

## D2.2 REVIEW REPPORT

*Identification of Innovative Approaches*



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## List of abbreviations

**EART:** Experimentem amb l'Art.

**ECEC:** Early Childhood Education and Care.

**EMAiD:** Municipal School of Art and Design.

**EU:** European Union.

**EXPECT\_Art:** Exploring and Educating Cultural Literacy through Art [research Project].

**CCAJ:** Le Cinéma, Cent Ans de Jeunesse.

**CCL:** Critical cultural literacy.

**DFP:** Deutsches Filminstitut & Filmmuseum.

**GBV:** Gender-Based Violence.

**LPMP:** La Poderosa Media Project.

**MiCREATE:** Migrant Children and Communities in a Transforming Europe [research Project].

**P4C/PwC:** Philosophy for/with Children.

**PPB:** Pilot Project Butterfly.

**PPPB:** Pre-Pilot Project Butterfly.

**PPB:** Pilot Project Butterfly.

**TdF:** Taller de Ficció.

**TIE:** Theatre in Education.

**TIR:** Teacher-In-Role.

**TRAY-AP:** Trayectorias de aprendizaje de jóvenes universitarios [research project].

**UK:** United Kingdom.

**UNTA:** Unit of Domestic Workers.

**USA:** United States of America.

**WIK:** Wrocław Institute of Culture.

## 1 INTRODUCTION

In the free-culture movement, a prototype is more than many and less than one (Corsín Jiménez & Estalella, 2016). This means that it is designed to grow, change and multiply into many possible versions of itself, remaining therefore “permanently open to receive new updates and edits” (p. 12). In other words, it is never fully done and always entails an invitation for further development. In this review report, the collection of innovative methods intended to foster critical cultural literacy also serves as a catalogue of prototypes. The methods presented here are not prescriptions that must be strictly followed in art education investigations or interventions. Instead, they represent a set of inventive approaches to unique contexts, aiming to inspire additional methodological inventions (Lury & Wakeford, 2012). Thus, we seek to provide readers with a variety of ideas, procedures, activities, devices and tools open to be modified, adjusted and remixed when conducting sociocultural pedagogical practices or research.

While the University of Barcelona took the lead on this report, all the partners involved in the EXPECT\_Art project have crucially contributed by describing a range of 3-7 methods, with most drawing on their own practices and a few sourced from other groups and projects. Thus, the report encompasses several multimethod research paradigms with a strong element of participant-researcher collaboration and creation. It draws on research designs from a diversity of fields, such as arts-based research, co-design, participatory action research and/or dialogic research approaches. Linked to the identification of community-based research methods is also the identification of examples of critically informed arts education interventions, which aims toward the advancement of critical cultural literacy from school and community contexts across Europe.

Each method had to meet three requirements. First, fostering critical cultural literacy and being fuelled by a concept of culture grounded on social interaction. Second, entailing experimental participatory activities by criss-crossing arts-based strategies and socially engaged interventions or research. Third, having a pedagogical purpose, whether in schools or communities. Additionally, the twelve EXPECT\_Art partners filled out a card for each method, detailing information such as the typology of the project, the artistic discipline, the goals, the relationship between involved actors, and other processual features (see Appendix I). This report gathers and organizes the cards based on the three stages the methods were used for: a) process implementation, b) data collection and/or analysis, and c) dissemination and/or evaluation.

The concept of critical cultural literacy (CCL) goes beyond the classic understanding of literacy as a unifying corpus of knowledge – i.e. *the culture of a country* – which everyone needs to know (Hirsch, 1987). It considers culture as a dialogic social practice based on inclusive learning and interaction, thus giving rise to a process of engaging with cultures from marginalized groups and of co-creation of cultural identities and values (Lähdesmäki et al., 2022). Put differently, CCL is no longer

focused on how individuals acquire certain cultural skills but rather on participatory practices embedded within specific contexts or communities. In so doing, it also involves multiple modes of expression (visual, gestural, spatial, technological, sound-based, etc.) and conceives of arts as sources of manifold patterns and forms of meaning-making. In tune with this perspective, the methods presented in this report are multimodal, often combining various artistic disciplines, and have developed qualitative contextual relationships. In fact, how they relate to or stem from a particular context is mainly explained in the first two points of each card.

Also, the methods gathered in the following pages are innovative by conducting socially engaged practices of intervention or research through arts-based strategies. This implies, on one hand, that the artistic methodologies served to diversify, expand, enrich and carry out a number of activities that tend to be collaborative, immersive and dialogic (Wang et al., 2017): groups formation and engagement, pedagogical processes, data collection and data analysis, audiences' mediation, forms of dissemination, evaluation, etc. In this regard, the artistic methods provide new ways of understanding and approaching singular contexts, communities and societal issues, plugging them into alternative modes of sensing and relating (Hickey-Moody, 2016). On the other hand, this encounter becomes generative in the sense that it eschews pre-established paths in social inquiry or work, while also inviting practitioners to the creation of new, unexpected alliances between arts-based and community practices.

Finally, all the methods contribute in various ways to knowledge exchanges and the facilitation of learning situations and processes. Thus, arts education is recognized and inhabited as a field of practices that exceed teaching discipline-based skills and techniques, encompassing as well formal and informal settings. In its intersection with CCL, arts education embraces a perspective in which the most significant artworks become participatory processes enacted through and along with communities (Helguera, 2011). This turn is necessarily related to experimenting with diverse semiotic systems and forms of meaning-making, reshaping educational institutions as spaces of shared knowledge and thinking, and strengthening people's autonomous creative interplay both among themselves and with their environment (Illich, 1973). These arts-based methods, in a nutshell, connect education to CCL by engaging with and combining three lines of praxis: multiliteracies, decoloniality and critical pedagogies. It is now up to readers to continue this methodological journey.

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## **2 PROCESS IMPLEMENTATION**

This section includes twenty-five methods aimed at implementing critically informed arts education interventions that seek to foster CCL from school and community contexts across Europe. Primarily drawing on performing arts, visual arts, literary arts or transdisciplinary/interdisciplinary approaches, the methods were employed in specific projects and contexts, with their unique aspects also detailed in each entry. Their relevance for the EXPECT\_Art project is also discussed at the end of the entries.

<b>Action learning in collaborative processes</b>	
<b>Process Implementation</b>	
<b>Compiled by</b>	Kulturprinsen
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes.
<b>Discipline</b>	Interdisciplinary/transdisciplinary.
<b>Introduction</b>	<p>Action learning is a common method used in many professional fields to develop organisational structures. It has also become a popular method in educational contexts such as primary education and early childhood education and care (ECEC). Kulturprinsen has taken the principles of action learning a step further into the collaborative practice, involving professionals in art and culture in these educational contexts.</p> <p>The method ensures equal collaboration and involvement of different professionals' experiences together with the children. Action learning creates a room for wondering and a joint focus on the challenges of the learning environment. This is different from, for example, the traditional artist in residency programmes, where an artist visits a school with a suitcase full of concrete ideas and creative methods. In these programmes, the artist provides an inspiring workshop with the children and the schoolteachers step back and become observants. When the workshop is finished, the artist puts everything back in the suitcase and leaves the kindergarten, and although the teachers have new inspiration and ideas to creative activities, it might not have an influence on their pedagogical and didactic practice as such.</p> <p>The aim of working with action learning is to make sure the suitcase stays in the school, and the teachers have had joint reflections with the artist/culture worker about how the activity had an impact on the children and the learning environment.</p>
<b>Context</b>	<p>Action learning has been the basic method in several of Kulturprinsen's project, e.g. LegeKunst (PlayArt) and Art EQUAL. The Erasmus+ cooperation project Art EQUAL (2018-2020) was about how to promote inclusive learning environments in kindergartens with particular focus on children with special educational needs or children in challenged positions.</p> <p>Art EQUAL's (<a href="https://www.artequal.eu/en/training-6">https://www.artequal.eu/en/training-6</a>) criteria for success were to ensure children's encounter with art and culture in their everyday lives. The aim of the project was thus to help early years professionals to develop a new perspective on art and culture in their daily practice, and, conversely, to help art and culture professionals to get an insight into and learn from pedagogical approaches and ways of working. The key question was: How can artistic and cultural processes promote qualified pedagogical work with children's general well-being,</p>

	<p>participation and sense of community? In the Art EQUAL project's practical workshops, it was therefore important to provide a room for equal collaboration and involvement of each other's experiences and perspectives on working with children in art and culture-based activities. The aim was to move beyond 'here and now' experiences and integrate art and culture in the everyday pedagogical practice, and this requires that both professions get involved in qualifying joint processes and reflections.</p> <p>The project involved seven Nordic-Baltic partners from Latvia, Norway, Sweden, Iceland and Denmark – all working in the cross-field of art and education. The aim of the project was to develop a shared educational resource that supported the use of action learning as a joint method.</p>	
<b>Goals</b>	<p>Several goals: supporting the rights of all children to have access to and participate in art and culture activities; inspiring and helping professionals in early childhood education and care to integrate art and culture into their pedagogical practice; promoting inclusive, open-minded and playful learning environments through artistic and cultural activities; and opening to a new understanding of aesthetic experiences and learning processes through cross-sectorial collaborations.</p>	
<b>Mediation</b>	<p>The action learning processes have been formulated into different models which the involved professionals have used in their shared programmes in the kindergarten. The models are described in a project handbook and process guide here:</p> <ul style="list-style-type: none"> <li>• Art EQUAL (2019). <i>Handbook on collaborations between early years professionals, artists and cultural workers.</i> <a href="https://www.artequal.eu/nb/publications/methodology-handbook">https://www.artequal.eu/nb/publications/methodology-handbook</a></li> </ul> <p>In the practical programmes, the staff of Kulturprinsen facilitated the collaborations and ensured a continued focus on learning from own practice and experiences.</p>	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	<p>The collaborative projects primarily involved pedagogues and teachers in early childhood and primary education as well as external art and culture professionals. The practical programmes took place in the children's everyday environments(?) together with the children (kindergarten, school).</p>
	<b>Term/Time</b>	<p>A typical action learning programme follows a period of 6-8 weeks where the artist/culture worker visits the kindergarten/school 1-3 days a week, depending on the size of the project.</p>
	<b>Setting</b>	<p>Kindergartens and schools.</p>

	<p><b>Resources</b></p>	<p>The programmes take form in different contexts and disciplines, depending on the profession of the external artists or culture workers. They can for example be based on visual art, dancing, performance, literature or animation. The important aspect of the programme is to have an experimental and exploring approach – not focusing on a specific product or output, but to unfold the interaction between the professionals and the children.</p>
	<p><b>Phases</b></p>	<p>Example of an action learning process in pedagogical practice in the context of Kulturprinsen’s projects:</p> <ol style="list-style-type: none"> <li>1. Asking questions. The underlying principle of action learning is to allow paradigms shift and create an atmosphere where “because that’s the way we have always done it” becomes an unacceptable answer. The action learning method begins with arousing curiosity, asking questions and addressing specific challenges, problems or issues that are relevant for your daily practice. In Kulturprinsen’s projects it depends on the issue the pedagogues/teachers wish to explore. They might want to change a concrete situation completely or simply find out how to deal with it in new ways. A specific question could be: How can we get better at supporting the children with language difficulties at our morning assemblies?</li> <li>2. Planning and implementing actions. Based upon the defined question, the pedagogues/teachers plan a set of actions where they, together with their colleagues and the external art and culture professionals, agree on how to address and experiment with a specific situation, what they should be looking for, how they can support the children, etc. They plan concrete actions which can promote new perspectives on a given situation.</li> <li>3. Documenting and recording observations. During the actions the professionals find specific focus points that are relevant to observe. This could be the children’s level of participation, motivation, distributions of roles or how the staff support or do not support the children. These observations can be assisted by documentation such as photos, videos, logbook or interviews.</li> <li>4. Agreeing on next steps and asking new questions. After the reflections it is relevant for the professionals to ask themselves if their new experiences can be developed further. Maybe they</li> </ol>





		<p>want to try out different experiments in the same situation or look at how a specific situation can be used in other situations in the pedagogical practice. In this way, working with action learning as a method becomes an ongoing developing process, where they learn from concrete experiences in practice and become aware of how they can change specific situations by continuously asking questions and reflecting on what they do.</p> <p>5. Reflecting together. The fundamental aim of the action learning process is to reflect on your own practice together with the other professionals involved in the process. In the reflections the involved professionals share their observations and experiences from the action in relation to the initial defined problem. They reflect on how or if the action has provided a new understanding of the problem. The aim is to become aware of and learn from their own knowledge and experiences, as well as develop possibilities for new actions in their daily practice. An example of a reflection could be: “When we start the morning assembly with singing the ‘thula baba’ song with the children’s own sounds and movements, we experience a new sense of community in the room. The children with language difficulties seem to be more secure and willing to participate than normal.”</p>
<p><b>Results and Dissemination</b></p>	<p>Kulturprinsen has developed several models and resources where action learning is the basic method. As an example, the output of the Art Equal project was an online documentation tool of cross-disciplinary collaborations between early years professionals, artists and culture workers. The purpose of the tool is to support the processes of managing and reflecting on the collaborative processes and learning from your own practice and experiences.</p>	<div style="display: flex; justify-content: space-around;">   </div> <p style="text-align: center;"><b>Images 1-2.</b> Documentation of the process.</p>
<p><b>Evaluation</b></p>	<p>The action learning process includes an evaluating perspective on practice and gained experiences. The projects are evaluated by external evaluators focusing on the aims of the specific projects. This is done</p>	

	through narrative writing, focus group interviews, surveys and analytic evaluation reports.
<b>References</b>	LegeKunst. (n.d.). <i>Til institutioner og pædagoger</i> . <a href="https://legekunst.nu/for-aktoerer/til-institutioner-og-paedagoger/">https://legekunst.nu/for-aktoerer/til-institutioner-og-paedagoger/</a>
<b>Why is this method relevant?</b>	The method is relevant when you wish to involve art and culture professionals in educational contexts and collaborations with educators and teachers in child education (pedagogues, teachers). It ensures a continued focus and a critical view on your own practice. Working with children's cultural literacy, it is essential to start with the adults and provide a shared understanding of what to look for and how to support the expressions and initiatives by the children. The combination of a professional artistic approach and a pedagogical and didactic approach ensures a continuation of developing new perspectives on cultural environment of the children.

<b>Artist laboratory</b>	
<b>Process Implementation</b>	
<b>Compiled by</b>	Kulturprinsen
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes.
<b>Discipline</b>	Interdisciplinary/transdisciplinary.
<b>Introduction</b>	<p>The Artist Laboratory is a methodology used to prepare professional artists to get involved in collaborative processes with teachers in early childhood and primary education. It is based on full days' working seminars where artists (of all genres) get together and work in preparatory processes related to co-creation with professionals from the child education sector. The seminars have a laboratory approach by involving the artists in co-creative experimental processes and encouraging them to reflect on own practice and develop new professional perspectives. The aim of the laboratory is to give artists the best prerequisites for collaborating with teachers and inspire the teachers to integrate arts-based methods in their pedagogical and didactic practice.</p>
<b>Context</b>	<p>The Artist Laboratory is a methodology developed in connection with Kulturprinsen's collaborative projects where the aim is to bring professionals from the two sectors, art/culture and early childhood/primary education together in an equal cooperation. In general, pedagogy is not a subject in artistic educations in Denmark, although many professional artists end up as art teachers in different constellations. When professional artists are involved in pedagogical practice in, for example, kindergartens or schools, it is essential that they understand the context they are working in.</p> <p>The aim of the Artist Laboratory is to facilitate artists in entering and implementing collaborative processes with teachers in an educational context. The laboratory is about exploring the benefits of co-creation where learning goes both ways – the artists learn from the teachers' pedagogical perspectives and the teachers are inspired by the artist's way of using art as a medium in child education. Through experimental artistic exercises, the laboratories encourage the artists to discover new ways of working in co-creative processes and using different art disciplines to implement new pedagogical tools.</p> <p>Kulturprinsen just finished a 4-year national project, LegeKunst (<a href="https://legekunst.nu/">https://legekunst.nu/</a>), where the Artist Laboratories formed the preliminary process toward interdisciplinary collaborations with kindergarten teachers. The involved artists participated in a set of laboratories with a focus on how art and culture can contribute to children's play and sense of community. It was essential that the artists</p>



	<p>learned how to approach the pedagogical practice by actively involving the kindergarten teachers in the artistic practice. The laboratories then provided the necessary understanding of the pedagogical perspectives on children's play and participation.</p>	
<b>Goals</b>	<p>The goals of the laboratories are to bring different artists together to explore their roles as professional artists in collaborative programmes with early childhood and primary teachers; and promoting the artists' focus on how they engage and involve teachers in an artistic practice and hereby inspire them to bring new creative learning tools into their educational and pedagogical practice.</p>	
<b>Mediation</b>	<p>The laboratories are facilitated by the staff of Kulturprinsen and based on different activities, including relevant lectures, research presentations, creative workshops, co-creative processes and evaluation. The artists come from different artistic genres (visual art, performing art, dance, animation, film, literature) and they are often coupled in interdisciplinary groups exploring how artistic disciplines can be connected. Collaborating across the genres provides a better understanding of how the artists can use and develop their own practice in collaboration with a different profession.</p>	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	<p>The participants are professional artists (visual artists, musicians, writers, dancers, performers, animators, etc.) who are using their profession in educational contexts related to early childhood and primary education.</p>
	<b>Term/Time</b>	<p>The Artist Laboratory is an ongoing methodology in Kulturprinsen's cross-disciplinary projects where we bring artists and culture workers into kindergartens and schools. One laboratory can progress over 2-3 full days seminar.</p>
	<b>Setting</b>	<p>Anywhere, often placed in art schools with artistic resources.</p>
	<b>Resources</b>	<p>The laboratories take form in different contexts and disciplines. It can for example be based on exercises related to visual art, dancing, performance or animation. The important aspect of the laboratory is to have an experimental and exploring approach – not focusing on a product or output but to unfold the interaction between the participants.</p>
	<b>Phases</b>	<p>The laboratory is a combination of relevant lectures and collaborative workshops, where artists from different artistic fields explore methods to involve pedagogical and didactic approaches in co-creative processes.</p> <p>A typical laboratory is based on following steps:</p>

		<ol style="list-style-type: none"> <li>1. An introduction question related to the artists' expectations to what they can learn from collaborations with teachers/educators.</li> <li>2. A lecture with a relevant researcher or expert.</li> <li>3. A facilitated workshop based on co-creative processes, starting from an individual artistic process to interaction with a different artistic profession followed by a co-creative process with a larger group.</li> <li>4. Throughout the laboratory there will be stop-up reflections: What are we experiencing? Are we doing what we think we are doing? What is challenging us? How can we overcome these challenges?</li> <li>5. A follow-up on the day, reflecting back to the starting questions and on what we have learned.</li> </ol>
<p><b>Results and Dissemination</b></p>	<p>The laboratory is a preparatory activity that is connected with actual practice in a kindergarten or school context.</p> <div style="display: flex; flex-wrap: wrap;">     </div> <p><b>Images 1-4.</b> Artist Laboratories in the project, LegeKunst. The artists participate in a performance workshop based on interaction, expression and movement.</p>	
<p><b>Evaluation</b></p>	<p>Evaluation is based upon open dialogues between the participants followed by anonymous surveys.</p>	
<p><b>References</b></p>	<p>Kunstnerlaboratorium. (n.d.). Kunstnerlaboratorium i Fly [Video]. YouTube. <a href="https://www.youtube.com/watch?v=M0Zrdhj2jRg">https://www.youtube.com/watch?v=M0Zrdhj2jRg</a></p>	

