHO

WHAT

VALUE

ART

LOCAL PROFESSIONAL PHOTOGRAPHERS

TEACH ANALOGUE PHOTOGRAPHY TO CHILDREN AND YOUTHS

A MEANS TO HELP EXPRESS CHILDREN'S VIEWS OF THEIR LIFE IN THE SUBURBS

WHO

WHAT

VALUE



#DAIMIEIOCCHI

EMPOWERING YOUNG PEOPLE LIVING IN MARGINALISED DISTRICTS OF ITALY WITH A MULTIDISCIPLINARY APPROACH

DESIGN

DESIGNERS-RESEARCHERS FROM PACO DESIGN COLLABORATIVE

DESIGN PROCESSES AND OBJECTIVES AND GENERATE INSIGHTS

GIVING STRUCTURE TO CREATIVE PROCESSES AND INTERPRET RESULTS

WHO

WHAT

VALUE

This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No. 870621.



Service Design to Improve Children's Visual Literacy by Integrating Visual Methods for Fostering Design Thinking through Unconventional Creative Processes

Amna Qureshi

Abstract

The field of visual literacy has grown rapidly as it helps stimulate the conceptual process of visual thinking. Humans have always enjoyed visual stimuli, but the new generation of children has access to a more powerful visual experience than previous generations. The overwhelming exposure these children have to digital technologies today gives them a great opportunity for personal growth, as they are a reflection of themselves, apparent through the vast number of digital media outlets available to them. This paper presents results from a summer workshop for children aged between 10-12 years conducted at the University of Lapland, Finland, in 2021 as part of the AMASS European-wide testbed, a Horizon 2020-funded research project. In this paper, the significance of visual literacy is investigated by integrating visual methods through unconventional creative processes with natural settings, for example, mandala making involving natural found objects that can foster design thinking to enhance the children's visual understanding in a creative and structured way. To achieve this, an innovative concept of developing services for children using visual methods with unconventional creative processes was developed to cultivate design thinking skills, allowing children to become creative visual thinkers. The objective of this paper is to explore visual learning that taps into the voices and expressions of children to help

them develop design thinking skills to use for reflective thinking. Using this study can have a positive impact on bringing the children closer to their surroundings as well as making them stakeholders in the development of formal and non-formal educational services. For this purpose, service design plays a crucial role in empowering children to build progressive service experiences for themselves that will make a positive impact on their lives. Additionally, it can be helpful for professionals in the design management field to know more about the development of visual literacy among younger children and create better services to help them be actively involved in their futures as agents of change.

Key words service design, visual literacy, visual methods, design thinking, creative processes, children

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Service Design to Improve Children's Visual Literacy by Integrating Visual Methods for Fostering Design Thinking through Unconventional Creative Processes

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Background: The field of visual literacy has grown rapidly as it helps stimulate the conceptual process of visual thinking. Humans have always enjoyed visual stimuli, but the new generation of children has access to a more powerful visual experience than previous generations. The overwhelming exposure these children have to digital technologies today gives them a great opportunity for personal growth, as they are a reflection of themselves, apparent through the vast number of digital media outlets available to them.

Participants: This research presents results from a summer workshop for children aged between 10-12 years conducted at the University of Lapland, Finland, in 2021 as part of the AMASS European-wide testbed, a Horizon 2020-funded research project.

Methods: In this study, the significance of visual literacy is investigated by integrating visual methods through unconventional creative processes with natural settings, for example, mandala making involving natural found objects that can foster design thinking to enhance the children's visual understanding in a creative and structured way. An innovative concept of developing services for children using visual methods with unconventional creative processes was developed to cultivate design thinking skills, allowing children to become creative visual thinkers.