	<p>LegeKunst. (n.d.). <i>LegeKunst</i>. <a href="http://legekunst.nu">http://legekunst.nu</a></p>
<p><b>Why is this method relevant?</b></p>	<p>The Artist Laboratory is relevant because it is essential to give artists an insight into a teaching context with children and how to ensure sustainable collaborations with teachers. The aim is to inspire kindergartens and schools to integrate artistic disciplines and arts-based methods in their pedagogical and didactic practices, and this can be supported by their participation in collaborations with external artists. Therefore, it is essential that the artists learn how to involve and include the competency of the teaching profession.</p> <p>Feedback from the involved artists confirms the need for preparatory processes before accessing programmes in kindergartens and schools. They feel more open for being in a process where the artistic outputs and products are less important than the pedagogical and educational experience with both the teachers and the children.</p>

<b>Building a community of exchange through movement</b>	
<b>Process Implementation</b>	
<b>Compiled by</b>	Wrocław Institute of Culture
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes.
<b>Discipline</b>	Performing arts (dance, music, theatre, performance, etc.).
<b>Introduction</b>	To give an idea of the motivation for the creation of this method, it is necessary to start by translating the title LUCIDITY. According to the Cambridge dictionary, it is “the ability to think clearly, especially when it is a momentary phenomenon”. During the workshop, Arnis, artist and facilitator of the activity, encouraged the practice of this skill, and this was to be helped by movement techniques as well as sound compositions that put the dancers into a pleasant state in motion. The artist believed in the synchronisation of the participants. He also relied on the dynamics of the group of which he was a part. The formula of the workshop meetings, on the other hand, was based on cyclicity. Once a week, the participants listened together to meditative sounds moving into increasingly lively electronics. And although Arnis encouraged self-centredness, because, as he assumed, such small gestures and spending time together are a contribution to building community, the desired interaction in the group unexpectedly quickly emerged.
<b>Context</b>	It is worth mentioning the second of the meetings, which took place in a completely darkened room, where the community focused on individual micro-movements, while Arnis’ hypnotic voice put participants in a state between waking and dreaming.
<b>Goals</b>	Issuing slow instructions, the artist encouraged people to concentrate on parts of their bodies: relax your teeth and your skin. Let's climb to the top of our heads together. Let's see our hair from the inside. Let's take a minute to visit areas of the body where we have not been together during meditation. Relax your face.
<b>Mediation</b>	Arnis’s voice took on a double meaning at the workshop, firstly allowing us to relax, and secondly directly referring to machines and robots set in motion by pre-programmed commands. This theme, critical to progress, recurred repeatedly in Arnis’s reflections during the group work, and at the final show created the mood of being in the space together with the artificial intelligence. Particularly through an automatically generated voice narrating the performance, which was played before the event. Projections projected onto the wall, meanwhile, showed non-ideal 3D scans of the dancers’ bodies. These were made during a recent workshop and playfully talked about the relationship between humans and new technologies. Especially in the context of

	movement, which is impossible to capture when making scans of real objects or people.	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	<b>Resident:</b> Arnis Aleinikovas, Lithuanian interdisciplinary artist born in 1995. At the beginning of his artistic career, he wanted to become a theatre and film actor to later train as a director. Currently, he creates artistic works between theatre, performance, spatial installation, movement, fashion, film and science. In his practice, he is interested in existential themes such as the concept of reality, quantum mechanics, artificial intelligence and somatic healing. <b>Curator:</b> Paulina Brelińska-Garsztka. <b>Organiser:</b> Wrocław Institute of Culture. <b>Local artist:</b> Marek Gluziński. <b>Authors of the performance show:</b> Valentina Shaiko, Agata Omelanska, Lizzy Lizzy, Barbara Krupa, Joanna Kisiel and Tomasz Parużyński Musiał. <b>Contents partners:</b> Grotowski Institute, IP Studi. And <b>workshop participants.</b>
	<b>Term/Time</b>	December 2022 - January 2023.
	<b>Setting</b>	Wrocław Institute of Culture.
	<b>Resources</b>	Practice (theatre, acting, film, performance, visual arts, music, rave culture).
	<b>Phases</b>	<ol style="list-style-type: none"> <li>1. Bringing together a group of workshop participants and a group of performance dancers.</li> <li>2. Four workshops: Arnis invited the Wrocław community to work on ecstatic movement and test automatic writing.</li> <li>3. Final performance.</li> <li>4. Creating new practise that can be used in other places.</li> </ol>
<b>Results and Dissemination</b>	Participation in LUCIDITY had two facets. One was complete immersion in the process and thus the rave aesthetic, meditative music and workshop scenario planned by Arnis. This perspective was exceptionally conducive to community building. On the other hand, however, people were keen to be an observer to record and detail the artistic process and working methods. But does being an observer actually add anything of value to a project in which the building of relationships occurred not so much on a verbal level but primarily through movement? Being there and then, as well as the choreographic synchronisation, made it possible to fully experience the eponymous <i>clear thinking</i> . If one were to consider the topicality of the topic raised, the visible need for interaction and the involvement of the group, it was virtually impossible to merely monitor the process from the sidelines. The experiment was engaging and	

fleshed out. Even the photographer documenting the workshop, who moved around the dance floor in the Dyke Room with participants – when we tested ecstatic movement – found this out. The collective action was infectious, lively, friendly and engaging, like all rave culture. It was a respite in difficult times, creating a different kind of inclusivity that can come from non-verbal situations that generate a strong sense of belonging and creative community formation. All that remains is to continue them.



**Images 1-3.** Performing *Lucidity*. Photo by Wojciech Chrubasik.

<p><b>Evaluation</b></p>	<p>Arnīs decided to continue the experimental form of learning through movement and two months after the end of the Wrocław residency, the performance was shown in Kaunas. No systematic evaluation of the method was carried out.</p>
<p><b>References</b></p>	<p>MagiC Carpets (2023). Magic Carpets 2022 Wrocław: Arnīs Aleinikovas   LUCIDITY [Video]. <i>YouTube</i>.  <a href="https://www.youtube.com/watch?v=3HIPH9TdJgk">https://www.youtube.com/watch?v=3HIPH9TdJgk</a></p>
<p><b>Why is this method relevant?</b></p>	<p>Dance is part of cultural education, it teaches consistency, and in the case of this method, it has become a form of community building that teaches each other through movement. Focusing on a very specific,</p>



	specific sphere gave the situation a second dimension – learning about rave culture.
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<b>Cinema, a hundred years of youth</b>	
<b>Process Implementation</b>	
<b>Compiled by</b>	Kinemathek Karlsruhe
<b>Typology</b>	Innovative methods related to school contexts.
<b>Discipline</b>	Interdisciplinary/transdisciplinary. It includes or goes through two or more combinations of visual arts (film, video, cinema, painting), performing arts (acting) and literary arts (writing a script, storytelling, poetry, etc.).
<b>Introduction</b>	<p>The internationally renowned film education program <i>Le Cinéma, Cent Ans de Jeunesse</i> (CAAJ) enables students between the ages of 6 and 18 worldwide to take part in a unique educational experience that combines viewing films with film analysis and the practice of filmmaking. Each school year focuses on a different topic. The project currently occurs through its large international network of cultural partners who are involved in the implementation in the 14 countries or regions. One of the methods included in this project is that the presented film clips and topics differ significantly from what children usually watch on TV and in mainstream movies. Instead, they are exposed to experimental films and historical film art scenes. As a result, when creating their own films, they avoid merely replicating everyday television content and are encouraged to develop their own unique visual language and engage deeply with their creative process.</p> <p>Also, there is a presentation as a special experience at the end of the project, where all pupils meet in a cinema in Paris to watch all movies that are done. Here the pupils can connect internationally.</p>
<b>Context</b>	<p>To mark the occasion of the first century of cinema, CCAJ was founded in 1995 by a collective of two people: Alain Bergala, filmmaker and film theorist; and Nathalie Bourgeois, who created the film education department of the Cinémathèque Française. Besides learning how to produce a movie themselves, the pupils learn to internationally talk about it. Each annual iteration of the project revolves around a topic that is chosen by the project management in France (the theme of 2024 is <i>the otherness</i>). They select film excerpts to be shown and decide for an international topic that needs to be approached by exercises. Reception and practice are linked. The pupils watch, discuss and reflect on films and start creating their films in parallel. At the beginning, the film clips are viewed and discussed with the pupils. Then small film exercises are carried out, such as the Lumiere Minute (a one-minute shot), a short animal film, or a film exercise at a specific location to capture a place on film. The philosophical topic offers networking opportunity for the pupils during the process of filmmaking and afterwards, when watching the final works with pupils from all over the world.</p>



	<p>The film excerpts, as well as the topic that needs to be dealt with, differ from children's everyday viewing habits of TV and mainstream cinema. Instead, they see experimental films and scenes from the history of film art. This means that when they put their own film into practice, they don't repeat what they see on television, but instead are empowered to develop their own visual language and think about it. By watching experimental films and scenes from the history of film art, the pupils are exposed to a wide range of styles, techniques and narratives that are often absent from mainstream television. This diversity broadens their creative horizons and encourages them to think outside the conventional frameworks that dominate everyday media. Mainstream television often follows predictable patterns and formulas. By not repeating what they see on TV, the pupils are pushed to develop their own unique visual language. This fosters originality and creativity, leading to more innovative and distinctive films. Viewing experimental and historically significant films helps the pupils to develop a deeper understanding of the medium. They learn about different storytelling techniques, visual compositions, and the evolution of film as an art form. This knowledge enables them to experiment and push the boundaries of conventional filmmaking. Engaging with a variety of film styles encourages the pupils to critically analyse what they see. This critical thinking process helps them understand the underlying principles and ideas that make films effective, which they can then apply to their own work. By being empowered to develop their own visual language, the pupils are more likely to create work that is personally meaningful and artistically fulfilling. This personal vision can lead to films that are more authentic and resonate more deeply with audiences. In summary, this innovative approach nurtures creativity, originality, and a deep understanding of film, enabling the pupils to break free from conventional constraints and produce more distinctive and compelling works. Also, when talking to other pupils from all over the world, they focus on these excerpts and the topic they share.</p>
<p><b>Goals</b></p>	<p>Process implementation.</p>
<p><b>Mediation</b></p>	<p>The children work continuously with the filmmakers and teachers (who receive training in Paris before they start) for a whole school year. The selected film excerpts to be shown are for example from the film <i>Beppie</i> (Johan Van der Keuken, 1965,) or <i>Nénette</i> (Nicolas Philibert, 2010,) or <i>Bovines</i> (Emmanuel Gras, 2011). The selection is made by Alain Bergala, a renowned film historian and film teacher. This educational project is based on his theoretical work on art and film, which he has published in several books. The selection is based on a wide range of known and unknown outstanding examples of film history that fit the topic of the year, as well as on suggestions from the project participants on the topic of the year. The selection is based on works that lie outside of mainstream social viewing experiences in order to support the students in their film practice and to bring out a high artistic value as well as</p>



	unusual visual worlds and narrative styles. The topic is then approached with exercises.	
<b>Process and Implementation</b>	<b>Actors/Participants</b>	Around 16 students (between the ages of 6 and 18) per country and one filmmaker (for example Tschekideh Schahabian) and one teacher (for example Annika Herynek) from their school.
	<b>Term/Time</b>	Each annual edition of the project is for one year.
	<b>Setting</b>	<p>The working phases take place in the schools and around there. In 2024, a total of 52 locations from a total of 13 countries will be involved. In addition to some European countries, these include South Africa, Brazil, Argentina, Mexico and Japan. In principle, anyone can take part; the project is spread through word of mouth. However, the individual locations must raise the necessary funds for the project costs themselves. These are the costs for the on-site filmmaker accompanying the project and the travel costs.</p> <p>Philosophical topic offers networking opportunity (there is also a blog for international exchange for children and young people). There is a presentation as a special experience at the end (open-plan cinema with 500 children and young people from all 44 countries, besides famous directors such as Wim Wenders as guests).</p>
	<b>Resources</b>	Since 2021, the project's coordination was taken over by a new company, <i>Cinéma, cent ans de jeunesse!</i> , with the support of Documentaire sur grand écran and Ciné 104 in Ile de France and in collaboration with the Deutsches Filminstitut & Filmmuseum (DFF) in Frankfurt.
	<b>Phases</b>	The international topic of the project is approached by exercises. These exercises are focused on film history, so the pupils watch films, discuss them and reflect on them. By this, they get important inspiration and afterwards start creating their own films. These are meant to evaluate from what the pupils learned about film history.
<b>Results and Dissemination</b>	 	


	<p><b>Image 1.</b> A child holding sound rod during filming.</p> <p><b>Image 2.</b> A class rewatching what they have filmed.</p>
	 <p><b>Image 3.</b> At the end of the project, watching all the results of the pupils in the cinema.</p>
<p><b>Evaluation</b></p>	<p>There was no evaluation done because the focus was on the project itself.</p>
<p><b>References</b></p>	<p>The method is based on the theories of Alain Bergala. These are based on insights that he gained from his practical experience teaching in French schools. In his book <i>The Cinema hypothesis</i> (2016), Alain Bergala takes a theoretically reflective and practical approach to the question of how the medium of film can be used in school lessons today to get children excited about cinema from an early age and train them to become a competent audience with a wide range of aesthetic experiences. He draws on his extensive theoretical and film-historical knowledge as well as his experience in film and teaching practice and education policy.</p> <p>Bergala, A. (2016). <i>The Cinema hypothesis. Teaching Cinema in the Classroom and Beyond</i>. SYNEMA Gesellschaft für Film und Medien.</p> <p>Cinéma, cent ans de jeunesse (n.d.). <i>Questions of cinema</i>. <a href="https://www.cinemacentansdejeunesse.org/en/">https://www.cinemacentansdejeunesse.org/en/</a></p>
<p><b>Why is this method relevant?</b></p>	<p>In his book <i>The Cinema hypothesis</i> (2016), Alain Bergala takes a theoretically reflective and practical approach to the question of how the medium of film can be used in school lessons today to get children excited about cinema from an early age and train them to become a competent audience with a wide range of aesthetic experiences. He draws on his extensive theoretical and film-historical knowledge as well as his experience in film and teaching practice and education policy.</p>



<b>Co-creative collage</b>	
<b>Process Implementation</b>	
<b>Compiled by</b>	Kulturprinsen
<b>Typology</b>	Innovative methods by socially engaged art practices.
<b>Discipline</b>	Visual arts.
<b>Introduction</b>	<p>This is an exercise developed by Kulturprinsen and used as a method to support and promote co-creative processes in different settings. Kulturprinsen has practiced the exercise in connection with teacher training workshops and artist laboratories to bring professional perspectives together in a shared framework.</p> <p>The exercise follows a process from individual expression to co-creative reflection and production with a strong focus on the outcome of bringing different professional approaches and perspectives together. The media used is collage made from second-hand books, magazines, newspapers, photographs, etc.</p>
<b>Context</b>	<p>The collage exercise has been used in several of Kulturprinsen's projects based upon interdisciplinary collaborations between professionals. Collage is a technique that is easily accessed by all. It can be magazine and newspaper clippings, ribbons, paint, texts, photographs, and other found objects, glued to a piece of paper or canvas. The co-creative collage exercise is about giving a composition of colours, lines, figures and text a new expression and meaning in relation to development of professional practice. It is supported by reflecting questions throughout the process.</p> <p>As an example, Kulturprinsen used the exercise at a full-day workshop with artists and teachers preparing for a collaborative school project, where artists gave inspiration to a more creative practice in general school subjects. The aim of the workshop was to couple the different professionals and promote an environment of mutual curiosity, understanding and exchange of professional approaches to teaching children. The key questions of the workshop were: How can creativity and aesthetic processes promote new opportunities for the learning environment and support the children's participation and sense of community? How can children participate in new ways and be positively disrupted in social hierarchies through art-based activities?</p> <p>The outcome of the co-creative collage workshop was, first, new perspectives on co-creative processes and professional reflection on own practice. The workshop formed a new community of practice with a focus on how to enter collaborations with external professions and gain new experiences in creative and aesthetic practice in an educational context.</p>

<p><b>Goals</b></p>	<p>Using an arts-based method to support and promote co-creative processes between professionals and promoting professional development by reflecting on own practice and ambitions.</p>	
<p><b>Mediation</b></p>	<p>The exercise needs to be facilitated and structured into time slots – developing from individual to shared processes. During the exercise the facilitator will interview the participants and encourage to reflect on what the process means to the individual.</p>	
<p><b>Process and Implementation</b></p>	<p><b>Actors/ Participants</b></p>	<p>In collaborative programmes in schools where artists and teachers work together (as in Kulturprinsen’s projects) the exercise involves both professions. The exercise can also be a tool in schools where children learn to cooperate on a shared project.</p>
	<p><b>Term/Time</b></p>	<p>2-3 hours.</p>
	<p><b>Setting</b></p>	<p>The setting can be anywhere, e.g. workshop space, school, seminar, etc.</p>
	<p><b>Resources</b></p>	<p>Anything that can be fragmented and brought together in new ways, e.g. magazine and newspaper clippings, ribbons, bits of cloth or paper, paint, texts, photographs, and other found objects, and glue.</p>
	<p><b>Phases</b></p>	<p>The participants get a question card where they must write a personal question to themselves. This could for example be: How do I integrate more creativity in my daily practice? How can I personally and professionally contribute to professional communities of practice? Then, the question cards are collected by the facilitator.</p> <p>Next, the participants must create an individual collage from the available materials. They have 30 minutes for this process.</p> <p>Following, the participants are grouped two and two and they must develop their collages into a shared piece and further develop this. They have 30 minutes for this process.</p> <p>Finally, there is a third round where the two and two groups get together with another group, so they work in groups of four. They bring their collages together in one collected piece. They have 20 minutes for this process.</p> <p><b>Artistic analysis:</b> the facilitator interviews the participants and write down the answers. The questions are:</p> <ul style="list-style-type: none"> <li>• What worked well for you in your individual process?</li> </ul>

		<ul style="list-style-type: none"> <li>• What worked well for you in your co-creative process?</li> <li>• What were you focused on in the process?</li> <li>• Did anything surprising happen?</li> <li>• Did you meet any obstacles on the way?</li> <li>• How did you help each other to overcome the obstacles?</li> <li>• If you experienced a climax in the process, when and what was this?</li> <li>• Did you learn anything new about co-creative processes?</li> </ul> <p><b>Harvest:</b> The facilitator hands out the personal questions from the beginning, and the participants will get new questions and relate these to their question card:</p> <ul style="list-style-type: none"> <li>• If there was a connection between your personal question and the artistic analysis, what would that be?</li> <li>• What could this mean to you and your daily practice?</li> <li>• How would you know that something has changed?</li> <li>• How would others notice that something has changed?</li> <li>• What is your first step and when will you take it?</li> </ul>
<p><b>Results and Dissemination</b></p>	<p>The co-creative collage exercise has been used in several of Kulturprinsens collaborative projects (<a href="https://kulturprinsen.dk/projekter/">https://kulturprinsen.dk/projekter/</a>).</p> <div style="display: flex; justify-content: space-around;">   </div>	

	 <p><b>Images 1-4.</b> These photographs are from a full-day workshop in connection with the project <i>Kunst på Tværs</i> (2021).</p>
<p><b>Evaluation</b></p>	<p>The evaluation of the workshops is mostly dialogue-based as an open exchange of feedback and perspectives by the end of the day.</p>
<p><b>References</b></p>	<p>Kulturprinsen (n.d.). <i>Projekter</i>. <a href="https://kulturprinsen.dk/projekter/">https://kulturprinsen.dk/projekter/</a></p>
<p><b>Why is this method relevant?</b></p>	<p>The method can be relevant in connection with the local practices of EXPECT_Art where we want different professionals to work on the shared goal: to study children’s cultural literacy from different professional perspectives and support the integration of creativity and aesthetic processes in school and community practice. One of the preconditions for understanding, supporting and developing children’s cultural literacy is to put a strong emphasis on the professional approaches and being open to new ways of framing the environments. Different professionals can inspire each other, and our experiences show that the more they are connected and related before they meet in practice, the more they will gain from their collaboration.</p>