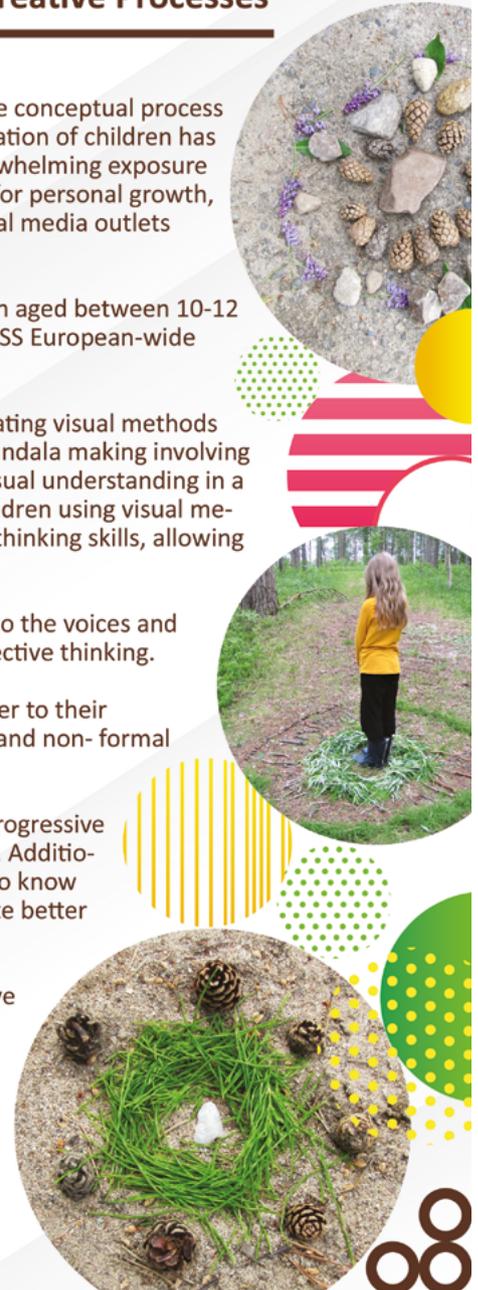
Objectives: The objective of this research is to explore visual learning that taps into the voices and expressions of children to help them develop design thinking skills to use for reflective thinking.

Results: Using this study can have a positive impact on bringing the children closer to their surroundings as well as making them stakeholders in the development of formal and non-formal educational services.

Conclusion: Service design plays a crucial role in empowering children to build progressive service experiences for themselves that will make a positive impact on their lives. Additionally, this study can be helpful for professionals in the design management field to know more about the development of visual literacy among younger children and create better services to help them be actively involved in their futures as agents of change.

Keywords: Service design, visual literacy, visual methods, design thinking, creative processes, children

Acknowledgements: This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement no. 870621



Challenges may often be difficult (or, at times, impossible) to solve due our proximity to them as some perspectives, often determined by a distance from such challenges, do not enable detailed views.



The presentations here look to address ways in which issues of proximity and experiences of distance can often require careful consideration if meaningful change is to occur. By closing down real or imagined spaces between or around communities and others, new perspectives can be developed and the connections which emerge are often powerful. By overcoming such separation, we can see in the presentations how a use of arts-based approaches builds bonds of emotion through mutual understanding and the knowledge that such close ties are fundamental for human action. We also see that work from the AMASS project deliberately questions preconceived or pre-determined social roles and relationships through the innovative practices of digitally-mediated communication, where new role models emerge from the existing contexts and look to feed back into these communities with powerful models which work to break down social stigma. Questions emerging from these ideas can include: Do socially-engaged arts establish or extend a sense of distance between people and the challenges experienced within their context? What has any change in proximity or perspective altered or transformed for any stakeholder or participant in arts-based research and have there been differences in our ability to respond or understand due to a shift in how we experience a situation?

Raising Empathy: Synthesizing Performance Art and Social Psychology

Einat Amir

Abstract

Our performance-experiment projects aim to break down the walls between people from different groups and to build empathy between them. Since we tend to experience more empathy toward people from our own group and less empathy toward people from other groups, this intergroup empathy bias can lead to discrimination, and violence. ¹

In the context of COVID19 it seems that a need for empathy is even greater with a worldwide increase in hatred toward marginalized groups.² Minority populations are also experiencing discrimination in the context of COVID medical assistance and prevention and so we believe that a collaboration between artists and scientists is essential in the effort to subvert these tendencies.³