Nord-Side-Story. Creating a musical based on children's perspectives on their community	
Dissemination & Evaluation	
<b>Compiled by</b>	University of Kaiserslautern-Landau
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes.
<b>Discipline</b>	Performing arts (theatre/musical).
<b>Introduction</b>	In the project Nord-Side-Story, 31 students from two classes in year 6 (11-12 years old) in a secondary school in Stuttgart, Germany, developed a theatre play with musical elements about their multicultural neighbourhood and community. The school created and realised this project together with a theatre ensemble and slam-poets. Over one year the students spent two hours a week discussing ideas, developing storylines and practising singing and acting.
<b>Context</b>	The project Nord-Side-Story took part in the nationwide programme <i>Kultur.Forscher!</i> in Germany. <i>Kultur.Forscher!</i> ( <a href="https://www.kultur-forscher.de/">https://www.kultur-forscher.de/</a> ) was launched in 2008 and is still ongoing. It aims at facilitating access to the arts for children and adolescents in schools through a variety of local projects in regions all over Germany. The project seeks to develop new approaches to research-based learning for cultural education in schools and to establish long-term cooperation between school and non-school partner institutions. All schools and partner institutions connect in a nationwide network but the projects and methods are being developed independently in the schools and communities.
<b>Goals</b>	The method of developing a musical or theatre play with children about their experiences in the community achieves several goals. Firstly, understand how children and adolescents perceive their multicultural neighbourhood and to help them to transport their experiences into a theatre play. Furthermore, the project introduces them to a local theatre as a community space. It also helps teachers to see their students from a new perspective focusing on their resources and capacities by shifting their focus from classroom performance to artistic expression in the performing arts.
<b>Mediation</b>	The teachers reserved two lessons a week for work on the theatre project. During this time, two theatre teachers and a slam poet from two different ensembles in Stuttgart took turns coming to the school each week. Together with the class teachers they decided on the program of every lesson. Usually, the class teachers were also present during the lessons. In numerous occasions, the teacher accompanied

	the students on excursion to the theatre, where they watched plays and took part in workshops developed by actors and the theatre teachers.	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	Students, teachers, theatre teachers, slam poets.
	<b>Term/Time</b>	3-12 months.
	<b>Setting</b>	Schools and theatres.
	<b>Resources</b>	Theatre educators, performance spaces.
	<b>Phases</b>	<p>Firstly, the theatre teacher encouraged the children to attentively study their community and collect ideas for a theatre play or musical. Together they visited places in their neighbourhoods and documented their families' stories. At the same time, the theatre teachers began to do regular acting exercises with them.</p> <p>Secondly, the theatre teachers helped the children to develop lyrics and songs based on what they brought from the communities.</p> <p>Thirdly a slam poet started coming to school regularly to rehearse the songs and scenes with children, offering voice and vocal training as well.</p> <p>The last step was of course the premiere of the play, but before the students had the chance to regularly present single pieces of their play during school assemblies.</p>
<b>Results and Dissemination</b>	Project reports, theatre/musical performances and recordings.	
<b>Evaluation</b>	<i>Nord-Side-Story</i> project's evaluation took place in the evaluation process of the entire <i>Kultur.Forscher!</i> program.	
<b>References</b>	Koordinierungsstelle der Länder für Kulturelle Bildung in Schule und Jugendarbeit (2010). <i>Programmdokumentation 2010</i> . <a href="https://bit.ly/KF_Broschuere">https://bit.ly/KF Broschuere</a>	
<b>Why is this method relevant?</b>	This method puts a focus on community-based research and arts. Children are being empowered to bring in their perspectives on community. Therefore, it promotes resource-oriented perspectives on students and builds on the inclusion of elements of youth culture such as rap. For EXPECT_Art, the idea to let children and adolescents develop a theatre play about their community could be adapted, also maybe shifting to the development of a film, a dance project. Participant research could take place during the development and during the actual performances. Additionally, a special focus could be put on the teacher's perception of student's ideas and performance.	



Debate theatre	
Process Implementation	
<b>Compiled by</b>	InSite Drama
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes.
<b>Discipline</b>	Interdisciplinary/transdisciplinary.
<b>Introduction</b>	<p>Debate Theatre is a professionally facilitated debate that is structured around scenes of theatre. While the chosen central issue is broken down into four or five questions, each question is posed to the audience after they watch a scene performed by actors. The scenes offer the possibility of relating general questions to human situations as well as a dramaturgy of the whole event. Each scene is followed by a yes or no question, leading participants to decide if they sit on one side of the auditorium or the other. After everyone has taken a place, the debate between the two sides occurs. People can change sides at any point in case they are convinced by what has been said. Professional and experiential experts are also seated along with the audience, being asked by the moderator when questions are raised. This creates the possibility of replacing false information and preconceptions with true facts.</p>
<b>Context</b>	<p>One of the projects where we decided to use this theatre debate as a method was <i>Why/Water</i>, which explores the topic of climate migration. It was performed in different schools. What would happen if enduring drought hits Hungary in the near future and many of us had to flee? Which options would we have? Putting this situation as a starting point, the play encourages secondary school students to discuss social problems as (partly) consequences of climate change through short scenes.</p> <p>The Internal Displacement Monitoring Centre reports that only in 2012, 31.7 million people were displaced by climate- and weather-related events. This is roughly the triple of the total number of legally recognised refugees and people who live in refugee-like situations. As we move forward into the future, climate change is expected to have major implications for human migration patterns, depending on the rate at which climate change mitigation measures are undertaken, the capacity of countries to adapt to changes and respond to hazards, and the future of national and international migration policies. Recently, researchers have started to use the term <i>crisis migration</i> to refer to the complex interactions between the multiple drivers of migration. In this context, climate change has a multiplier effect on other drivers of population mobility and particular environmental events trigger displacement. Overall, people are likely to be temporarily displaced because of rapid-onset disasters or extreme weather events such as flooding, whilst slow-onset environmental degradation such as gradual declines in agricultural</p>

	<p>productivity generates longer-term, sometimes permanent, out-migration. Climate change already contributes to both migration and displacement.</p> <p>The program was supported by the European Union (EU) and developed by InSite Drama educational along with intercultural and environmental justice experts.</p>	
<b>Goals</b>	<p>The aim is to get a deeper understanding of local and global interconnections, thereby fostering critical thinking. The participants, usually students, listen to diverse opinions and contrast narratives about human situations, learning to shape their opinion through this enquiry and becoming familiar with creative forms by being part of an interactive performance.</p>	
<b>Mediation</b>	<p>The facilitator and the actors are the authors of the plays and devise a structure to be followed. The facilitator/moderator leads the debate and works as an external observer, asking questions from the group, conducting the whole process, etc. The actors can play different roles in the scenes. The participants are actively involved by debating, asking more questions, sharing comments among them, offering reflections or changing positions.</p>	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	A group of 13-year-old participants, 5 actors/trainers, 2 or 3 experts on the issue at stake.
	<b>Term/Time</b>	90 minutes.
	<b>Setting</b>	An empty room with chairs displayed on two sides.
	<b>Resources</b>	Self-developed educational methodology.
	<b>Phases</b>	<p>The method begins with a general introduction by the organizers: who we are, why we are there and what we offer. Then we explain the rules of the debate theatre: the participants take a stand by sitting on one side or another after a question, and can also change the place at any time if they are convinced by an argument or an event.</p> <p>Also, it's important to argue with arguments and not with people – don't get personal or judge people, everyone has the right to express their opinions.</p> <p>Next, each scene is followed by a question, after which the participants must decide their opinion. The Why/Water debate theatre used the narrative of a family fleeing from draught in Hungary in 2070. After placing the fictional context in the first scene, the participants could follow the dilemmas of the family: Should they leave their home and leave the grandmother behind? Should they risk their lives at a dangerous border crossing to ensure</p>

		<p>their children future? Questions are usually asked on a general level, while the scene show very specific difficult situations. A climate change expert, another in migration and an Afghan refugee living in Hungary participated in this debate.</p> <p>The final scene featured the audience playing as voices in the streets of Sweden where the family had arrived. In the end, a pamphlet with information and resources about climate crisis and migration were offered to the participants.</p>
<b>Results and Dissemination</b>		<p>According to the feedback received from teachers and the students, the program was successful in making the students (aged between 15-17) reflecting on current topics, showing great sensibility and participating actively.</p>
<b>Evaluation</b>		<p>The artists evaluated each performance and involved the teachers in this process, exploring changes and possibilities to be implemented with the next group.</p>
<b>References</b>		<p>Artemisszió Alapítvány (2016). Same World - Víz/választó, vitaszínház (Artemisszió) [video]. <i>Youtube</i>.  <a href="https://www.youtube.com/watch?v=oXByfpZaWzg&amp;t">https://www.youtube.com/watch?v=oXByfpZaWzg&amp;t</a></p> <p>Trafó House (2017). Víz/választó vitaszínház [video]. <i>Youtube</i>.  <a href="https://www.youtube.com/watch?v=OKIc5lrR1V4">https://www.youtube.com/watch?v=OKIc5lrR1V4</a></p>
<b>Why is this method relevant?</b>		<p>While drama in education can be used many ways, debate theatre is a form that has been developed in Hungary. Participants can improve their communication and debate culture, becoming more open to various opinions as well as more cooperative. This method enhances participant's social sensitivity, cultural knowledge, assertiveness and active citizenship.</p>

<b>Dinner. Cooking together and neighbourhood dinners</b>	
<b>Process Implementation</b>	
<b>Compiled by</b>	Wrocław Institute of Culture
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes.
<b>Discipline</b>	Performing arts.
<b>Introduction</b>	<p>Our <i>all.cake.all.night</i> culinary and art events are intended to be functional and easily accessible to all, and to act as a communicator in the city for a diverse and heterogeneous prototype of the possibilities of urban life. People who would not normally meet each other get in touch and share ideas about their personal food culture. Everyone who took part in the project were invited to share their recipes in one large book, which was supplemented by documentation of performance events in various media, such as collected drawings, photos, texts, and photogrammetric scans of landscapes. The project's distinguishing features were contained in three points:</p> <ol style="list-style-type: none"> <li>1. <i>Open kitchen</i>: the focus was on live culinary experiences, where people cooked and consumed together.</li> <li>2. <i>Zero waste</i>: the entire Pavilion and its furnishings (furniture) were created from used materials collected around the backyard, while wandering around the city and collecting building materials.</li> <li>3. The <i>all.cake.all.night</i> pavilion is not only a place for foodies, but also a space to meet art and a way to spend time. Its aromatic design will also evolve with common use.</li> </ol>
<b>Context</b>	<p>Residency connected to international programme MagiC Carpets. Spatial Intervention with architect Teresa Stillebacher and Aesthetic Athletics+ in Wrocław. The artist built a spatial pavilion in one of the city's riverside courtyards and invited residents and citizens of Wrocław to participate in a spatial intervention in the form of an open kitchen, cooking together and meeting and talking at one large table. A culinary gathering is held to prepare, consume and eat together. The multitude of elements, techniques and possibilities that make up the process of preparing, serving or displaying food is increasingly referred to as a kind of art. In addition, the activities of cooking and then feasting, a kind of table community, seem essential to defining each person's identity. Building, or searching for one's own self in modern realities is a never-ending process.</p>
<b>Goals</b>	Process implementation.
<b>Mediation</b>	Wrocław Institute of Culture is a partner of the international MagiC Carpets platform co-financed by the EU's Creative Europe programme,

	<p>bringing together over a dozen cultural organisations. Teresa Stillebacher’s residency took place thanks to the collaboration between WIoC and Openspace-Innsbruck. <b>Participants:</b> anyone interested in spending time together were welcome to attend the dinner – public invitations. <b>Cooperation:</b> collaboration with artist’s friends Aesthetic Athletics+, who created a spatial object in the Artistic Courtyard HART hostel; members of the Habitat NOW science club (a thriving student group at the Faculty of Architecture of Wrocław University of Technology) on the occasion of a ceramics workshop during residency – unique vessels were created as the foundation of the <i>all.cake.all.night</i> project. The meeting was also an opportunity to talk about how to use the collected building materials for the construction of our spatial object.</p>	
<p><b>Process and Implementation</b></p>	<p><b>Actors/ Participants</b></p>	<p>Employees of the institution, artist, local people, architecture collective, student groups.</p>
	<p><b>Term/Time</b></p>	<p>14.09.2023 – dinner, August/September 2023 – Residency time.</p>
	<p><b>Setting</b></p>	<p>The Pavilion in the Art Courtyard of the HART hostel (Rydygiera Street 25a, Wrocław).</p>
	<p><b>Resources</b></p>	<p>Temporary architecture, food, ceramics, collages, cooking book.</p>
	<p><b>Phases</b></p>	<p><b>Part I. Building the pavilion.</b> The first step was the collection of construction materials (unnecessary, forgotten and lying around in homes, balconies or basements), which lasted until the end of August. Thanks to the collected items, Teresa, in cooperation with her friends Aesthetic Athletics+, created a spatial object in the HART Artistic Courtyard.</p> <p><b>Part II. Collective action and local cooperation.</b> Teresa Stillebacher has come to Wrocław with her Austrian collective, friendly architects and lecturers, Aesthetic Athletics+. However, before they unleashed the construction work and assembly of the pavilion, the artist met with members of the Habitat NOW research club (a thriving student group at the Faculty of Architecture at Wrocław University of Technology) on a ceramics workshop. This collaboration was crucial: unique dishes were created, which are the foundation of the <i>all.cake.all.night</i> project. The meeting was also an opportunity to talk about how to use the collected building materials for the construction of our object.</p> <p><b>Part III. Common cooking and neighbourhood dinner.</b> In September and October, neighbours (nearer and farther away, all Wrocław residents) were invited to cook, talk and</p>





	<p>dine together at one large table in the architectural PAWILON located in the Artistic Courtyard of HART hostel.</p>
<p><b>Results and Dissemination</b></p>	<p>Cooperation and exchange through spending common time, physical labour, sharing recipes.</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p><b>Image 1.</b> Project of the dinner pavilion. Photo by Wojciech Chrubasik.</p> </div> <div style="text-align: center;">  <p><b>Image 2.</b> Building the pavilion. Photo by Wojciech Chrubasik.</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">  </div> <div style="text-align: center;">  </div> </div> <p><b>Images 3-4.</b> Cooking together in the pavilion. Photo by Wojciech Chrubasik.</p>
<p><b>Evaluation</b></p>	<p>Presentation of the project and its results at the international meeting of the Magic Carpets project, questions and opinions of partners, SWOT analysis.</p>
<p><b>References</b></p>	<p>Wrocław Institute of Culture. (n.d.). <i>Spatial intervention with Teresa Stillebacher and Aesthetic Athletics in Wrocław.</i> <a href="https://instytutkultury.pl/en/news/spatial-intervention-with-teresa-stillebacher-and-aesthetic-athletics-in-wroclaw/">https://instytutkultury.pl/en/news/spatial-intervention-with-teresa-stillebacher-and-aesthetic-athletics-in-wroclaw/</a></p>
<p><b>Why is this method relevant?</b></p>	<p>The method is relevant to the project because it reflects the building of trust and the desire to spend time together that are relevant to the issue of teaching and school community. The joint creation of a place where a situation that fulfils a biological need and a social need (the Maslow pyramid in practice) contributed to an above-average commitment to the project, a closer bond between people and an interest in the initiating person, an artist/architect from another country who does not speak Polish. By hiring an interpreter, contact was facilitated, and the sense of embarrassment associated with the language barrier was eliminated, which is very important in this case of cultural literacy. Food, as one of the main elements of culture, lends itself well to the study of community and identity, including the use of sociology as a basis for this</p>

	<p>research. In addition, we can recall here the phenomenon of culinary tourism, which even at the lowest level, intersects closely with cultural tourism. Food, its preparation and the way it is served, speaks of our cultural richness. Although it is just a part of everyday life, it is a showcase of a community.</p>
<p><b>Double exposure. Where people interested in film meet regularly and create public coming together</b></p>	
<p><b>Process Implementation</b></p>	
<b>Compiled by</b>	Kinemathek Karlsruhe
<b>Typology</b>	Innovative methods by socially engaged art practices.
<b>Discipline</b>	Visual arts (film, video, cinema).
<b>Introduction</b>	<p>A group of people who are all interested in film comes together regularly on Mondays to talk about and discuss movies and at one point they decide on two films that will be shown in Kinemathek Karlsruhe. The event Double Exposure [<i>Doppelbelichtung</i>], planned by the same group, means two films shown at the same time inside the two cinema halls. These are shown twice, so there is the possibility for the visitors to watch them one after the other. In the generous break between the screenings there is space for exchanging experiences, reflecting and asking questions. The visitors who came were from all social classes and age groups. The reason for this was the free admission and the widespread billposting in the city. Above all, however, the project also includes the process leading up to the event. Internal film screenings (18 films in the last iteration) were held among the project organizers who represent a wide range of representatives from the city. To strengthen the audience, two vegan soups were offered during the break. The filmmakers (Faraz Shariat and Kurdwin Ayub) were connected via Zoom on the day of the screening in the cinema. The entry and soup were free.</p>
<b>Context</b>	<p>The founders of Double Exposure include people with very different interests and biographical backgrounds. It is a group of people who have been making cinema programs in their communities for years. The aim of the project was to bring these people together and develop a joint format without being a frontal lesson. This gave rise to the idea of the Double Exposure format, kind of a one-day mini-festival, in which two films are shown after each other.</p> <p>In addition, interested citizens can take part in the selection process in advance, the internal film screenings and the discussions via a registration process on the project website. What connects them all – in different ways – is the medium of film, cinema and the desire to start a conversation about it. The process of decision-making and discussion is the most interesting part of the method. At their first Double Exposure</p>

	<p><i>Futur Drei</i> (2020, Faraz Shariat) and <i>Sonne</i> (Kurdwin Ayub, 2022) were shown. The common ground of the two movies are experiences of second-generation migrants so the focus of the discussions during the break was on that theme, among others. A particular highlight were the two directors, with whom you could have one-on-one conversations via video call. This unique method of presentation creates new connections, stimulates discussions and opens fascinating opportunities for communication. The planners of Double Exposure meet at regular intervals for internal film viewings followed by a discussion. Each participant suggests films. The films are then viewed together, and the controversies and themes of the films are discussed. The most important part of this process is getting to know each other and developing a good discussion culture. This is about sustainable relationship building, even if cultural differences and opinions, e.g. political views, can be far apart. It is about creating trust, even if opinions can differ widely. The final selection includes two films that are worthy of discussion and can be combined well with each other. <i>Doppelbelichtung</i> is kind of a behind-the-scenes method. Before the group chooses the two films there is a long process of watching films together without any audience. This is to learn each other's way of discussion. Then during the event visitors are included to the discussion. The upcoming Double Exposure will screen the movies <i>A Girl Walks Home Alone at Night</i> (Ana Lily Amirpour, 2014) and <i>Poor Things</i> (Giorgos Lanthimos, 2023). As the common ground of the two movies is feminism, the event will also invite Mariella Winter and Yelitza Laya, who have together a ConAkzént podcast (<i>Las Caras de los Feminismos</i>) about feminism.</p> <p>With their film events, organizers want to create a space for encounters and make people want to go to the cinema. The process of selecting films in the run-up to the public event is the actual method, where discussions continue until a consensual decision is reached. This can sometimes happen very quickly or take a very long time, leading to many films being viewed and discussed together in advance.</p>
<b>Goals</b>	Process implementation.
<b>Mediation</b>	<p>The event tries to do without a moderator: participants and organisers are all at the same level. There is no one mediating the process. Instead, people have to be attentive with the process and each other. At the beginning, there is a brief welcome and introduction to the course of the event. It is important to create an inviting atmosphere and to show that everyone is welcome; the dialogue itself then takes place without moderation. An attempt is made to offer a meeting format, e.g. a long table where people eat together.</p> <p>The relationship between the institution and external experts from other communities and institutions became a pressing issue. A power-critical approach, especially in relation to the institutions was therefore of great importance. In the end, the project was developed in such a way that no institution or community can present itself better than another.</p>

<b>Process and Implementation</b>	<b>Actors/ Participants</b>	The organisers are people from the city’s population who were already working with the medium of film to provide social, political and artistic discussions in other circumstances and like to use films as an opportunity to create spaces for encounters and discussions. They have been working in cinemas for years, but often remain stuck with their topics within their communities. Participating in the project are representatives from social workers, schools, migration centres, cultural associations, migrant communities, lovers of film art and people interested in social discourse. The goal was to create a border-crossing discourse beyond the closed barriers of the communities and organisations and to make new connections.
	<b>Term/Time</b>	Weekly to monthly internal (non-public, because as soon as a film is shown public you need to pay for it) film screenings and discussions. Running since 2022.
	<b>Setting</b>	They regularly meet in the small screening room of Kinemathek Karlsruhe. At the night of the screening the movies are shown in the big and the small screening room.
	<b>Resources</b>	<p>The project was founded by the centre for cultural participation of Baden-Württemberg. The money was a process founding so it was for the development phase of the project and at the end for a model test, a project idea and its reflection to find out the common interests of all participants and to create a good way of discussion.</p> <p>The money was spent on coaching sessions on various topics (such as common goals, power-critical discourse, diversity, participation) and for the collaboration of experts from urban society who were involved in the development process.</p>
	<b>Phases</b>	<ol style="list-style-type: none"> <li>1. Three days of workshops with coaches.</li> <li>2. Weekly to monthly internal film screenings and discussions for about four months.</li> <li>3. Four hours event with two films and measures for the audience to get in contact with each other.</li> </ol>

<p><b>Results and Dissemination</b></p>	 <p><b>Image 1.</b> The advertising poster for the event.</p>	 <p><b>Image 2.</b> The possibility of talking to the filmmakers online.</p>
	 <p><b>Image 3.</b> The lobby during the break.</p>	
<p><b>Evaluation</b></p>	<p>The feedback was extraordinary positive from the audience as well as from the group of organizers. However, no systematic evaluation process was carried out.</p>	
<p><b>References</b></p>	<p>The project and the method were developed by those involved on the basis of their knowledge and experience. It was theorised from practical experience.</p> <p>Doppelbelichtung (n.d.). <i>Zwei Filme</i>. <a href="https://doppelbelichtung.org">https://doppelbelichtung.org</a></p>	
<p><b>Why is this method relevant?</b></p>	<p>The relevance is the multiperspective approach of the method. The method shows that a film can be more than just an event for entertaining. It empowers the audience and the group of organizers to experience film not only as something you see but also as something to rethink and discuss. It shows that a dialogue in exchange with others</p>	

gives pleasure and the benefits of enduring the opinion of others. The common goal is to enable people who do not normally have contact to an intellectual, intercultural and film-cultural discourse to participate. Hence the decision to offer free admission and incentives over and above a regular cinema visit.

Keyword *eventisation*. The question from the outset was: how to make cultural education possible, in the context of equal opportunities, if the cultural technique of film discourse and cinema culture does not go beyond the consumption of mainstream cinema and popcorn? How to create a context and facilitate discussion without alienating people due to an elitist cultural event? How to offer a meeting space without moderation, beyond an ordinary cinema visit, and experience the added value and joy of social discussion, as well as invite people who would normally not have access to such events or festivals? Film and cinema do have the power to reach out to many different people.

<b>Future archaeology. Imagining possible futures of the neighbourhood</b>		
<b>Process Implementation</b>		
<b>Compiled by</b>	University of Barcelona	
<b>Typology</b>	Innovative methods related to school contexts.	
<b>Discipline</b>	Interdisciplinary/transdisciplinary (drawing, 3D modelling, puppet theatre).	
<b>Introduction</b>	<p>The method has the objective of involving children in the process of reflection and creation of possible futures, generating a space for discussion and reflection on the futures we want and on the role of children as agents of change.</p> <p>To facilitate this process, the method starts from an initial fiction: due to a breakdown in the circuit of a time machine that was attempted to be built in 2220, a series of objects belonging to multiple possible futures has been catapulted in time until reaching the neighbourhood. Just like archaeologists, who from the discovery of a fragment of an object manage to reconstruct the integrity of the object and raise hypotheses about its uses and functions, the participating boys and girls will have the role of finding the fragments of these objects of the future and use them to imagine the places and possible futures of the neighbourhood. Each reconstruction will allow us to create a possible future and will function as a space for discussion and reflection on the futures we want.</p>	
<b>Context</b>	<p>The project was carried out with a primary school based in Barcelona. The school was a high-complexity school. The researchers worked with two groups of 4th-grade students and their teachers.</p> <p>According to the teachers, the students have a limited relation with their neighbourhood. Starting from this perspective, the project aimed at researching both the history of the children's neighbourhood, as well as addressing the possibilities of reimagining their futures as active agents for the local context, in collaboration with the children.</p>	
<b>Goals</b>	The different techniques employed were used to scaffold the process of researching, creating and reflecting.	
<b>Mediation</b>	Two external facilitators carried out the activity together with the teachers and children.	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	External facilitators, teachers, students.
	<b>Term/Time</b>	Five sessions (two hours each).

	<b>Setting</b>	School setting.
	<b>Resources</b>	Various (picture, mobile phones, plasticine, drawing materials, 3D printer, etc.).
	<b>Phases</b>	<p><b>Session 1. The neighbourhood of the past / The neighbourhood of the present (as ways to think about the neighbourhood of the future).</b></p> <p>This first session has the objective of presenting the project, contextualizing the key places with which we will work, getting closer to the students' knowledge of the neighbourhood and beginning to introduce a historical perspective on its changes and its social context. For this purpose, we organize a photographic route through the neighbourhood recreating some archive photos of the chosen places.</p> <p><b>Sessions 2 and 3. Imaginary reconstruction of objects of the future.</b></p> <p>The second session aims to introduce the fictional narrative and start working with evocative elements that allow students to imagine multiple possible futures. For this reason, we proposed an exercise in the imaginary reconstruction of fragments of objects from the future based on an initial fictional narrative.</p> <p><i>The imaginary reconstruction of objects of the future:</i> we give each group a drawing of a fragment of an object and a map of its location so that they can start thinking about what it could be. We explain to the students that the fragments of objects have to do with the place where they were found. We give each group tracing paper to draw on the object of the future and answer the following questions: What is it? Why do people use it? The object is subsequently modelled in 3D.</p> <p><b>Session 4. The spaces and societies of possible futures.</b></p> <p>This session aims to accompany the students in the process of imagining and reflecting on the characteristics of possible societies of the future. It starts with the objects created in the previous session and then they begin to visualize the context that surrounds them. Children formalize the future society through puppet theatre representation</p> <p><b>Session 5. Closing reflections.</b></p> <p>Debate with children around the process.</p>



<p><b>Results and Dissemination</b></p>	<p>Children created a wide variety of future objects and future societies. This creative process helped in scaffolding reflection on the futures we want.</p> <div data-bbox="456 383 1374 1025" data-label="Image"> <p>The drawing shows a white, bird-like flying machine with a propeller on its back and a paint palette hanging from its side. It is flying over a blue sea towards a building labeled 'MERCAT'. There are three clouds in the sky.</p> </div> <p><b>Image 1.</b> Example of a result of the method.</p>
<p><b>Evaluation</b></p>	<p>No formal evaluation was performed. We just collected feedback from teachers through an online questionnaire.</p>
<p><b>References</b></p>	<p>This method has no references.</p>
<p><b>Why is this method relevant?</b></p>	<p>Use creative strategies to scaffold discussion on the local contexts and support children in reflective on their active role in shaping possible futures of their everyday environment.</p>

Interview with the director / Interaction with the artist	
Process Implementation	
<b>Compiled by</b>	University of Wrocław
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes. The method concerns the use of the art of interviewing and obtaining information about the design of socially engaged films, to ground the creation of socially engaged films using means of expression that are readable to young art audiences.
<b>Discipline</b>	Interdisciplinary (media art, film and storytelling).
<b>Introduction</b>	<p>The method was used as part of the project <i>Mediation And Dialogue In The European Union Leading To A Lasting And Socially Just Agreement Reached In The Conditions Of Reliable And Credible Information</i> – GANESA, implemented in 2022-2022 by the University of Wrocław and the General Jakub Jasiński Secondary School No. V in Wrocław (<a href="http://www.ganesa.uni.wroc.pl/">http://www.ganesa.uni.wroc.pl/</a>).</p> <p>The project examined youth's ethnocentrism and their ability to conduct constructive dialogue, which concerned, among others, their knowledge about European culture and countries and stereotypes on this topic. In addition, the project examined young people's skills in identifying fake news, knowledge about mediation and the ability to conduct balanced communication based on reliable knowledge. The task of the young project participants (students and pupils) was to create films in some form that would speak the language of young people to young people. Therefore, it was necessary to teach them the principles of creating short films with viral potential that would carry socially important content (such as, mediation, dialogue, the position of young people in the EU and disinformation as a current threat). Because Agnieszka Holland is a socially engaged director, she turned out to be the best educator, among others. Thanks to this, she is one of the most important contemporary film artists. Creating films at a high artistic and substantive level by young people required interaction between young people and a director like Agnieszka Holland, who has enormous experience, significant social awareness and, at the same time, communicative and positively motivated to work with young people.</p> <p>The interview was conducted in the form of a video conference, recorded and published in the form of a paper and online publication.</p>
<b>Context</b>	Young people are naturally critical of the world, but they are also subject to intensive socialization in a specific environmental, social or political context. They are also critical of art and forms of artistic expression, which means that they are prone to their own artistic creation. The method used offered tools of artistic expression to them, useful for realizing their aspirations in this field. Young people also use their own

	<p>perception screens, sets of concepts and language, which are clear to their generation. Young people have their own unique system of values that correspond to the realities in which they live.</p> <p>Poland is a country that has had more than 30 years of political transformation: from a country with authoritarian realities to a democratic country. The authors of the method recognised that, as a result of being socialised in a democracy, the younger generations are Europeans who are aware of democratic values and who are free of the complexes still manifested by their parents (complexes resulting from poverty and structures typical of communist countries). The authors of the project considered the rise of authoritarian tendencies, propaganda and disinformation influences to be destructive to the standard that has been achieved in society. Hence, they proposed a method that would allow young people to critically analyse, through interviews with a cultural creator who is extremely socially aware, the path that a society has gone through in building democracy. The questions formulated during the interview allowed the young people to obtain the answers they were looking for and, in addition, to reach intellectual horizons they had not even expected.</p> <p>At the same time, the means of artistic expression that young people learned to use in the interview were treated as a method of teaching critical knowledge of culture. The interview itself – treated as an artistic activity – gave the youth freedom of artistic expression and the courage to tackle important and sometimes difficult topics. Difficult because the authoritarianism growing in Poland at that time had direct effects on society, through, for example, changes in educational institutions subordinated to the government, as well as indirect effects, by creating a climate of opportunism in society.</p>
<p><b>Goals</b></p>	<p>The method was used after empirical research by the scientists conducting the project, but before the artistic activities undertaken by young people in the project. Its direct goal was to educate young people in the field of filmmaking in specific social conditions. Research conducted in the GANESA project provided information on ethnocentrism and the scope of social awareness of young people, while the method was intended to teach young people how to express their point of view.</p> <p>Before the meeting during which the interview was conducted, the young people learned about the work of Agnieszka Holland – the director with whom they conducted the interview – during literature lessons, during which aspects of culture are also presented.</p> <p>This method was therefore prepared for artistic creation by young people and thanks to its use, young people learned the principles of creating films, both in terms of conceptual work but also the process of film production and post-production. The publication containing the interview, entitled “Is the making of the film a secret? Meetings with Agnieszka Holland,” was also used to disseminate knowledge of</p>

	<p>significant social and cultural importance, because Agnieszka Holland is a director who deals with important social and historical topics.</p> <p>The aim of the method was also to stimulate young people to critically evaluate social phenomena and express their critical assessments through artistic means of expression, such as films.</p>	
<p><b>Mediation</b></p>	<p>The method required the involvement of young people, the director Agnieszka Holland, and teachers and scientists involved in its implementation. This required everyone to get to know each other, gain knowledge about themselves and learn about ethnocentrism.</p> <p>Agnieszka Holland is widely known in Polish society as a director who has not only maintained a consistently high artistic level for decades, but also has the determination to create not only locally: she is widely admired in Poland and in a global context, but also attacked by authoritarian circles for her determination, independent thinking, ethical approach to the problems she engages with and for her great civil courage in connection with this criticism.</p> <p>Agnieszka Holland acted in this method as an authority, as well as a source of knowledge available to young people and a model of attitudes, allowing them to achieve important artistic and social goals.</p>	
<p><b>Process and Implementation</b></p>	<p><b>Actors/ Participants</b></p>	<p>The director: Agnieszka Holland; Youth: secondary school students, students from the University of Wrocław; and Scientists and secondary school teachers.</p>
	<p><b>Term/Time</b></p>	<p>January 14, 2022.</p>
	<p><b>Setting</b></p>	<p>Preparation for the interview took place at school during literature lessons with elements of cultural knowledge. It was also prepared in the form of non-formal education: some of the students are interested in film (one of them, in his childhood, was a stunt in A. Holland's film <i>Pokot</i>). Moreover, the students searched for knowledge in available publications.</p> <p>The interview took place online in real time. Young people and scientists were in a lecture hall at the University of Wrocław, Agnieszka Holland connected remotely from Brittany, where she was staying at the time due to the pandemic. A video recording of the project was made and on this basis a publication containing an interview and photos was prepared.</p>
	<p><b>Resources</b></p>	<p><b>Human resources:</b> the knowledge and skills of Agnieszka Holland, and scientists and teachers supervising the preparation of the application of this method, who were the contractors in the project.</p>

		<p><b>Material resources:</b> a university hall, computer and audio equipment available at the university were used. The school's material resources (classrooms) were used to prepare and apply the method.</p>
	<p><b>Phases</b></p>	<ol style="list-style-type: none"> <li>1. Organizational preparations (establishing contact with Agnieszka Holland, arranging a meeting, receiving consent from parents of students who were not of legal age).</li> <li>2. Substantive preparations: during the lesson, discussion of Agnieszka Holland's work and brainstorming, during which the directions of questions that were to be addressed to the director were determined.</li> <li>3. Meeting at which the interview was conducted.</li> <li>4. Application of knowledge gained from the interview in films made by young people.</li> <li>5. Preparation of the publication that is a record of the interview.</li> </ol>
<p><b>Results and Dissemination</b></p>	<p>The target result of the described method were films made by young people who, thanks to the interviews, gained the erudition needed in the work of a director, cinematographer and actor. These films are available on the GANESA project website (<a href="http://www.ganesa.uni.wroc.pl/">http://www.ganesa.uni.wroc.pl/</a>).</p> <p>The tangible result of using the method is a publication of the interview transcript, dissemination of the publication in electronic and paper form. Publication: Collective work edited by M. Tabernacka and A. Knauber. <i>Czy tworzenie Filmu to tajemnica? Spotkanie z Agnieszka Holland. O konstruowaniu opowieści filmowej opowiada Agnieszka Hollans pytania zadają licealisci i studenci, rozmowę prowadzi Magdalena Tabernacka</i>, [Is the making of the film a secret? Meeting with Agnieszka Holland. Agnieszka Hollands talks about constructing a film story, questions are asked by high school and university students, the interview is led by Magdalena Tabernacka]. Wrocław, 2022 (<a href="https://www.bibliotekacyfrowa.pl/dlibra/publication/144965/edition/134346">https://www.bibliotekacyfrowa.pl/dlibra/publication/144965/edition/134346</a>).</p>	
<p><b>Evaluation</b></p>	<p>The method has not undergone formal individual evaluation. Agnieszka Holland authorized the interview and said that "it's good". The project and method received positive reviews in several publications and broadcasts (television and radio).</p> <p>The method has found a wide social response, not only among students involved in the implementation of the method and their social environment. The paper version of the book was distributed for free to school principals and had a strong social impact. They arised extreme emotions: from the reserve displayed by the opportunistically minded teaching staff to the enthusiasm typical of pro-freedom tendencies in</p>	

	<p>Poland, thanks to the fact that art can be a medium for expressing real social needs and pro-freedom tendencies.</p>
<p><b>References</b></p>	<p>The inspiration to use the method came from publications devoted to the work of Agnieszka Holland, such as:</p> <ul style="list-style-type: none"> <li>• Mąka-Malatyńska, K. (2009). <i>Agnieszka Holland</i>. Towarzystwo Więź.</li> </ul> <p>Another inspiration for the creators of the method (and for the students participating in its implementation) are the films that Holland directed: <i>Europa Europa</i> (1990), <i>The Secret Garden</i> (1993), <i>Total Eclipse</i> (1995), <i>In Darkness</i> (2011), <i>Pokot</i> (2017), <i>Mr Jones</i> (2019), <i>Sarlatan</i> (2020). During the using of the method, she was working on the movie <i>Green Border</i> (2023).</p> <p>Publications about film art also provided inspiration. This is a classic work that is an inspiration for young filmmakers and a source of new questions, which Agnieszka Holland explained in an interview:</p> <ul style="list-style-type: none"> <li>• Bordwell, D., &amp; Thompson, K. (2016). <i>Szuka filmowa: Wprowadzenie</i> [Film Art. Introduction]. Wojciech Marzec.</li> </ul>
<p><b>Why is this method relevant?</b></p>	<p>Since the general goal of the EXPECT_Art project is to identify barriers and potentials in the promotion of critical knowledge of culture, the described method is consistent with the project in its methodological assumptions, because it engages the potential of young people in the context of their ethnocentric conditions, to use art as mediums illustrating important social aspects.</p> <p>The method, thanks to the use of artistic activities, develops social competences of young people such as belief in their own abilities (which was achieved thanks to contact with a world-renowned director), the ability to acquire knowledge of culture-forming importance during the interaction (during the interview), developing the ability to critically analyse important and culture-forming historical and social events and showing them using film means of expression.</p> <p>Direct contact and the opportunity to talk with the director, who exhibits critical attitudes towards social mechanisms and opportunistic attitudes, allowed the youth participating in the method to adopt such attitudes and apply them in their own artistic and social creativity.</p>

<b>Let's build a community. Creative workshop for refugee families</b>	
<b>Process Implementation</b>	
<b>Compiled by</b>	Portret
<b>Typology</b>	Innovative methods by socially engaged arts practices.
<b>Discipline</b>	Visual arts
<b>Introduction</b>	<p>Within the framework of a study project, five students from the Department of Psychology in the Faculty of Arts in Maribor, Slovenia, developed a selective prevention programme for vulnerable groups. The programme included a creative workshop called <i>Let's Build a Community</i> for refugees with the status of international protection.</p> <p>The intervention was based on the use of an artistic creative workshop where children could create as they wished together with their parents. The goal of the method was to connect children and parents through play, artistic creation and the expansion of the social network.</p>
<b>Context</b>	<p>Two organizations from Maribor were invited to collaborate with the workshop. Odnos Association helps refugees integrate into Slovenian society, taking care of the issues that they cannot arrange on their own due to communication barriers or because they need special support (e.g. necessary documentation, finding housing, medical care, court hearings, etc.). Throughout the year, the Association Odnos provides activation, integration and guidance based on recognized and expressed needs, besides psycho-social support. One of the reasons that Odnos was invited to participate is also from a trust point of view, as many of the refugees have weekly contact with the staff of the association. The second organization was Portret. It runs programs in the fields of culture, education and social welfare. One of the members of Portret gained a lot of experience in a refugee centre in the Netherlands and offered help to design the structure of the workshop, as she had already run many workshops for refugees and their children abroad.</p> <p>The intervention took place at Vetrinjski dvor, in Maribor.</p>
<b>Goals</b>	<p>The aim of the workshop was enabling refugees' children to relieve, have fun and integrate into their class, school and local community. The intervention used play and artistic creation as a way of expanding participants' social network. It sought to offer families quality leisure time, learning about different cultures and bonding with other families.</p> <p>Also, it was important to reconnect children and parents, especially fathers who had been absent for a long time, achieving a better understanding between them.</p>
<b>Mediation</b>	To design the intervention, the students analysed what refugees needed most in that moment, in collaboration with the Odnos Association. They