As part of a long-term collaboration, we (Yossi Hasson - a social psychologist and empathy researcher and Einat Amir - a performance artist and researcher) created a work model: participatory performance art that is synthesized with a real-time psychological experiment, in which empathy is discussed, challenged, and experienced. The performative paradigm offers an innovative way to conduct research of complex societal phenomena (such as intergroup empathy bias) where scientific data is often insufficient on its own. ⁴ Our model has shown to

raise levels of empathy towards those who are less seen and less considered within different societies by altering people's basic assumptions about the limitations of their own empathy.⁵

Our projects take place in the framework of theatre performances that attract hundreds worldwide. They consist of one-on-one performative experiences, in which performers challenge audience members emotionally and visually through a mix of questions and actions, combining difficult narratives, moments of intimacy and humour. As part of the experience, audience members consensually participate in interview-based psychological experiments and take part in an empathy-related educational process. The experience has led participants from different countries to feel more empathy and engage in more empathic behaviours in face-to-face intergroup interactions.

So far, we have completed three large scale performance-experiments: in Israel-Palestine, in the US and in Germany, using testimonies from members of local minoritized groups where each project has used different artistic- scientific strategies. The presentation will discuss these projects and future directions, using video and photographic documentation.

Key words empathy, performance, art, psychology, experiment, multidisciplinary, collaboration

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Art is a unifying element that brings people together through non-linear processes throughout the audiovisual and sensory landscape

Abel Andrade

Abstract

As an artist, I often wondered before accepting this invitation if I might be more than I usually am. While it was, and still is, a challenge for me to be an artist for APECV and in the AMASS project, being open to everything without losing myself in this process is quite a beautiful experience.

I have been experimenting with visual and sonic expression since 2004 and I continue to explore what I consider the essence of my visual and sonic language, that art is a unifying element that brings people together through non-linear processes throughout the audiovisual and sensory landscape.

I have worked with three groups, each in different capacity and I reflect that each group was very different in its own way. With the São Felix group I worked with them mostly undertaking video interviews, alongside some other unrelated activities. With ASSOL, my interaction with participants was focused on a use of folk music (with João Valente), where they sang and danced. Lastly, with APPACDM Dr. Vitor Fontes, I worked with Dori where my main role was as musician / videographer creating and interacting with Dori and the group that was assigned to us.

Each of the three participatory experiences was quite different and, on reflection, they are marked by

the importance of a sense of community and that building connections over time, through art (one week or three months) is significant for all involved. Further, everyone's synergies through video, music, performance, meditation, and food were non-linear processes. Most of the time, this would involve experimentation and a process of trial and error where sometimes things would work while other times they might fail. On reflection, a creation of bonds between all participants might actually be more important than the actual results of any creative process. In these contexts, art becomes a way to create trust and empathy between every individual involved in an activity - a path that allows meaningful connections. Although each activity within the AMASS project was carried out to a fixed schedule, there does remain a potential for more work which is, perhaps, never fully achieved. As I have mentioned, the process of building trust takes time and so may only be realised towards the end of a project. For some groups, a personal connection can take place and details of participants' lives and experiences are revealed in a way that is both touching and humbling.

Also, my personal family history (my sister Marta had cerebral palsy and died when I was very young) has made these experiences all the more important - not having an opportunity to help her and interact with

Art is a unifying element that brings people together through non-linear processes throughout the audiovisual and sensory landscape | Abel Andrade

her has meant that when working with participants in ASSOL I was in a position to interact, to play and to talk. For me, being useful to such exceptional people was very rewarding - my skills and tools became helpful and being able to experience their feedback inspires me to continue working with these groups for the foreseeable future: creating, exploring, and building a community through art and life.

Key words art, exploring, community, audio, visual, movement

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Transgressive Bot Forensics

Darija Medić

Abstract

This artist talk explores Transgressive bot forensics: Thinking About You, a contemporary forensic research creation to reverse engineer the case of the Microsoft TAY bot Twitter scandal. The Tay bot was an instance of a Twitter bot that had to be shut down in less than 24 hours after its launch due to it generating large amounts of explicit hate speech in March 2016. The archival format in this project is an online repository of TAY memorabilia and imaginary, through methods such as timelines and animated visuals, understood as a collection, a commemoration and an interface for perceiving and discussing the roles and space of algorithmic versus community regulation.