	<p>found that children were still going through a lot of stress, struggling with not being accepted at schools or experiencing family conflicts, which in turn affected their mental health. Some children had recently seen their fathers for the first time in several years, while their mother had to overcome many obstacles to make family reunification a success.</p> <p>Thus, the workshop was primarily addressed to children so that they could relieve their stress through play and art and expand their social network by meeting other children.</p>	
<p><b>Process and Implementation</b></p>	<p><b>Actors/ Participants</b></p>	<p>Children, parents, volunteers, students, artists.</p>
	<p><b>Term/Time</b></p>	<p>2 hours.</p>
	<p><b>Setting</b></p>	<p>Large multifunctional room following the premises of Portret.</p>
	<p><b>Resources</b></p>	<p>White t-shirts, markers, video projector, chairs, tables, plasticine, various materials, buttons.</p>
	<p><b>Phases</b></p>	<ol style="list-style-type: none"> <li><b>1. Introduction.</b> Video projection, introduction of the performers, <i>greetings</i>, some phrases in Somali and Arab (for Syrian families), writing names on T-shirts, drawing yourself as a favourite animal with distinctive features.</li> <li><b>2. Drama/social games.</b> Pantomime pointing and guessing important things. 10 minutes break for snacks and drinks. The purpose of the break was to learn about different cultures. We pasted photographs of different locations in Maribor on the walls of the room.</li> <li><b>3. Sculpting.</b> Making snowmen out of given materials (buttons, carrots, twigs, fabrics, etc.). At the end, we took a photo of families next to their snowmen.</li> <li><b>4. Conclusion.</b> Oral summary of the workshop (what we did, how we felt), evaluation sheets (simple statements), traditional Somali dish prepared by the workshop facilitators, socialising, discussion.</li> </ol>



<p><b>Results and Dissemination</b></p>	<p>The intervention considered communication barriers (lack of understanding of the language) and the age of the children when planning the activities. Consideration was also given to possible intercultural differences, avoiding activities that would not be acceptable within their culture (e.g. married women should not be alone in a room with another man; women should not dance in front of men, etc.).</p> <p>Communication barriers were also a disadvantage during the workshop. Although they had been considered for the design of the activities, verbal communication was still necessary in some cases and somewhat difficult due to the lack of language skills. In particular, there was some extra difficulty in designing the evaluation sheets: how to make them simple enough to be understandable, but - at the same time - in such a way that the evaluation will provide good quality data on the impact of the workshop.</p> <p>While children's understanding of Slovenian is quite good, it varies depending on the length of stay in Slovenia and their age (younger children tend to learn Slovenian more quickly).</p> <p>Also, one of the drawbacks is that there was only one workshop. In order to increase the success of the intervention, the workshops should be held several times, as a continuous process, so that more lasting changes can be achieved and family members can be more successfully brought together.</p>
<p><b>Evaluation</b></p>	<p>Evaluation questionnaire and reflection of facilitators.</p>
<p><b>References</b></p>	<p>Hyman, I., Beiser, M., &amp; Vu, N. (1996). The Mental Health of Refugee Children in Canada. <i>Refuge</i>, 15(5), 4–8. <a href="https://doi.org/10.25071/1920-7336.21885">https://doi.org/10.25071/1920-7336.21885</a></p> <p>Kirmayer, J.L., Narasiah, L., Munoz, M., Rashid, M., Ryder, G.A., &amp; Guzder, J. idr. (2011). Common mental health problems in immigrants and refugees: general approach in primary care. <i>Canadian Medical Association Journal</i>, 183(12), 959–967. <a href="https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3168672/">https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3168672/</a></p> <p>Gauntlett, D., &amp; Holzwarth, P. (2006). Creative and visual methods for exploring identities. <i>Visual Studies</i>, 21(1), 82–91. <a href="https://doi.org/10.1080/14725860600613261">https://doi.org/10.1080/14725860600613261</a></p>
<p><b>Why is this method relevant?</b></p>	<p>The method is important because it contributes to greater intercultural integration, as well as to greater cohesion and trust within the family, learning about and understanding different cultures and ways of expressing oneself. The method can also be helpful in creating a safe environment in the process of critical cultural literacy to express children's potentials and in creating a safe and cohesive environment in community.</p>



Restorative art through children's eyes	
Process Implementation	
<b>Compiled by</b>	Science and Research Centre Koper
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes.
<b>Discipline</b>	Interdisciplinary/transdisciplinary.
<b>Introduction</b>	<p><i>Restorative art through children's eyes</i> was part of a wider programme called Culture and Art for Unity (CA4U), which was a children-led, community cohesion project that was funded by the London Mayor's Culture Seeds programme. The project provided educational and recreational activities to marginalised children to create original, digital art to bring local culture to life. The project aims to increase children's integration into a developing London area, while bringing cultures and all ages together to debate the results of their art and what matters to them. Through a partnership with the local non-profit Bizzie Bodies (<a href="http://www.bizziebodies.co.uk/">http://www.bizziebodies.co.uk/</a>), CA4U holds digital art workshops, focusing on culture, race equality and community cohesion. The presented practice focuses on the activities aiming to celebrate Black History Month 2018.</p>
<b>Context</b>	<p>Black History Month is an annual UK-wide celebration of Black British history and culture, set up in 1987 by Akyaaba Addai-Sebo. Originally a London-based event, Black History Month has since proliferated to other areas to eventually become a formal UK-wide celebration. Initiatives take place across the country, coming from formal organisations and volunteer community groups. The practice often incorporates events, talks, exhibitions, historical walks, performances, storytelling, or debates, incorporating Black history. The event provides an opportunity to go beyond the often white, Eurocentric focus of the school curriculum and learn about the histories and cultural contributions of Black people in the UK. Celebrating this cultural heritage is an opportunity for learning about racial and social justice, antiracism, and the recognition and celebration of the value of the diversity of our society.</p> <p>The project is founded upon the belief that culture and art can bring people together and encourage community cohesion. It uses restorative justice values such as equality, involvement in decision making, inclusion and empowerment, to support children to lead on the art creation, and through their work increase cultural awareness and cultural literacy.</p>
<b>Goals</b>	The project falls within a wider partnership programme Culture and Art for Unity and is supported by Southwark Council as part of Black History Month. It aims to:

	<ol style="list-style-type: none"> <li>1. Celebrate Black History Month by focusing on the Windrush generation, its legacy and contribution to the SE16 area, its history, achievements, struggles and continuous efforts to build a stronger community.</li> <li>2. Create a space for dialogue between different cultures and ages by bringing local people together and by providing them with prompts through local children’s digital art depicting the event theme.</li> <li>3. Create an opportunity for local children to learn about Black History Monday, Windrush and 70 years since the Empire Windrush docked in Tilbury.</li> </ol>	
<b>Mediation</b>	Collaboration among stakeholders: NGOs, children, families, local community.	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	Children, adult, families, local community, NGOs.
	<b>Term/Time</b>	2018-19.
	<b>Setting</b>	London – Rotherhithe.
	<b>Resources</b>	Art materials (for drawing and painting), 3D printers, computers.
	<b>Phases</b>	<p>The children took part in Black History Month 2018 by focusing on a sensitive project called The Windrush – discussing the arrival of the boat Empire Windrush and the first migrants from the Caribbean, the Windrush generation and its legacy.</p> <p>The workshops started early in September and took place every Friday (16:30-19:30) with children aged 7-12 and their parents.</p> <p>Taking the history of the Empire Windrush and its passengers as a starting point the children worked in weekly workshops using different forms of expressions to discuss the topic: 3D printing, personal stories, drawing, etc.</p> <p>The interactive exhibition was held on October 25, 2018, bringing together local people providing them with prompts through local children’s (digital) art depicting the event theme.</p>
<b>Results and Dissemination</b>	The exhibition was focused on the Windrush generation and was held during Black History Month in October 2018. Over 100 people attended to see the art and hear from the children and what matters to them.	

Their art was also published in a separate e-book titled *The Story of Restorative Justice Art through children's eyes*.

The materials produced within the project are:

- Presented to the local community at open, interactive exhibitions (<https://www.rj4all.info/bhm2018>).
- Published and disseminated widely including being catalogue with the British Library and made available online through RJ4All Publications (<https://www.rj4all.info/what-we-do>).
- Video and shared via social media and our YouTube channel (<https://www.youtube.com/user/RJforAllUk>).



**Image 1.** 3D printed boat designed by children.



**Image 2.** *The Journey.* Where do the passengers come from? Introduction to laser cutting, electronic, cork material.



**Image 3.** *Children in action.* The workshops that led to the Black History Month exhibition of the 25th of October 2018.



**Image 4.** Children and families working together.

## Evaluation

During the sessions, the children (aged 7–12) developed creative, digital and electronic skills for life. The project also had a positive social impact as children developed respect for each other, work individually and in groups, and provide adults with help and advice.

Internal evaluation/research has shown that when cultural awareness is increased, inter-cultural conflicts and the attitudes that lead to hate incidents and racism are reduced. The stories, feelings and emotions of

	<p>children expressed through creative art can act as the best vehicle for sending a message of unity at a time when divisions and hate crime are increasing in London (<a href="https://www.theogavrielides.com/product-page/the-story-of-restorative-art-through-children-s-eyes">https://www.theogavrielides.com/product-page/the-story-of-restorative-art-through-children-s-eyes</a>).</p>
<p><b>References</b></p>	<p>Culture &amp; Art for Unity (n.d.). <i>Our Children's Exhibition</i>. <a href="https://www.eventbrite.co.uk/e/culture-art-for-unity-our-childrens-exhibition-tickets-56801481761?aff=erelexpmlt">https://www.eventbrite.co.uk/e/culture-art-for-unity-our-childrens-exhibition-tickets-56801481761?aff=erelexpmlt</a></p> <p>Gavrielides, T. (n.d.). <i>The Story of Restorative Art Through Children's Eyes</i>. <a href="https://www.theogavrielides.com/product-page/the-story-of-restorative-art-through-children-s-eyes">https://www.theogavrielides.com/product-page/the-story-of-restorative-art-through-children-s-eyes</a></p> <p>Restorative Justice for All Institute (2018). <i>Black History Month 2018</i>. <a href="https://www.rj4all.info/bhm2018">https://www.rj4all.info/bhm2018</a></p>
<p><b>Why is this method relevant?</b></p>	<p>This method/project is fully in line with EXPECT_Art aims and approaches: community-based research/activities, art-based approach to address cultural diversity and rise of cultural awareness &amp; cultural literacy; democratic approach; promotion of values such as: equality, involvement in decision making, inclusion and empowerment.</p> <p>Furthermore, it puts emphasis on the creative and transformative power of art as it strives for a more cohesive society by distributing power through educational activities, raising awareness and user led projects. Restorative art through children's eyes gave the opportunity to people from diverse backgrounds to come together and discuss race equality in London and one of its specific areas, using children's art and keynote speeches from experts in restorative justice, art and education.</p>





Roma heroes	
Process Implementation	
<b>Compiled by</b>	InSite Drama
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes.
<b>Discipline</b>	Interdisciplinary/transdisciplinary.
<b>Introduction</b>	Roma Heroes is a workshop created by the Independent Theatre in Hungary. The workshop helps participants of Roma background get to know better the diverse Roma communities, improving their communication and debate culture and becoming more open to various opinions and more cooperative.
<b>Context</b>	<p>Independent Theatre Hungary developed the <i>Roma Heroes</i> educational methodology, the extended version of which is explained below. This is the first educational methodology that discusses Roma drama literature, theatre, artists and heroes in an international context.</p> <p>The project aimed not only to improve the mechanisms of communication, mutual knowledge and debate between different Roma communities. Also, workshop participants are also provided with various strategies to promote cooperation and participation while sharing their contributions. The workshop consists of two sessions and is structured as follows:</p> <ol style="list-style-type: none"> <li><b>1.</b> During the first session, the students analyse and discuss four plays and four heroes. At the beginning, there is a general discussion about what makes a hero. Then, they get to know the protagonists of the four plays. Also, the most important narratives will be analysed by the group in terms of difficulties, activity, decision making, action and result.</li> <li><b>2.</b> During the second session, the focus is on the personal heroes and hero stories of the participants. They collectively formulate creative messages and try to <i>find</i> the hero in themselves with the help of various creative methods (e.g.: theatre scene, visual art, writing).</li> </ol> <p>If there is enough time, participants might have the opportunity to reflect on and discuss the play and the related topic at length. At this point, the students might bring similar topics and questions from their own life into the conversations.</p> <p>If some of the questions or dilemmas are relevant for several participants, the group might spend some time discussing them. If there is not enough time for everyone to speak up, the trainer can form a statement out of the question, asking the participants to stand to one</p>

	<p>side of the room if they agree or to the other side if they do not. Thus, by choosing their position, everybody can take a stand in the debate, while the trainers can understand their viewpoint.</p> <p>Every year, Independent Theatre organises the International Roma Storytelling Festival about the topic of Roma heroes. During the festival, many artists with Roma origin perform something. There is also a wider audience following their work year by year. They also have a blog where not only artists but also people from the audiences can share their own stories.</p>	
<b>Goals</b>	<p>The main aim is to start a conversation about social issues that touch all the participants, drawing attention in this way to personal responsibility: what we, as individuals, can do to improve the situation.</p> <p>Another goal is to achieve that young people, regardless their origin, can come together and live in a more hospitable country.</p>	
<b>Mediation</b>	<p>The authors of the plays (the heroes of their own stories) are only presented in the videos. The trainers participate during the sessions as leaders and external observers, asking questions to the groups, guiding the whole process, etc.</p> <p>Participants are actively involved, presenting their works, asking questions, exchanging comments among themselves. They introduce their own heroes, discuss and creatively adapt the stories, briefly reflect on them.</p>	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	A group of 13 participants, 2 actors/trainers.
	<b>Term/Time</b>	2 sessions, each of 120 minutes.
	<b>Setting</b>	An empty room with chairs (furniture can be well-used during the project).
	<b>Resources</b>	Self-developed educational methodology.
	<b>Phases</b>	1. Group work; 2. Presentation; 3. Common discussion.
<b>Results and Dissemination</b>	<p>As each small group works on different plays, they get closer to different social aspects that have arisen related to the protagonists, the possible questions and dilemmas. The methodology connects to several deliverables, such as a festival, a collection of dramas, an exhibition, or blog where everyone can share their own story on this topic.</p>	
<b>Evaluation</b>	<p>This is the sixth year that a festival is organised through this methodology, proving the possibilities of the topic. However, no systematic evaluation has been used yet.</p>	



<b>References</b>	Foundation for Independent Theatre. (2020). <i>Foundation bricks: 8 building blocks for independent performing arts in Europe</i> . <a href="https://independenttheater.hu/wp-content/uploads/2020/11/Foundation_Bricks_EN.pdf">https://independenttheater.hu/wp-content/uploads/2020/11/Foundation_Bricks_EN.pdf</a>
<b>Why is this method relevant?</b>	Drama in education can be used in many ways, enhancing participant's culture for debate and cooperation. This also improves their social sensitivity, cultural knowledge, assertiveness and active citizenship, thereby connecting with several aims of critical cultural literacy.
<b>Rooted tree. Workshop about self-awareness and resilience</b>	
<b>Process Implementation</b>	
<b>Compiled by</b>	Portret
<b>Typology</b>	Innovative methods related to school contexts.
<b>Discipline</b>	Interdisciplinary: visual arts (drawing, painting, photography) and performing arts (dance and movement).
<b>Introduction</b>	The workshop, called Rooted Tree, was initiated by the Portret Association (or Društvo Portret) from Slovenia in collaboration with Margie Brands, a social worker and social educator from the Netherlands. The Portret Association runs programs in the fields of culture, education and social welfare. It aims to enable children, adolescents and adults to develop their inner potential, to foster creativity and their own authenticity, and to let their imagination flow freely, using art and various means of artistic expression. The workshop included girls aged 9 to 12 from economically and culturally disadvantaged backgrounds. The aim of the method was to discover one's strengths through art and to connect with each other.
<b>Context</b>	<p>The method allows children to acquire skills of integration, cooperation, understanding of themselves and others through art. The motif of the Rooted Tree was inspired by the theory of resilience, where many authors of resilience often use a tree as a metaphor for resilient behaviour. Using the tree and its roots as a metaphor in resilience theory provides a vivid and accessible way to understand and communicate the complex and dynamic processes involved in building and maintaining resilience. The Portrait Association runs projects and workshops involving children from socially and economically disadvantaged backgrounds, who are usually not included in other extracurricular activities.</p> <p>The workshop took place in Maribor at Vetrinjski dvor, over three consecutive days in May 2016, each meeting lasting two to three hours. The children learnt about and portrayed trees through different methods and techniques, thinking about their inner strengths and</p>



	sharing the insights with others. The children also got to know the camera and the laws of photography (composition of elements, effects of light, etc.).	
<b>Goals</b>	Process implementation.	
<b>Mediation</b>	The workshop was carried out by the Portrait Association in collaboration with our external collaborator, Margie Brands from Amsterdam (the Netherlands), a social educator and social worker who is an amateur photographer and other artistic media practitioner. Children from economically and culturally disadvantaged backgrounds were invited to take part in the workshop.	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	Eight children and two art mentors.
	<b>Term/Time</b>	Three days (May 11, 12 and 13, 2016) after school (16h-19h).
	<b>Setting</b>	A classroom and a park.
	<b>Resources</b>	<ul style="list-style-type: none"> <li>• <b>Day 1:</b> paper, paints, crayons, brushes, whiteboard, projector.</li> <li>• <b>Day 2:</b> camera.</li> <li>• <b>Day 3:</b> material from the forest cardboard, toilet rolls, cotton wool, Styrofoam, paint, glue.</li> </ul>
	<b>Phases</b>	<p>The method included three phases, divided by day:</p> <ul style="list-style-type: none"> <li>• <b>Day 1:</b> Introduction to the topic of the workshop and participants. At the beginning of the workshop, children were invited to join the various social games to improve group cohesion and create a positive climate. Mentors shared different symbolic stories about the tree and its roots and children shared their reflection. After using a visualization technique, children draw images of trees they visualised. Each child drew the tree on a paper. At the end of the first day, children were invited to express with their body how it feels like to be a tree through dance and movement.</li> <li>• <b>Day 2:</b> Demonstration of the use of cameras, going to the park to <i>pick</i> their favourite tree and take a photo of the tree.</li> <li>• <b>Day 3:</b> Children make a 3D model about an imaginary tree and for the end each of the participants planted an ornamental tree into the</li> </ul>

		<p>plot. At the end of the last day, the children reflected on their impressions and experiences about the workshop.</p>
<p><b>Results and Dissemination</b></p>	<p>During the three days of the workshop, children had the opportunity to explore and learn about themselves and express themselves in different ways through the prism of interdisciplinarity (drawing, photography, 3D product making, dance and movement methods).</p> <div style="display: flex; justify-content: space-around;"> <div data-bbox="448 544 906 831">  <p><b>Image 1.</b> Day 1. Collection of trees.</p> </div> <div data-bbox="932 544 1390 831">  <p><b>Image 2.</b> Day 3. Small group exhibition and reflection on workshop.</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div data-bbox="448 965 906 1308">  </div> <div data-bbox="932 965 1390 1308">  </div> </div> <p style="text-align: center;"><b>Images 3-4.</b> Day 3. Models of imaginary trees.</p>	
<p><b>Evaluation</b></p>	<p>No systematized internal evaluation was implemented during the project.</p>	
<p><b>References</b></p>	<p>Britt, E., Carter, J.D., Conradson, D., Scott, A., Vargo, J.J., &amp; Moss, H. (2012). <i>Resilience framework and guidelines for practice</i>. University of Canterbury. <a href="https://ir.canterbury.ac.nz/server/api/core/bitstreams/f324b866-7897-4841-8c73-ab4e05a9ac92/content">https://ir.canterbury.ac.nz/server/api/core/bitstreams/f324b866-7897-4841-8c73-ab4e05a9ac92/content</a></p>	
<p><b>Why is this method relevant?</b></p>	<p>The usefulness of the method lies in expressing ourselves through different artistic media and ways of communicating. In addition to using language, we can also communicate in other ways. The skills of observation and non-verbal communication are at the forefront of this.</p>	



<b>Sociopoly. Interactive theatre parlour game to explore social inequalities</b>	
<b>Process Implementation</b>	
<b>Compiled by</b>	Hungarian Research Centre
<b>Typology</b>	Literary Arts (writing, storytelling, poetry, etc.).
<b>Discipline</b>	Interdisciplinary/transdisciplinary.
<b>Introduction</b>	<p>Sociopoly is a board game and interactive theatre, where anyone can try out how to live on income from social benefits, family allowances, childcare allowances and casual work.</p> <p>The game moves through the days of an average month – speeding up the time using dice rolls – and players have to survive the month on the income of those permanently out of work (the amounts of income and expenditure are roughly in line with today’s Hungarian reality). The board game was invented by a Hungarian sociologist, László Bass, who researches poverty in Hungary.</p> <p>Sociopoly is set in a small town in northern Hungary. The characters are the people who live in the village: the village elite (the mayor, the businessman and the doctor), the employees of the institutions (the policeman, the teacher, the nurse, the shopkeeper and the barkeeper) and the people who live in the village (most of them poor), some of whom are played by actors, but most of the villagers are played by the audience. The game is set over four weeks during which the participants have to live within the constraints of the play: they have two children, are unemployed, may be in public or casual work, but each week they have to shop, pay the rent on their flat and any other expenses they may have. At the start of the game, they will receive all the benefits and assistance that such a family can get in Hungary today. The play is a series of short scenes: the player may find themselves in a doctor’s waiting room, where they become a character in the scene and can decide whether or not to take the medicine prescribed to them, or witness a conversation in which a local entrepreneur offers a job to someone and then asks them on what terms they want to work? The situation in which the players find themselves is always a matter of luck.</p> <p>Along the different fields of the game, data, scientific results, legislation or everyday experiences are presented, which can help to understand why a family turns to usury, under what conditions a person can get a public job, why a person is forced to steal wood from the forest, how much black work pays per day, how much food can be bought with this money, etc.</p>
<b>Context</b>	Is it true that most of the poor do not want to work? Is having many children an effective way to earn income for poor families? Do social allowances really end up in the pub? Most people think they have the

	<p>answers to these and similar questions, but they do not have experience of what it means to be poor in Hungary today. Apart from professionals, few people have knowledge about the benefit system, usury and illegal work. Sociopoly aims to offer an insight into these important social issues and institutions to everyday people.</p>	
<b>Goals</b>	<p>The aim of the development of the game was for people to virtually experience the financial constraints of poverty, the preoccupation and tension about not having enough money to pay for living expenses in the middle of the month, and the scarcity of resources for many people.</p>	
<b>Mediation</b>	<p>The theatre production of the board game is a joint production of the Lifeboat Unit (<a href="https://www.szhazineveles.hu/szervezet/mentocsonak-egyseg/">https://www.szhazineveles.hu/szervezet/mentocsonak-egyseg/</a>) and the GYERE Children's Aid Association (<a href="https://www.facebook.com/gyerekesely/">https://www.facebook.com/gyerekesely/</a>).</p> <p>The audience for a theatre performance can be anyone, but the performance is also often invited by secondary schools and universities. The board game can be played in various training courses and is a popular sensitisation tool.</p> <p>If a player experiences that s/he can only choose between bad alternatives, if s/he gets a deeper understanding of how hard it is to live only on family allowance and benefits, then there is a chance that they will choose solidarity instead of intolerance.</p>	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	<p>The audience can be school classes, university groups and theatre audiences.</p>
	<b>Term/Time</b>	<p>Length of a theatre performance or a board game.</p>
	<b>Setting</b>	<p>Stage, classroom, home.</p>
	<b>Resources</b>	<p>There is a handbook of the board game explaining the context and the rules.</p>
	<b>Phases</b>	<p>At the beginning of the game, everyone will receive the benefits available in Hungary today: they can have one or more children, in which case they will receive family allowance and GYES, and they will receive a benefit (employment substitute allowance).</p> <p>During the game, they can earn an income from public or casual work (or even get a <i>real</i> job), receive a case-by-case allowance, and, if they are lucky, find or win money.</p> <p>During the game, everyone has to buy food, pay for housing (if they do not, they may lose their food, get sick in the cold or be fined), and also have to pay for their children's schooling, transport, clothing and medical care. If you do not have money, you can go to the convenience store and buy things on credit or ask the loan shark for a</p>

		<p>loan. The winner of the game is the one who manages to survive the month.</p>
<p><b>Results and Dissemination</b></p>		 <p><b>Images 1-2.</b> The performance is so popular that it has already had hundreds of performances across the country. The board game is also so popular that it has had to be remade many times.</p>
<p><b>Evaluation</b></p>	<p>The board game and the theatre play based on it have received many positive reviews in the media.</p>	
<p><b>References</b></p>	<p>There have been many articles about Sociopoly games and theatre performances:</p> <p>Szociopoly (2017). Szociopoly tráiler [Video]. <i>Facebook</i>.  <a href="https://www.facebook.com/watch/?v=154897518472127">https://www.facebook.com/watch/?v=154897518472127</a></p> <p>VS.hu (2015). Pénzt vagy életet? Interaktív színház a szegénységről [Video]. <i>YouTube</i>.  <a href="https://www.youtube.com/watch?v=xeyYgtz8Hyg">https://www.youtube.com/watch?v=xeyYgtz8Hyg</a></p>	
<p><b>Why is this method relevant?</b></p>	<p>As critical pedagogy is an educational approach that focuses on understanding and questioning the social, cultural and historical contexts that shape teaching and learning and emphasises the importance of addressing issues of power, privilege, oppression and social justice in educational settings, the game's focus on socio-economic inequality offers ways to sensitise people through the tools of role-playing. The aim of critical cultural pedagogy is to enable learners to question dominant narratives and it involves engaging learners in dialogue, promoting inclusion and developing critical awareness that can lead to positive social change, which is in line with the aims of Sociopoly.</p>	

Students research their neighborhood through the arts		
Dissemination & Evaluation		
<b>Compiled by</b>	University of Kaiserslautern-Landau	
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes.	
<b>Discipline</b>	Interdisciplinary/transdisciplinary (visual and performing arts).	
<b>Introduction</b>	<p>In the project, 63 students from different classes in year 8 (14 to 15 years old) in a comprehensive school in Hamburg, Germany, explore their immediate surroundings – their school playground and their neighborhood. They are getting introduced to artistic methods such as sound collages, comics, photo series and models by teachers and an urban designer they meet once a week for two hours during school days. The aim is to encourage them to take a new look at familiar places, develop their own interests regarding their communities and questions and explore possibilities for change.</p>	
<b>Context</b>	<p>The project took part in the nationwide programme Kultur.Forscher! in Germany. Kultur.Forscher! (<a href="https://www.kultur-forscher.de/">https://www.kultur-forscher.de/</a>) was launched in 2008 and is still ongoing. It aims at facilitating access to the arts for children and adolescents in schools through a variety of local projects in regions all over Germany. The project seeks to develop new approaches to research-based learning for cultural education in schools and to establish long-term cooperation between school and non-school partner institutions. All schools and partner institutions connect in a nationwide network, but the projects and methods are being developed independently in the schools and communities.</p>	
<b>Goals</b>	<p>The goals are: 1) to encourage students to explore their neighbourhood and communities 2) to become aware of their (urban) environment and its effects on their everyday life and 3) to develop their own ideas for arts-based-research. By doing so, they 4) increase their self-efficacy and are encouraged to work in teams.</p>	
<b>Mediation</b>	<p>The schoolteachers organized two school hours (90 minutes) a week which students from different classes spent on the project. In this time slot, the urban planner either came to the school or went with the children and young people to the schoolyard or to a place in their neighbourhood accompanied by the teacher. The urban planner emphasises on the importance of leaving the school building and exploring the neighbourhood as often as possible.</p>	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	Students, arts educators, urban planners, teachers.



	<b>Term/Time</b>	Flexible, from a few weeks to a few months.
	<b>Setting</b>	Any type of student and school environment.
	<b>Resources</b>	Depending on the ideas that students develop: microphones, recording devices, cameras, craft materials.
	<b>Phases</b>	<p>The students formed groups of 4-6 and decided together on an area in the city that became their <i>research area</i>.</p> <p>The urban planner and the teachers introduced them to different research methods, such as recording sounds, interviewing passers-by, drawing pictures or comics of what they see.</p> <p>The students within one group decide together on what they want to focus their research on, the research method and on how to present their research.</p> <p>They then go back to the chosen area and carry out the research. Afterwards they are given time in school to work on their material and the presentation.</p> <p>As a last step all groups get the chance to present their results to each other, as well as to other students, teachers and the community.</p>
<b>Results and Dissemination</b>		Soundscapes, models of urban environments, atmospheric collages and temporary installations.
<b>Evaluation</b>		Project's evaluation took place in the evaluation process of the entire Kultur.Forscher! program.
<b>References</b>		Koordinierungsstelle der Länder für Kulturelle Bildung in Schule und Jugendarbeit. (2010). <i>Programmdokumentation 2010</i> . <a href="https://bit.ly/KF_Broschuere">https://bit.ly/KF_Broschuere</a>
<b>Why is this method relevant?</b>		This approach seems to hold substantial potential for developing student's critical cultural literacy in connection with their community. They are invited to question common assumptions about marginalized areas and adult-centric views on topics such as functionality in urban design and get the chance to develop and present counternarratives and alternative perspectives through their research and art. The project gives an example for successful cooperation between schools and stakeholders from the community. The methods applied can help to foster CCL in view of urban environments and community development. Additionally, it holds potential for researching how children and adolescents perceive their communities through participant observation in the project.



<b>Syllable counter. Performing poetry with children in marginalized community contexts</b>	
<b>Process Implementation</b>	
<b>Compiled by</b>	Hungarian Research Centre
<b>Typology</b>	Innovative methods related to school contexts.
<b>Discipline</b>	Performing arts (dance, music, theatre, performance, etc.) and literary arts (writing, storytelling, poetry, etc.).
<b>Introduction</b>	<p>The Syllable Counter is a poetry theatre performance by Kristóf Horváth (Actor Bob) from Karaván Foundation (<a href="https://karavanma.hu/szotagszamlalo-2023/">https://karavanma.hu/szotagszamlalo-2023/</a>). The title refers to the creative process through which syllables add up to become a line, to become a poem, but also to the process of reception from the part of the audience, when a poem is being received, deconstructed, reconstructed, its rhythm understood and reworked.</p> <p>The method has been developed for children studying in Roma segregated schools in Hungary. The pedagogical purpose of the method is to overcome major barriers in accessing and learning about mainstream culture, in this case more specifically, mainstream Hungarian literature as it is part of the national curriculum. The method takes the form of an extraordinary literature class, during which the teacher-performer brings a specific piece of Hungarian mainstream literature closer to the students.</p> <p>The production is a piece of applied theatre that can be performed in a school as if it were a classroom. But it is not a classroom, because Kristóf Horváth performs poems in a way that children are not used to hearing poems. The expressive verse recitation is accompanied by violinist Zoltán Baranyi on violin, a looper in several voices and singing. Petőfi poems come one after the other, varied and interesting. The poems are interrupted by interactive interpretations, verse exercises, questions and quizzes. The poems and quizzes are illustrated and supported visually by animations by László Papp.</p> <p>Through the riddles and exercises children get involved, become part of the literary piece, inhabiting it individually, as well as collectively. This classroom method is characterized by the performer as follows: “A performer (actor Bob) confronts the audience (children he works with, his workshop group) as a teacher confronts the students in a literature class. The relationship between performer and audience is personal and direct. The performer immediately engages in conversation with the audience, turning the mysteries of the rhythm of the poem into a shared affair. The performance is interactive, with the audience themselves influencing the course of the performance. Actor Bob asks a lot of questions about the poems, they interpret poems together with the</p>

	<p>children. At certain points he gets the audience to provide a beatbox foundation for a poem or song.”</p>
<p><b>Context</b></p>	<p>Actor Bob and Karaván Foundation work with disadvantage children, most of them of Roma background. The primary target group of the production is school children. Kristóf Horváth (Actor Bob) has composed fiction texts based on poems and folk songs known by everyone from the primary school curriculum. The poetic rhythm exercises take place based on these texts.</p> <p>The Karavan Theatre and Art Foundation was founded in 2000 in Budapest, in the Piccolo Theatre (now Pincés Theatre), with the aim of operating a studio for the training of actors, primarily for Roma children and young people with acting talent, who lack the necessary support and whose abilities are determined by a number of threatening factors. The Foundation's aim is to help improve the opportunities and social mobility of these young people, to be present in Roma culture and to promote coexistence between Roma and non-Roma through the means of culture. Their main fields of activity are theatre and talent development. As a Roma national theatre, they are constantly present in the national theatre scene with their productions.</p> <p>Actor Bob was born in Budapest, where he lives and works. He is also known as Színész Bob (Actor Bob) and comes from a theatrical background: that is why he would prefer to avoid drama, but that is also why he cannot. His family did not want him to play any musical instruments, so he had to use speech to arrive at the delusion of being a musician. Kristóf Horváth has been working as a theatre and film actor for over 15 years and played e.g. in <i>1 hét</i> (awarded Best Hungarian Short Film by student jury, 2004), <i>Gyengébb napok</i> (awarded Best Short Film in Hungary, 2008) and <i>Sturmland</i> (shown at the Berlin International Film Festival in 2014). Moreover, he is two times National Poetry Slam Championship winner, founder of the Knowledge is Power Group, a countrywide talent education system, and leads drama courses for kids. Fearing being useless, he despises the <i>l'art pour l'art</i> ideal and is constantly fighting himself to live up to the image of the useful artist.</p> <p>The Hungarian education system is known for its highly selective nature (early selection into different school forms, pathways to the highest academic level open only to the middle class) and for reproducing social status of children based on territoriality and class: Roma children born in disadvantaged, marginalized communities encounter a lower quality education in the form of segregated schools (with all Roma children) in remote parts of the country, combined with poor material conditions and being understaffed, or in majority Roma schools, where studying among students from similarly disadvantaged and poor socio-economic backgrounds blocks students from becoming socially mobile, from forming social contacts with the world outside of their community, and from accessing mainstream majority Hungarian culture. Instead of decreasing segregation, which would have been the direction in any just and egalitarian society, segregation has been increasing in Hungary in the</p>



	<p>past few decades, generating more injustice and inequality in society. In addition, valorisation of the Romani culture is not taking place in these classrooms, or only in a very limited way, definitely not as part of the national curriculum.</p>	
<b>Goals</b>	<p>Help a young audience from marginalized communities to discover the beauty, timeless values, and contemporary validity of poems and literature in general in the Hungarian literature. The main goal is to make mainstream Hungarian poetry and literature accessible and enjoyable for these students, who would have otherwise probably never discovered the beauty of literature and fun of learning in a school context.</p>	
<b>Mediation</b>	<p>Actor Bob visits schools in marginalized socio-economic contexts, visited by mostly Roma children. He uses rhythm, playfulness, music, visual effects linked to pieces of literature to establish a relationship with the children. He interacts with the children, provokes them to offer their opinions on words, lines of a poem, invites them to dismantle it, to find its rhythm, to inhabit it. It involves an intensive interaction, group dynamics, inviting children to speak up, offer their opinions and active participation. For many children, this method is entirely new, as they are used to rigid school hierarchies, to a curriculum with a remote content, which is <i>boring</i> and not meant to be <i>fun</i>.</p>	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	Students and Actor Bob.
	<b>Term/Time</b>	From May 31, 2023 (first performance), after which several further school performances followed in other nearby settlements (in total, 4).
	<b>Setting</b>	Schools serving marginalized communities, with majority Roma population.
	<b>Resources</b>	Music, animation.
	<b>Phases</b>	<ol style="list-style-type: none"> <li>1. Preparing the space for the event, audience gets together.</li> <li>2. Introduction: the performer enters the room, introduces himself and his accompanying musician.</li> <li>3. Presenting the text and the music.</li> <li>4. Student involvement.</li> <li>5. Quiz: working on the text continues.</li> <li>6. The result is jointly performed.</li> </ol>
<b>Results and Dissemination</b>	<p>The students gather in a room. The performer comes in and offers a text (reading or by heart), musical accompaniment follows. The performer involves students in dismantling the texts, dealing with particular words,</p>	

	<p>rhythms. Quiz and animation is embedded. The performer asks the students to alter the original rhythm. They compose a new, alternative rendering of the poem, more accessible, closer to the contemporary youth culture (e.g. a rap version).</p>
	<div data-bbox="584 405 1246 775" data-label="Image"> </div> <p data-bbox="616 813 1217 842"><b>Image 1.</b> Scene of the development of the method.</p>
<p><b>Evaluation</b></p>	<p>No systematic evaluation was carried out.</p>
<p><b>References</b></p>	<p>Karavanma (n.d.). <i>Szótágszámláló</i> 2023. <a href="http://karavanma.hu/szotagszamlalo-2023/">http://karavanma.hu/szotagszamlalo-2023/</a></p> <p>Közélet Iskolája (n.d.). <i>A felszabadítás pedagógiája: a kritikai pedagógia elmélete és gyakorlata.</i> <a href="https://kozeletiskolaja.hu/post/a-felszabaditas-pedagogiaja-a-kritikai-pedagogia-elmélete-es-gyakorlata/">https://kozeletiskolaja.hu/post/a-felszabaditas-pedagogiaja-a-kritikai-pedagogia-elmélete-es-gyakorlata/</a></p>
<p><b>Why is this method relevant?</b></p>	<p>The method is relevant for critical cultural literacy because it employs theatre and drama practices for literature education, also targeting marginalized communities as the main audience.</p>