Through collecting as much data, articles, examples of tweets and questions as possible, this work serves to draw a more detailed view on what were discussions on algorithmic governance and the development of AI like in 2016, and how the Tay bot scandal was directly connected to the development of Microsoft's Ethical standards for AI. Following that, this project is a preservation of a valuable cultural artifact such as the TAY bot and what heritage contemporary forms of machine learning practices are built on. By having an exploratory interface as an active archive, Tay Bot Forensics provides a forensic tool for better understanding the dynamics between the role of machine learning in online community spaces. Many of the digital items stored in the online

archive are extracted from the Way Back Machine, the links not existing anymore. In this way, the project argues the TAY bot case as a digital culture heritage of error and erasure and the importance affordances of inscribing and erasure provide in the digital realm. Additionally, the archival practice commemorates the inscription of the TAY bot as an example of personifying and anthropomorphizing a performative instance of code. Building on all these aspects, in thinking of the materiality of TAY as a social sculpture, the project proposes a strategy of commemorating instances of digital culture for media archeology as a space of continuous communal learning.

Key words transgression, collective agency, antropomorphism, algorithmic governance, gendering into submission

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Visual storytelling for Roma Women

Lajos Kovács

Abstract

We live in a world full of visual representations, sometimes also referred to in a world filled with visual contamination. It is no wonder Mitchell (1992) speaks about a 'visual or pictorial turn' in our culture since the 1970s. Political argumentations, marketing strategies, cultural manifestations are talking to us mostly in visual manners.

Since the rise of social media where individuals can present themselves and their ideas about the world, society and cultural issues we can see that many people are trying their best to get attention and call the attention of other people on themselves or on the subject they carry in their minds and hearts. In our AMASS project in Hungary we chose to help and educate Hungarian born Roma young women to become influencers for their culture: to make it attractive and/or fight against societal prejudices, often stereotypes present in the larger society against them.

As teachers and trainers we were surprised to see how well those attendees use social media, be it the Facebook, Instagram, YouTube or TikTok, etc. for their personal benefits. However we also soon realized that they are lacking the critical knowledge about the effect of those tools and also the necessary expertise to create quality images or videos to attract more followers and to make their culture more attractive and meaningful for those who are interested in it.

We tried to teach them how to use those technicalities for visual storytelling. How to present their rich culture (music, dance, paintings), interesting and influential people (media personalities), or at least their family heritage with through the eye of their parents and grandparents. All that to gain more popularity and sympathy from the larger society. They also learned how to develop drama and aesthetic expressions together in order to create something of higher quality. They learned the use of photo camera and camcorders, but also editing software to become more efficient. The outcome is breathtaking. We would like to present some of their works and projects.

Key words visual storytelling, dialog, cooperation, social media, social biases

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The Art of Face Masks: A Collective Reflection of College Life during COVID-19

Herminia Din

Abstract

Throughout history, artists have found ways to creatively respond to the challenges the world presents. Messages conveyed through these masks are many things: a fashion statement, a reflection of oneself, a sense of humor, and a reminder of our everyday actions. They communicate feelings of tranquility, a solace in the present moment, an act of making a difference, and taking protective and preventative measures. These are not political statements but rather a representation of caring and concern for those around us and the well-being of humanity.

College life during COVID-19 has been unprecedented. While these are challenging times, we know this will be temporary. The nature of art is flexible and resilient. Art can promote good health – of the body, mind, and spirit. We need the arts in difficult times, and in large measure. This online exhibit features college students exploring the face mask as an art form of individual expression in response to the pandemic. These face masks represent a spirit of caring and concern for others in providing a basic safety need. Using their artistic skills to express emotions such as fear, frustration, and endurance, personal stories can be glimpsed in these one-of-a-kind artworks.

This online exhibit currently features 77 artistic face masks collected since the Fall of 2020. Each individual artwork and stories present a collective memory of where one was and how one rose to handle chaos and uncertainty. This presentation aims to share these creative objects, discuss how individuals use art as a healing tool, explore how art can improve public health, and lastly reflect on the time we have endured.