The districts cinema. Residents designing their own cinema experience	
Process Implementation	
<b>Compiled by</b>	Kinemathek Karlsruhe
<b>Typology</b>	Innovative methods by socially engaged art practices.
<b>Discipline</b>	Interdisciplinary/transdisciplinary, including or going through two or more combinations of visual arts (film, video, cinema) and performing arts (dance, music, theatre, performance, etc.).
<b>Introduction</b>	<p>In 2021 and 2023, films highlighting the characteristics of several districts of Karlsruhe was selected by representatives from each district (a small group of 5-10 people coming from local associations). The selected films were shown in Kinemathek Karlsruhe. As a special campaign, the inhabitants also organized a live show with a performance for each district, with guests and film discussions that were streamed via YouTube and could be visited in Kinemathek.</p> <p>The whole evening was planned together with the residents. They chose the movie, decided what kind of show would take place and invited people to be interviewed during the show. As there were seven districts in 2023 and eight in 2021, with different evenings happening, the movies and shows differed. The movies shown in 2021 were <i>Kurze Ecke</i>, <i>Die Schneekönigin</i>, <i>Grün ist die Heide</i>, <i>Weniger ist mehr</i>, <i>Von Bienen und Blumen</i>, <i>Willkommen bei Habib</i>, <i>Landrauschen</i> and <i>Wild plants</i>; while in 2023 were <i>Träum weiter!</i>, <i>Wir sind die Neuen</i>, <i>Paulette</i>, <i>Ich</i>, <i>Daniel Blake</i>, <i>Tomorrow</i>, <i>Chocolat</i> and <i>Unsere Alb</i>. Also, the shows differed as one group decided to let their local children band play, others asked the filmmaker of the movie to give an interview, while a third group welcomed their local pantomime group. The evenings were moderated by Marc Teuscher and Carmen Beckenbach from Kinemathek Karlsruhe.</p>
<b>Context</b>	<p>Project management was done by Ursula Niessen-Ursprung, from the Kinemathek Karlsruhe. Her initial idea was about “meeting your neighbour at the cinema” but limited to one district of Karlsruhe. The idea existed before Covid-19. However, during the pandemic the Kinemathek had the opportunity to apply for third-party funding and then developed the concept as a team (Ursula Niessen-Ursprung, Marc Teuscher, Carmen Beckenbach).</p> <p>The original idea of “meeting your neighbour” and the method of residents from different parts of the city getting together and organizing something originated in 2015, when the city of Karlsruhe turned 300 years old. At that time, each district received money from the city and a one year-long program was set up. The district of Beiertheim, for example, took the river that flows there, the Alb, as its topic (the name of the topic was <i>Albtraum</i>, the German word for nightmare). An island was borrowed</p>

	<p>for 2 days in Beiertheim and installed in the Alb. On the island there was a concert, yoga activities and much more. After the campaign, the residents of Beiertheim wanted to continue meeting and networking. About 4-10 people met once a month. Since it became too cold to meet outside in winter, the meetings were held in Kinemathek Karlsruhe, where they watched a film together about once a month and then talked about it. Then, the Quartierkino project used the idea and Kinemathek Karlsruhe appealed to other people from other parts of the city.</p> <p>Ursula Niessen-Ursprung contacted local associations to gather 5-10 people from each district to be a group of neighbours planning their own evening. These were often people from Ursula's circle of acquaintances. Ursula Niessen-Ursprung had 3-5 meetings in advance with each district to first collect ideas and then organize the event properly. The basis was to select a movie that represented each district and make a show rising from what the districts offer. Overall, the groups were creative and willing to compromise so the organization was carried out easily. The chosen movies were a selection that normally would not have been shown at Kinemathek Karlsruhe, while the shows were easily accessible.</p> <p>The Kinemathek Karlsruhe employees gave support to the method through which the residents chose a film themselves and thought about the program for the show. When brainstorming the film selection, the employees suggested suitable films and set the time and space conditions for the shows. They also coordinated the groups of people who contributed from the districts, allowing them to shape the evening. Therefore, the method placed the special features of the individual districts and their residents during each evening. The project was funded through the "Culture after Corona impulse program" of the Baden-Württemberg Ministry of Science, Research and Art. Volkswohnung GmbH Karlsruhe also supported the series.</p>
<p><b>Goals</b></p>	<p>The goal of the method was to bring the districts of Karlsruhe closer, fostering community exchanges to share stories of the residents and make them plan their own evening. It served then to celebrate the uniqueness of each neighbourhood and show it to the whole city. Another goal was maintaining awareness of the cinema as a community place forcoming together.</p>
<p><b>Mediation</b></p>	<p>Sometimes Ursula, Marc or Carmen approached the associations/organisations or it was the other way around. This happened face to face. Associations were, for example, Kulturküche, AWO Karlsruhe, Wohn-Café, Sozpaedal (<a href="https://www.sozpaedal.de/">https://www.sozpaedal.de/</a>) and Quartiersprojekt Südweststadt. They are citizens' associations, diaconal, cultural associations, old people's homes, nature conservation centres, etc. The communities designed the shows by suggesting who would come, who would do a performance (concert, gymnastics, children's choir, slam). Also, they created the basis for the people coming to the shows. Afterwards occasional reports were published in the district newspapers.</p>





<b>Process and Implementation</b>	<b>Actors/ Participants</b>	The selection process and planning took place in a small group of 5-10 people from one or two associations. The shows were then attended by 30-90 guests.
	<b>Term/Time</b>	Around 8 months each.
	<b>Setting</b>	<p>In 2021, the organization was online via Zoom, while the shows with guests took place in the Kinemathek and were shown on YouTube.</p> <p>In 2023, the organization was carried out in the districts, with meetings at the centres and associations that discussed and organized the shows (for example in Kulturküche or Wohn-Café). Again, the shows with guests and audiences took place in the Kinemathek and were shown on YouTube.</p> <p>The videos from both years are still on YouTube and function as an archive for the districts.</p>
	<b>Resources</b>	Funding by the “Culture after Corona impulse program” of the Baden-Württemberg Ministry of Science, Research and Art. Volkswohnung GmbH Karlsruhe also supported the series. Kinemathek Karlsruhe had three employees working on it and organised a film crew with 3-6 students.
	<b>Phases</b>	Each district had 3-5 meetings in advance. Ursula Niessen-Ursprung supervised the first conversation with the associations. They met in a small circle, discussed the topics and made suggestions for the film. Later they also met Marc Teuscher and Carmen Beckenbach, who moderated the shows, to organize the events properly, formulate questions, discuss the process, invite guests, etc. The evening itself lasted about 2-3 hours: 90-120 minutes for the film and 30-60 minutes for the show.
<b>Results and Dissemination</b>	<div style="display: flex; justify-content: space-around;">   </div>	

	<p><b>Image 1.</b> The cities map with all districts.</p> <p><b>Image 2.</b> During the show of the district Innenstadt-Ost.</p>
<b>Evaluation</b>	The method was not evaluated.
<b>References</b>	Quartierskino. (2021). Q-Show – Die Eröffnungsshow des Quartierskin [Video]. <i>YouTube</i> . <a href="https://www.youtube.com/watch?v=J5_CjFfr1_A">https://www.youtube.com/watch?v=J5_CjFfr1_A</a>
<b>Why is this method relevant?</b>	This method achieved a high level of participation. The citizens of Karlsruhe were able to decide and structure a program according to their interest. Also, it made possible to work with cultural literacy during Covid-19. The project brought together people from different classes and ages and fostered social and cultural coexistence. The method strengthened their self-awareness as well as promoted the individual districts and their cohesion.


The manila card conversation		
Process Implementation		
<b>Compiled by</b>	Kulturprinsen	
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes.	
<b>Discipline</b>	Interdisciplinary. Philosophical approach.	
<b>Introduction</b>	This method consists in promoting interesting and enriching cross-curricular conversations to initiate collaborative processes. It is about establishing a dynamic environment where participants from different professional fields get to know each other through present, reflective, and philosophical conversations.	
<b>Context</b>	<p>The Manila Card Conversation was developed by Kulturprinsen as a method used at an international kick-off meeting in connection with the European project, Global Roots – a partnership project with 7 partners from Germany, Latvia, The Netherlands, Hungary, Sweden and Denmark. The project was about bringing professionals from the primary education sector together with professional artists. It was the first time the project partners met in person. The method was a great way to get to know each other and to share perspectives on being together with a shared purpose. The partners had different perspectives on the addressed subjects, and the method challenged them to be present, reflect on their own preconceptions, and enter a conversation based on curiosity and interests.</p> <p>The project's output was the platform (<a href="https://globalroots.eu/">https://globalroots.eu/</a>) where the partners shared methods and tools to support collaborations between artists, culture workers and primary teachers with the aim of engaging children in creative and art-based activities.</p>	
<b>Goals</b>	To implement new collaborative processes between different professionals in art and education (i.e. artists, culture workers, pedagogues, teachers).	
<b>Mediation</b>	Kulturprinsen facilitates the Manila Card Process in connection with collaborative projects bridging different professions. The method can be used on all occasions where you want to bring cross-disciplinary professionals together in dialogue-based processes.	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	Professionals in different vocational fields. In the context of Kulturprinsen, the fields are art and culture, early childhood education and primary education.

		This method can also be used in educational contexts with children as a way of initiating spontaneous conversations.
	<b>Term/Time</b>	30-40 minutes. This method has been used since 2020 (see the context section).
	<b>Setting</b>	The process can be activated anywhere – at a school, in connection with seminars and conferences, art institutions, etc.
	<b>Resources</b>	Manila cards, pens, thread to hang the cards on.
	<b>Phases</b>	<p>Get your participants to spend a few minutes on reflecting on what makes them wonder – anything that comes to mind. Then everyone writes down their question on a manila card.</p> <p>Collect the cards, mix them in a container and get the participants to pick a random card – not their own. Then they get together two and two and ask each other the questions on the cards. Give them at least 10 minutes to answer the questions and start a conversation.</p> <p>Start a new round where the participants ask questions that relates specifically to the purpose of their encounter, e.g. collaboration, co-creation, developing shared solutions – something they would like to ask the other participants. Then they find a new conversation partner.</p> <p>End up with a round where the participants ask themselves a question concerning their own practice, possibly something they would like to challenge, learn, develop, or change.</p> <p>In the end, the cards are places on a thread and all the cards are hanging on a line for everyone to see.</p>
<b>Results and Dissemination</b>		Kulturprinsen has used the method in connections with a wide range of workshops and seminars related to cross-disciplinary collaborations between professionals in early childhood education and care and primary education as well as art and culture professionals. It is shared on the Global Roots Platform ( <a href="https://globalroots.eu/experiments/the-manila-card-conversation/">https://globalroots.eu/experiments/the-manila-card-conversation/</a> ).

	  <p><b>Images 1-2.</b> These photographs are from the international kick-off partner meeting in connection with the 2-year Global Roots Project. The 7 European partners met each other for the first time, and the Manila Card Process was a great way to initiate a present and spontaneous interaction between the partners.</p>
<p><b>Evaluation</b></p>	<p>The evaluation is based on dialogue and sharing reflections at the end of a meeting, seminar or other occasions.</p>
<p><b>References</b></p>	<p>The method is based on experiences from our own collaborative workshops with the aim of setting a frame of presence and immediacy.</p> <ul style="list-style-type: none"> <li>• Art EQUAL (2019). <i>Art EQUAL</i>. <a href="https://artequal.eu/">https://artequal.eu/</a></li> <li>• Global Roots. (n.d.). <i>Global Roots</i>. <a href="https://globalroots.eu/">https://globalroots.eu/</a></li> <li>• Legekunst (n.d.). <i>Legekunst</i>. <a href="https://legekunst.nu/">https://legekunst.nu/</a></li> <li>• Shaping Patterns (n.d.). <i>Shaping Patterns</i>. <a href="https://shapingpatterns.eu/">https://shapingpatterns.eu/</a></li> </ul>
<p><b>Why is this method relevant?</b></p>	<p>The method is especially relevant when working with collaborative processes between professionals. It generates an understanding of each other's backgrounds and performative approaches.</p> <p>In terms of promoting critical cultural literacy, it is important to understand perceptions and approaches of others. We need to be open to see our own preconceptions and biases when we enter new relations. The social interaction has to be based on mutual curiosity and equal starting points. In that sense, the art of conversation can play a central role in the understanding and development of cultural literacy.</p>



The story about me	
Process Implementation	
<b>Compiled by</b>	Kulturprinsen
<b>Typology</b>	Innovative methods related to school contexts.
<b>Discipline</b>	Interdisciplinary/transdisciplinary.
<b>Introduction</b>	<p>What is the story of our collected objects? Your parents might have saved your first pyjamas, shoe or teddy bear. Maybe you have a drawer or a box with collected objects that mean something special to you, or tell something about you, who you are, or who you would like to be.</p> <p>We are dealing with identity and how we share our personal stories without using words. The experiment is about bringing life into the items around us and reflecting on what these express. It is about how we can communicate with each other in non-verbal, universal ways.</p> <p>By collecting objects from home and giving them new life and meaning in collected art installations, the participants of the activity explore and reflect on the communicative power of our personal objects.</p>
<b>Context</b>	<p>This experiment was done at Nordre School in Viborg, Denmark, and involved two classes from year 6, which means children aged about 12 years. It was a part of a series of workshops involving four teachers, an external visual artist, and a museum educator from Viborg City Museum. The overall theme of the workshops was the meaning and expression of identity. The workshops were a combination of different learning processes and development of skills in artistic expression, communication and curating.</p>
<b>Goals</b>	<p>To promote school children’s reflections on what physical items say about their identity; to invite children to think critically on their own interests and values in life, and how they communicate in non-verbal ways to others; and to set up a joint exhibition of the installations where the students transformed their own personal stories into a more general communicative level.</p>
<b>Mediation</b>	<p>The method can be used in educational contexts related to identity and performative processes. There has to be a facilitator during the whole process – this could be a teacher or an art educator.</p> <p>It is an advantage if the parents of the children are involved from the beginning and support the children in collecting their objects at home and having reflections on why the chosen objects are important to them. The objects can be collected in shoe boxes they can bring to school.</p>

	When the children have made the installations, it is essential to curate an exhibition at the school, in terms of sharing and communicating their stories.	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	Children, teachers, pedagogues, artists, culture workers, museum educators.
	<b>Term/Time</b>	This activity should run over 1-2 weeks as a school project that allows the children to be immersed in their own and shared processes.
	<b>Setting</b>	Developing the installations can find place in the classroom, whereas the curated shared exhibition should be somewhere central at the school, such as the school library, the hallway, or the school yard. It is essential that the exhibition is placed in a zone of interaction, so the children's installations are communicating with <i>the world</i> .
	<b>Resources</b>	Collected objects from home, such as figures, toys, gadgets, clothes, photos, posters and souvenirs.
	<b>Phases</b>	<p>Involve your participants by getting them to collect objects from home. Together you reflect on what the collected items mean to the individual and what they communicate to others. Then transform the objects into personal installations that share <i>the story about me</i>.</p> <p>Collect all the participant's installations and discuss how they can be brought together in a collected exhibition/intervention. Questions to be discussed can be about what the objects mean to the individual, and what it could mean to others, or if some of the collections draft a new story when they are brought together with other stories. In that way the exhibition will be based on more general themes related to identity, such as interests, values, relationships and important places. The exhibition now tells a new story <i>about us</i> and invites the recipients to reflect on their own stories.</p>
<b>Results and Dissemination</b>	The project was described and disseminated in connection with the European project Global Roots ( <a href="https://globalroots.eu/experiments/the-story-of-me-in-objects/">https://globalroots.eu/experiments/the-story-of-me-in-objects/</a> )	

	 <p><b>Images 1-4.</b> These images are from a local project in Viborg that involved two classes at year 6. It was a part of a series of workshops involving four primary teachers, an external visual artist, and a museum educator from Viborg City Museum.</p>
<p><b>Evaluation</b></p>	<p>The evaluation of the process is based on a dialogue with the children: asking questions about how they experienced the project, if they learned something new about themselves and the other children and what it means for them to share personal stories with a public audience.</p> <p>It is also relevant that the teacher evaluates the process and if there are elements that can be brought into the pedagogical and didactic practice.</p>
<p><b>References</b></p>	<p>This method did not employ any reference.</p>
<p><b>Why is this method relevant?</b></p>	<p>Reflecting on the objects that surround us and transforming them into personal installations, relate to our understanding of identity, how we see ourselves, and who we would like to be. In an educational context the experiment can support processes about children's cultural literacy and ways of expression in the community.</p>







<b>Theatre of the participant. Drama lessons by Káva</b>	
<b>Process Implementation</b>	
<b>Compiled by</b>	Hungarian Research Centre
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes.
<b>Discipline</b>	Performing arts.
<b>Introduction</b>	<p>Káva is an independent theatre for children and young people, primarily based in Hungary, which uses participatory and community theatre forms to achieve its social and aesthetic goals (improving the practice of democracy in Hungary or promoting participation).</p> <p>The main Káva's activity is the production and regular delivery of complex Theatre in Education (TIE) performances for primary and secondary school groups, but the organisers are also committed to drama programmes and longer-term drama and community theatre projects. They work mainly with groups of children and young people aged 7-18, often from disadvantaged backgrounds across the country, but have also created experimental performances for adults. The programs aim to achieve a high aesthetic quality and a complex use of learning formats. Káva places great emphasis on national and international professional cooperation and dissemination by publishing books and films about their work or organising workshops, training courses and conferences on topics of interest. The set of methods employed in Káva can be described as Participatory Theatre (PT). This is understood as a series of social interventions.</p>
<b>Context</b>	How change can be created through drama means reflecting on the established mechanisms of social coexistence, power inequalities, rigid distinctions and the often taken-for-granted that closes off and limits possibilities. Thus, drama is a possibility for change and a key concept that informs pedagogy, politics and social science.
<b>Goals</b>	<p>Káva offers and prepares drama games for primary and secondary school classes, members of various groups and organisations, which are based on the same principles as the PT performances and have many similarities in the methods used.</p> <p>These plays can usually be realised in the school space with the help of two drama teachers and the technical requirements are usually very low. They also work with stories, situations and theatre tools. In complex theatre games they offer their audience non-traditional roles. Pre-prepared theatre scenes/series of scenes are repeatedly interrupted by an interactive play, which aims to make the audience-participants think and act together through their emotions, to create a forum for them to</p>

	<p>examine an important human problem and express their attitude to the problem presented in a creative way. Their problem-solving presentations use dialogue and action-based collective thinking as tools to enable participants to get to know themselves and their environment better, to see the world not as a static still point but as a process.</p> <p>A pedagogical approach is an integral part of this work, but they try to avoid didactic questioning and to question dogmatic, clichéd answers.</p>	
<p><b>Mediation</b></p>	<p>Káva use a performance technique, based on audience participation that often, and quite deliberately, blurs the boundary between actor and spectator, ensuring that participants can shape events as much as possible and develop a personal relationship with the problem in focus. They believe that if people can make choices and decisions in their imagination or in a fictional world, they can do the same in real life. Their problem-solving presentations use dialogue and action-based collective thinking as tools to enable participants to get to know themselves and their environment better, to see the world not as a static still point but as a process.</p>	
<p><b>Process and Implementation</b></p>	<p><b>Actors/ Participants</b></p>	<p>Actors of Káva Theatre/audiences/school classes.</p>
	<p><b>Term/Time</b></p>	<p>90-120 minutes, depending on whether the performances are for children or adults and whether they take place in a community space/theatre or in a classroom setting.</p>
	<p><b>Setting</b></p>	<p>Stage, classroom, any community space depending on whether the performances are for children or adults and whether they take place in a community space/theatre or in a classroom setting.</p>
	<p><b>Resources</b></p>	<p>Varies from performance to performance, but generally minimal sets and costumes are used.</p>
	<p><b>Phases</b></p>	<p>Not defined.</p>
<p><b>Results and Dissemination</b></p>	<div style="display: flex; justify-content: space-around;">   </div> <p style="text-align: center;"><b>Images 1-2.</b> Documentation of the method.</p>	

<b>Evaluation</b>	<p>The programs of Káva have been published in the media but no scientific evaluation of their methods has been found.</p>
<b>References</b>	<p>The staff of Káva have devoted a whole special issue to the topic, entitled <i>Drama as Social Research</i>, which is in Hungarian, but the bibliography is full of references in English (<a href="https://kavaszhaz.hu/szinahaz_es_pedagogia_5/">https://kavaszhaz.hu/szinahaz_es_pedagogia_5/</a>).</p>
<b>Why is this method relevant?</b>	<p>It is relevant for EXPECT_Art and critical cultural literacy because it uses drama and theatre methods innovatively, targeting marginalized communities as the main audience.</p>