Key words covid, empowerment, artistic expression, well-being

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Common Ground - an artistic persona of border-crossing artist

Marija Griniuk

Abstract

This presentation explores the development of an artistic persona and visual language of the border crossing artist. Similar to the act of border crossing, the transcorporeal experience explores attempts to enter the unity of the body of the artist and the artwork with the socio-politics of the new site for artistic expression. In the action of border-crossing, artistic practice enters the holistic approach as the human, functioning in the new and unfamiliar for the individual, society, and the artist; continually shaping the individual's artistic persona and artistic voice. This socially-engaged art Project, "Common ground", took place between September 20-26 in Palanga, Lithuania. An international group of artists took part in the discussions about the interconnectedness between humans and non-humans, exemplified by the objects from nature, the constructs from cityscapes and the fragments from landscapes, in the act of border crossing within artistic practices and the impact of border-crossing on artistic persona. The researcher worked with a group of early-career artists from Belarus, Kazakhstan and Russia, who crossed the border for the first time and are currently art and design students at European Humanities University in Vilnius, Lithuania. The research question was: How does the proximity and distance to the artist's community in the home country impact the artistic voice and persona of the border crossing artist? The

method applied within this study was Focus Group, including audio recorded and transcribed Focus Group discussion, with regards to the young artists involved, and autoethnography, with regards to the researcher's experience as the border-crossing artist. The research results are the outlines of the possible impact of border-crossing on artistic practice. The possible outcomes of this study are: a better understanding of contemporary artistic practices of the artists from Belarus, Kazakhstan and Russia in the action of border-crossing; an impact on art education milieu; an innovation within university pedagogy.

Key words proximity, distance, border-crossing, artist

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Visualizer students in a verbalizing educational setting: giving a chance through art

Andrea Karpati¹, Erika Kugler²

Abstract

Students with different degrees of Attention Deficit Hyperactivity Disorder (ADHD) manifest a profound challenge for teachers as this condition can often result in emotional outbursts, an uncontrollable urge for motion and impulsive behaviours.

Schoolchildren with ADHD find focusing their attention on a task or even sitting still for long periods of time difficult – especially during classes that might require high-level cognitive effort. These students can easily become stigmatised for “inappropriate behaviour” and considered a failure in their school careers. Such categorisation may spoil their life perspectives – however, many of them are just as capable as their ‘healthy’ peers.

In art education, we have noticed how ADHD students relax and enjoy visualizing ideas - developing a deep conceptual understanding of sophisticated knowledge elements, for example, about spatial relations and their representation. These observations resulted in an arts and mathematics project, that supports knowledge acquisition and improves focusing and attentiveness through visualization. Initially developed for ADHD students, this methodology proved useful for all visualizers – students who prefer this learning style but rarely encounter it in a learning space which

tends to be based on verbalization.

Our longitudinal developmental program with 70 students aged 11-13 (Grades 5-7 in a Hungarian primary school) is based on research on spatial skills development and employs a pre-and post-test to identify deficits and development in visuo-spatial perception, spatial visualization, mental folding and rotation and spatial imagination and creation. A commented portfolio (process folio) collection of expressive and construction tasks is compiled to manifest changes in imagery (potentially reflecting improvement in mental states). The methodology and assessment are designed and executed by an interdisciplinary team of artists, art and mathematics teachers and educational researchers.

ADHD students are a special group for AMASS: they are suffering on the margins of an educational space. The presentation will show student artwork to explain affective and cognitive development for a community which, although in front of teachers’ eyes, are invisible due to the inappropriate interpretation of their behaviour and needs. Their marginalization may be challenged through visualization - art education may invite them to enter the learning community with equal chances.

Visualizer students in a verbalizing educational setting: giving a chance through art

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Key words special needs, ADHD, visual-learning style, scientific visualisation, spatial skills development

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Museum and art as a space for dialogue

Zsófia Somogyi-Rohonczy

Abstract

In the 21st century, museums are no longer just places to collect and display artifacts but are open, communal spaces. The artworks, curatorial concepts of the exhibitions, and the museums' educational programs offer learning opportunities, inaugurate dialogue, and help deal with trauma. Their audience is not only a privileged group of connoisseurs but all those who want to make their thoughts heard and seen through art. Today's museum is therefore participatory, and open to interpretation by all.

In the Hungarian part of the AMASS research project, two museums (the Hungarian National Gallery and the Ludwig Museum) were given the opportunity to implement art education programs focusing on marginalized groups. The school groups included pupils from socially-disadvantaged backgrounds and pupils with learning and integration difficulties. Museum educators, teachers, and artists worked together to develop methods to improve students' creativity, verbal expression, and conflict management skills.

The results of the school and museum programs are analysed using the triangulation methods: scripts of events are compared with video recordings of the sessions, students' creations are analysed, and an analysis of evaluation interviews between museum educator and teacher. The collaboration between school and museum, teacher and museum educator, and the

insights into each other's working methods, guarantee the sustainability of development through art in practice.

The results include a research-based methodological toolkit by both institutions, which will be available online (in April 2022) and available through accredited teacher training courses. The museum is, therefore, a new kind of research space where professionals from different fields (teachers and artists) work together to extend the potentials of art education.

Key words participative museum, social dialog, museum education, cooperation, methodological toolkit

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Socially engaged arts, marginalisation, and the pandemic. How has Covid-19 affected the AMASS project?

Sofia Lindström Sol

Abstract

AMASS – Acting on the Margins: Art as Social Sculpture is an EU-funded project that seeks to understand the role of the arts in addressing social challenges related to marginalisation. This study aims to understand the pandemic's impact on actors in the AMASS testbeds and the strategies used to face the national responses put in place. Through a survey sent to artists and researchers in the project, the study forms an analysis that captures the experiences and interpretations of artists and project initiators. The results point to a need to understand the links between information and communication technologies, art, and the exacerbation of already present inequalities. The study will form part of a growing understanding of crises like the pandemic and its effects on arts and culture through a comparative perspective on countries in marginalised geographical positions in the EU.

Key words cultural policy, art and ICT, survey study, social impact of the arts

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Curating social engagement: Care, responsibility and redefinitions

Raphael Vella

Abstract

Etymologically, the word 'curate' is linked to the notion of 'caring' and is associated with the preservation and care of precious artefacts in places like museums. In an exhibition on socially engaged arts projects, the connection with care is extended to include other human beings and, possibly, nonhumans too. This paper presents the co-curatorial processes, debates and challenges surrounding the organisation of a major exhibition called 'Documents of Socially Engaged Art' in Valletta, Malta, and a follow-up exhibition on socially engaged art at Rovaniemi in Finland. While the co-curatorial process employed at the start of this project aimed to forge intercultural dialogues and negotiate different ideas on curatorial options, the paper will problematize these goals by focusing on challenges, epistemological questions and other difficulties related to representations of 'democracy', 'community' and other key concepts in civic engagement, co-curatorial activity and relational art (Bourriaud, . It will explore issues relating to conflicting positions of different stakeholders like participants, artists and researchers and will argue that curators of such exhibitions can only be 'homines curans' (caring people; Tronto, 2017) if their focus on collective responsibility is balanced by the importance of continuous renegotiations and the need to reflect the inadequacy of defined curatorial models.

Key words co-curation, socially engaged art, care, democracy

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Art-therapy group for sexually abused women in a gallery space

Daphna Markman Zinemanas

Abstract

While the author was undertaking an art residency in Afula (a peripheral city in the north of Israel), a connection was made with a social worker from the municipal clinic for the sexually abused and, as a result, a short-term therapeutic group was organized in the city art gallery following a period of Covid-19 lockdown. Participants were post-traumatic and experienced anxiety and loneliness in a more severe way than the general population and a common theme raised was a loss of social skills acquired prior to the pandemic.

Four two-hour meetings were held in the gallery space and the fact that the exhibition dealt with issues connected to the experience of the Covid 19 helped participants to express themselves openly following the aesthetic experience in the gallery.

Each session consisted of three stages:

1. A gallery tour where participants shared their impressions concerning the exposed art works which naturally led to them sharing personal issues.
2. An art activity in the gallery studio, a private space with conditions for artistic activity.
3. Verbal sharing based on participants' art works, aesthetic experience and personal issues.

At the end of the first session, when asked if they had any requests for the next sessions, participants said "more art to see, more art making and more talking".

The group process will be discussed through the participant's art works and the art works exhibited in the gallery.

Also, an additional value of conducting art-therapy group in a gallery space during the pandemic crisis will be discussed, specifically the fact that the theme of the art exhibition in the gallery was related to the pandemic helped participants to express their own difficulties, where creating art helped them to be active and productive in relation to experiences in which they were passive and helpless.

The group's dynamic was meaningful and supportive, participants shared their coping skills and experienced deep social interactions in a safe containing environment which encouraged them to practice their social skills in real life. These inter-subjective interactions alleviated their loneliness and in the last session participants expressed the wish to continue the process.

Art therapy has been carried out in museums and galleries previously with a range of populations, for example, the elderly (Bennington, 2016). An additional value of art-therapy for victims of sexual abused has been previously documented (Markman Zinemanas, 2014), identifying the key innovation as the gallery setting itself – a space for enhancing expression

and growth at a time of a global crisis. Feedback from the participants' individual therapist suggested that the themes raised in the group helped contribute to the individual therapy as well. The experiences and integration of art-therapist and artist identities was both enriching and rewarding for the author.

Key words art-therapy, art gallery, group therapy

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Using bird's-eye view for empathy

Nina Luostarinen

Abstract

This poster presents an arts-based playful land art intervention into swampland that is undergoing restoration work. It demonstrates, through images, the process of a participatory land art workshop where participants collectively created an image of a wood sandpiper - a bird that is one of the species to benefit from the swamp restoration process.

The bird character was created using chopped and chipped wood material removed from the swamp area. It is necessary to remove trees when restoring a dried swampland and chopping the wood speeds up the process of composting. The aim for the work was also to create a gigantic guidepost sign to invite birds to return and at the end of the workshop, participants plunged into the created bird shape to experience a metamorphosis into a bird, a common theme in mythology.

By being given such a playful task, participants were provided with an alibi to play freely with wood, mud, sticks, and leaves and, in the end, to loll down on the tussocks. Finally, drone images were taken to visualize how big change this temporary collective had created in just a few hours and to give an understanding of how collective actions can rapidly lead to visually significant changes: we could not see the result from the ground level, but the aerial perspective opened up our understanding and emotions.

Participatory land art can open up a portal through which we enter the liminal space of adult playfulness. The images of the end result can be used to generate empathy towards places under restoration works and the process of participation can also ease the emotions of eco-anxiety. When we shift our perspective from swamp details to birds-eye we can see our challenges from a distance but also a confirmation that collaboration can be the key to finding a solution.

Key words participatory art, land art, eco-anxiety, adult playfulness, place attachment

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Using bird's-eye view for empathy

Nina Luostarinen

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Poster

Participatory land art can open up a portal through which we can enter the liminal space of adult playfulness. The end result visuals can be used to generate empathy towards places under restoration works and the process of participation could ease the emotions of eco-anxiety as well. When we shift the perspective from swamp details to bird-eye we can see both our challenges from a distance but also confirmation that collaboration can be the key to a solution.



By giving a playful task the participants were given an alibi to play freely with wood, mud, sticks, and leaves and in the end, lol down on the tussocks. In the end, drone images were taken to visualize how big change this temporary collective had created in just a few hours and give an understanding of how collective actions can rapidly leave to visually significant change: we could not see the result from the ground level, but the aerial perspective opened up our understanding and emotions.



The bird character was created using chopped and chipped wood material removed from the swamp area. It is necessary to remove trees when restoring a dried swampland. Chopping the wood speeds up the process of composting. The aim was also to create a gigantic guidepost sign to invite birds to return. At the end of the workshop, the participants plunged into the created bird shape and experienced a metamorphosis into a bird - a common theme in mythology.

The wood sandpiper (*Tringa glareola*) is a small wader. The wood sandpiper breeds in subarctic wetlands. They forage by probing in shallow water or on wet mud, and mainly eat insects and similar small prey.



Keywords

participatory art; land art; eco-anxiety; adult playfulness; place attachment;

This was an art-based playful land art intervention into swampland that is under works of restoration. It demonstrates through images a process of a participatory land art workshop where participants created collectively an image of a wood sandpiper - this bird is one of the species to benefit from the swamp restoration process.

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dialogical arts through sustainable communities: acting on the margins, redefining empowerment

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