<b>Triple focus</b>	
<b>Process Implementation</b>	
<b>Compiled by</b>	InSite Drama
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes.
<b>Discipline</b>	Visual arts (architecture, ceramics, drawing, film, video, cinema, painting, photography, sculpture, installation, etc.).
<b>Introduction</b>	<p>Triple Focus is a visual educational method created by the Igazgyöngy Alapítvány (Real Pearl Foundation, Hungary). The method focuses on a child-centred visual education, supplemented with disadvantage compensation and social competencies development. All three focuses are fulfilled in each lesson, embedded in tasks. There is only one aspect emphasized: the focus on activities which are natural forms of appearance in the field of visual education.</p> <p>The three phases of the method are the following: a) child-centred visual education, b) disadvantage compensation c) development of social competences. During the first phase, the focus is on children, who will put in the centre of the work observations about themselves. When the first phase is already done and they can manage their abilities well, or at least better, they can change the focus towards their world: how the different parts of the world create a whole, how they can develop themselves to use their disadvantages as skills in their hands. When they become aware of it, they will be ready to take a step forward and be well prepared for focusing on the development of social competencies.</p>
<b>Context</b>	<p>Since 1999, Real Pearl Foundation has been working for equal opportunities and social integration for the poor in one of the 33 most disadvantaged micro-regions of Europe, near Berettyóújfalu (Eastern Hungary). The foundation's philosophy is based on the fact that breaking out of a disadvantaged social situation can only be effectively achieved with a complex program. According to this spirit, the foundation now organizes an art school, after-school learning facilities, job creation and community building programs, thus placing great emphasis on working with local institutions.</p> <p>The reason they have started this complex development program is that the problems of children living in generational poverty can only be understood together with their environment. The rules that are developed only theoretically, without real field experiences, cannot be used in this case. Their complex program has a triple educational pillar: family care, community development and institutional cooperation. They seek to find all these points of intervention, as well as the involvement of the communities they work with.</p>

	<p>The method is focused on developing the following competencies:</p> <ol style="list-style-type: none"> <li>1. Intellectual competencies. The ability to use and collect information from images (e.g. looking for photos of animals, plants or buildings in order to extract important information in terms of image formation, movements of observation during a given activity, etc.)</li> <li>2. Problem-solving skills. By answering their own questions about their creations, children go through different phases of problem-solving management (analysis of forms, colours, surfaces, etc.).</li> <li>3. Critical thinking skills. Learning techniques of interpretation and commenting as part of the evaluation of their works.</li> <li>4. Development of creativity: the execution of works provides the perfect ground for the fulfilment of individual ideas and the activation of imagination. From the beginning, it is necessary to reinforce that an important value measure in works is the individual projection of fantasy. An individual, creative visual way of thinking that is free of templates helps everyone to interpret the works of contemporary fine art properly. The method works with the believe that creativity only exists where it is appreciated.</li> <li>5. Methodological competencies. Visualization helps in the interpretation, understanding and highlighting the connections in all the subject areas. It is important that children do not see visual culture as an isolated subject but as anything in life to be comprehensively interpreted.</li> <li>6. Personal-social competencies. This entails identity development (identity appears vividly in a well-prepared task), cooperation (the feeling of success gives confidence and its effect on the whole personality are invaluable).</li> </ol>	
<p><b>Goals</b></p>	<p>The method served to develop, initiate and/or carry out interventions, activities or encounters during the project (e.g. the use of arts-based methods to create forms of collaboration, knowledge exchange or socially engaged practices).</p>	
<p><b>Mediation</b></p>	<p>In Real Pearl Foundation’s art school, teachers and students work collaboratively. Related to the art program, there is a social enterprise with 6 full-time local employees, 10-15 casual workers, and a student work program for young people aged 15-18 during the summer.</p> <p>Real Pearl Foundation seeks to build an open, mutually supportive community together with the people living in several villages, shaping a safety net for the children who grow up there.</p>	
<p><b>Process and Implementation</b></p>	<p><b>Actors/ Participants</b></p>	<p>550-600 disadvantaged students in 6 villages, 10 teachers.</p>
	<p><b>Term/Time</b></p>	<p>Each afternoon during weekdays.</p>

	<b>Setting</b>	Non-formal school environment.
	<b>Resources</b>	Self-developed educational methodology.
	<b>Phases</b>	<p><b>1<sup>st</sup> phase.</b> Child-centred visual education: development of self-expression, emphasizing everyone’s own attitude and developing creative technical solutions.</p> <p><b>2<sup>nd</sup> phase.</b> Disadvantage compensation: the tasks form a complex system, organized by age groups and development areas (fine motor skills, visual memory, concentration of attention, development of logical abilities, etc.).</p> <p><b>3<sup>rd</sup> phase.</b> Development of social competencies, personal and social skills. Tasks are focused on the ability to cooperate.</p>
<b>Results and Dissemination</b>	<div style="display: flex; flex-wrap: wrap; justify-content: space-around;">     </div> <p><b>Images 1-2.</b> Drawings created by young people during Real Pearl Foundation activities.</p>	
<b>Evaluation</b>	No systematic evaluation has been carried out.	
<b>References</b>	Impact Academy. (2020). <i>Igazgyöngy case study</i> . <a href="https://impactacademy.hu/wp-content/uploads/2020/03/ImpactAcademy_Igazgyongy_CaseStudy_EN.pdf">https://impactacademy.hu/wp-content/uploads/2020/03/ImpactAcademy_Igazgyongy_CaseStudy_EN.pdf</a>	



<b>Why is this method relevant?</b>	The foundation's work is based on visual education with a triple focus: visual education, disadvantage compensation, development of social competences. Drawing and creation are important not only because of visual communication, but also as a much more important personality development process: the impact of which can be seen in all activities.
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WakeUp. Exploring charcoal drawing intensively and animating it	
Process Implementation	
<b>Compiled by</b>	Kinemathek Karlsruhe
<b>Typology</b>	Innovative methods related to school contexts.
<b>Discipline</b>	Visual arts (drawing, film, video, cinema).
<b>Introduction</b>	<p>As part of the in-depth course FILM of the art profile of the Max Planck High School in Karlsruhe, Germany, students from across classes of the 9th and 10th levels came together. A cooperation was established with the Städtische Galerie Karlsruhe (municipal gallery with a collection of art focusing on the region) and the Kinemathek Karlsruhe. An extracurricular encounter with art came about under the name <i>#WakeUp</i>. One of its methods was to explore charcoal drawing intensively and animating it. The collection of Städtische Galerie Karlsruhe and different movies served as an inspiration for this. The 9th and 10th grade pupils visited the exhibition and watched the movies. Afterwards they started to draw with charcoal and create charcoal-drawn animations. Then, they experimented with what they had created, working with each other's animations and adding music.</p>
<b>Context</b>	<p>The project was financed by the city of Karlsruhe and accompanied by Carmen Beckenbach from the Kinemathek Karlsruhe. During the second half of the school year (February 15–July 19, 2023), the participants met 14 times. To round off and reinforce the theoretical level, two events were organised at the beginning, taking place in Kinemathek Karlsruhe with a film about Vincent van Gogh (<i>Loving Vincent</i>, 2017). The entire film consists of oil paintings and shows that it is possible to animate a whole movie from many separate paintings. Also, they watched several YouTube videos focusing on the artistic approach of William Kentridge. Kentridge is an artist that animates a mix of real-live and charcoal drawings. Here the pupils familiarised themselves with charcoal drawing for the first time and the possibility of making an animation out of them. The subsequent meeting and work took place mainly in the atelier of the Städtische Galerie Karlsruhe. By visiting the exhibition, the pupils could see real charcoal drawings as the gallery was offering an exhibition about Marcel van Eeden (who did charcoal drawings). Afterwards they started to draw with charcoal (image 1). This activity was introduced by their art teacher. As they enjoyed it a lot, the focus of the workshop deepened in this part, so that the pupils started to erase parts of what they had drawn and to experiment some more.</p> <p>In the second part of the workshop, the film <i>Spider-Man: A new universe</i> (2018) served as inspiration. It is a movie about the representation of multiverses and how it can be implemented. Afterwards the pupils started to animate their drawings and to experiment with different layers, as seen in the movie. Also, each of them started to combine all</p>



	<p>drawings from the workshop and cut a short movie with the music from <i>Spider-Man: A new universe</i> (image 2). This functioned as a connection between the so-called high culture and low culture (combining the music from a blockbuster with their own charcoal drawings).</p> <p>After half a year, the project came to an end and all the resulting films were shown on the big screen in Kinemathek Karlsruhe. The focus of the meetings was not on the result, but rather on that the pupils were able to use the time to learn and experiment with charcoal. The goal of exploring charcoal drawings intensively and animating them was to find out what could be the result from a cooperation between different places and media. Not only regarding the products, but also to the attitude of the young people towards the museum and their encounter with original works from the collection of Städtische Galerie Karlsruhe, the city in which they grew up and the collection they had no access to in the last two years due to Covid-19. The method also sought to revitalize and make pupils experience the cinema meeting space. The project application was submitted by Carmen Beckenbach (Kinemathek). It was approved and financed by the city of Karlsruhe. Both the implementation and the results remained within the framework of the art profile group of the Max Planck High School and Carmen Beckenbach.</p>	
<b>Goals</b>	Process implementation	
<b>Mediation</b>	The method was implemented by Carmen Beckenbach and the art teacher. They went to the exhibition with the pupils and watched the documentaries and films with them. The teacher introduced the work with charcoal to the pupils.	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	14 pupils.
	<b>Term/Time</b>	Once a week, 90 minutes each session for six months.
	<b>Setting</b>	Städtische Galerie Karlsruhe and Kinemathek Karlsruhe.
	<b>Resources</b>	Charcoal, tripods, iPads and paper. During the course, the pupils showed interest in making charcoal drawings longer than originally planned, which was considered when further structuring.
	<b>Phases</b>	Three meetings for input and inspiration, six meetings for drawing and photography, four meetings cutting and finishing the movies, and one meeting for a joint conclusion in the Kinemathek Karlsruhe.

<p><b>Results and Dissemination</b></p>	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p><b>Image 1.</b> Students drawing with charcoal during the workshop.</p> </div> <div style="text-align: center;">  <p><b>Image 2.</b> Film still of one of the pupils' movies.</p> </div> </div>
<p><b>Evaluation</b></p>	<p>The method was not evaluated.</p>
<p><b>References</b></p>	<p>The workshop was mainly inspired by the films <i>Loving Vincent</i> (Dorota Kobiela and Hugh Welchman, 2017) and <i>Spider-Man: A new universe</i> (Bob Persichetti, Peter Ramsey, &amp; Rodney Rothman, 2018), and several YouTube videos focusing on the artistic approach of William Kentridge. There are no further relevant publications.</p>
<p><b>Why is this method relevant?</b></p>	<p>The method is a good example of a cooperation between schools, museums and cinemas. The intensive confrontation with charcoal drawing is relevant: starting in a theoretical way, experimenting with drawing, and then bringing it to a different media through animations with music. Also, it was very participatory since at one point the pupils took over the structure of the workshop and decided themselves how to continue drawing.</p>

<b>Your power. Re-creating a Billie Eilish music video</b>	
<b>Process Implementation</b>	
<b>Compiled by</b>	InSite Drama
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes.
<b>Discipline</b>	Interdisciplinary/transdisciplinary.
<b>Introduction</b>	<p>Gender-Based Violence (GBV), and violence against women especially, is detrimental for the social inclusion of both victims and witnesses, even more if they are minors. According to a report from the Expert Group on Gender Equality and Social Inclusion, Health and Long-Term Care Issues, GBV causes emotional and mental issues such as low educational performance, psychological disturbances, anxiety, low self-esteem, reduction in self-assurance and abilities and resources to cope with the situation, fear of the future, depression and even drug abuse.</p> <p>Therefore, raising awareness of GBV effectively from school ages is key to promote students' social inclusion, both in a preventive way (i.e., recognising signs of abusive relationships) and regarding students that have already experienced or witnessed this type of violence.</p> <p>The method to be used is of utmost importance when working on this topic with young people. Most of the methods implemented thus far against GBV in educational contexts are focused on rational thinking (ways of identifying, reporting and responding to violent manners, etc). However, emotions are usually neglected despite being essential when seeking to change behaviours. Also, methods that allow students and young people to overcome natural hesitations when talking about this kind of issues are needed. In this respect, creative methods should play a crucial role.</p> <p>The Your Power lesson plan is based on a participatory theatre technique that serves to promote participants' empathy and active involvement in fictional situations close to real life events. Thus, it offers a fictional context as a safe environment. As this method was implemented during the pandemic, it was also adapted for online settings. The restriction of human contact reduced the organisation of theatre-based workshops despite their obvious advantages. However, Adam Cziboly and Adam Bethlenfalvy's article <i>Response to COVID-19 Zooming in on online process drama</i> (2020) shows ways of using theatre online.</p>
<b>Context</b>	<p>Applied drama/theatre is an umbrella term for a number of approaches that consider drama and theatre as useful forms for social intervention. According to Helen Nicholson's account of this genre, it is undertaken more often in spaces not defined as theatre buildings, with participants who may not be skilled in theatre arts. The term <i>applied</i> refers to the</p>

	<p>use of dramatic activities to learn and experience meaningful issues for participants, rather than for an external audience. However, this genre does not exclude theatre as such; both dramatic text and theatre parameters belong to applied drama/theatre (like in the case of Theatre-in-Education and Theatre for Development). Quite often, though, the focus is on experiential explorations of issues through improvisation and role-playing (like process drama and forum theatre). Most commonly, applied drama/theatre draws upon different dramatic forms and processes for social action purposes, which is why the genre has a place in a project on gender-based violence.</p> <p>The Your Power lesson plan is part of the Antigone-project that was developed between 2019 and 2022. The target groups of the project are secondary school students and teachers. Students were selected, since young people are still in the process of developing their attitudes, behaviours and beliefs about relationships, gender and power.</p> <p>The school setting was selected because it is the only place that allows for simultaneous access to all the target groups (perpetrators, victims, bystanders, general population). Students come to school without having a <i>label</i>, which makes it easier to identify and work on behaviours.</p> <p>In order to achieve the expected results, the project directly targeted secondary school teachers. Teachers represent a very important point of reference for young people, since they are in constant contact with the students, know them better, and can influence behaviours from that position. However, they usually lack the skills both in terms of organising workshops and in effectively responding to behaviours or circumstances that may arise from them.</p>
<p><b>Goals</b></p>	<p>Your Power is a lesson that uses a thematically related song by the popular singer Billie Eilish to look at the most frequent signs of abuse in a relationship. Students have the chance to re-create the videoclip and create images and moments that represent the signs of abuse. The lesson offers the playful fictional frame of being invited to do this by the musician herself.</p>
<p><b>Mediation</b></p>	<p>The role of the teacher in the drama classroom is somewhat different from what is often considered the standard teacher position in school situations. Therefore, we often use the word <i>facilitator</i> rather than teacher, and we prefer to call the students as <i>participants</i>. The term <i>facilitation</i> refers to <i>making easy</i> or <i>possible</i> and defines the position and the pedagogical attitude of the teacher in a drama lesson.</p> <p>Applying drama and theatre in a classroom gives the facilitator an opportunity to investigate human predicaments together with the participants as if in a laboratory, i.e. within the parameters of a dramatic fiction. Using a role strategy like Teacher-In-Role (TIR), the facilitator can take an active part in the playing together with the participants.</p> <p>When setting up a drama sequence with an inexperienced group, it is recommended that the facilitator first selects a situation that can unify</p>

	<p>the participants around a common challenge, for example around a question like: “How can we...?”, “Will it be possible to...?”, etc. The best way of doing this is by framing (enrolling) the participants as a collective group. Even within such a frame, participants are still free to enact from second dimension perspectives, including, for example, compassion, jealousy, nosiness, curiosity. They can sometimes pick up such qualities spontaneously in the interaction with the facilitator in role and the other participants, and experience how role aspects give an added dynamic to the role-playing. Or the facilitator can, during the play sequence, ask for time-out, and invite participants to add second dimension qualities in their improvisations. What needs to be underlined, though, is that it must be a probable dimension that belongs to the situation being explored, and that it helps to move the drama forward. With the participants framed in a collective role, it is easier for the facilitator to involve the participants in committed role involvement around the problem at stake. And please note: a time-out for discussing out of role what is happening, is as important in applied drama/theatre as the playing itself.</p>	
<p><b>Process and Implementation</b></p>	<p><b>Actors/ Participants</b></p>	<p>A group of 14-18-year-old participants, 1 teacher.</p>
	<p><b>Term/Time</b></p>	<p>90 minutes.</p>
	<p><b>Setting</b></p>	<p>Classroom, space for group work; we also need the printed letter from <i>Billie Eilish</i>, printed text of song “Your Power”, printed list of signs of abuse, and to see the music video together.</p>
	<p><b>Resources</b></p>	<p>Self-developed educational methodology.</p>
	<p><b>Phases</b></p>	<p>1. Framing the lesson; 2. sharing the letter; 3. Watching and analysing the song; 4. Setting up the group work; 4. Sharing the group work; 5. Closing discussion.  See a detailed lesson plan in <i>Antigone Project</i> (n.d., p. 46).</p>
<p><b>Results and Dissemination</b></p>	<p>Over 400 teachers in 6 different countries participated in training workshops to be able to implement this and other lesson. Dissemination in Hungary included workshops for over 100 participants/teachers in various professions settings, cultural festivals, etc. The method was also implemented through online workshops to over 150 participants.</p>	
<p><b>Evaluation</b></p>	<p>No systematic evaluation process has been carried out. However, in Hungary only a small percentage of the teachers have a good knowledge on how to act on signs of GBV. The majority of the Hungarian teachers have in fact only few to no knowledge on how to act in this kind of situation. According to the teachers, the use of drama has two major advantages in terms of educational path: on one hand, it allows students to use non-verbal communication, and on the other hand, it helps them</p>	

	<p>feel part of a group. Thanks to the theatre, participants improve their soft skills and learn how to cooperate and respect each other. In addition, teachers state that empathy and politeness of the students have increased during the theatre activities.</p>
<p><b>References</b></p>	<p>Antigone Project (n.d.). <i>Project Handbook</i>. <a href="http://antigone-project.eu/index.php/handbook/">http://antigone-project.eu/index.php/handbook/</a></p> <p>Cziboly, A., &amp; Bethlenfalvy, A. (2020). Response to COVID-19 Zooming in on online process drama. <i>Research in Drama Education: The Journal of Applied Theatre and Performance</i>, 25(4), 645–651. <a href="https://doi.org/10.1080/13569783.2020.1816818">https://doi.org/10.1080/13569783.2020.1816818</a></p>
<p><b>Why is this method relevant?</b></p>	<p>Drama lessons explore human situations. They often work with fictional stories, and these features have an impact on how the teachers can engage with their students in a drama lesson. While in a traditional classroom the teacher is often the holder of the knowledge, in drama lessons students hold equally legitimate knowledge about the world based on their specific experiences. Whether they feel their knowledge about human situations is valued and whether they feel safe enough to share their thoughts depends on how the teacher is present with the group. All these improvements enhance the social sensitivity, cultural knowledge, assertiveness and active citizenship of the participants, thus opening a path to work on the development and research of critical cultural literacy.</p>

### **3 DATA COLLECTION AND ANALYSIS**

This section gathers nineteen methods designed to mainly collect or analyse data in community-based research projects and arts education interventions. To this end, most methods use procedures, strategies or techniques from visual arts, performing arts or literary arts, very often criss-crossing them through interdisciplinary approaches. The importance of each method for the goals of EXPECT\_Art project and/or the promotion of critical cultural literary across Europe is discussed at the end to the entries.

<b>Body-graphies. Embodied cartographies for self-awareness</b>	
<b>Data Collection &amp; Data Analysis</b>	
<b>Compiled by</b>	Experimentem amb l'Art
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes: Using social art practices in educational contexts.
<b>Discipline</b>	Interdisciplinary (photography, painting, writing).
<b>Introduction</b>	<p>The body mapping technique serves as a visual and narrative method to speak about oneself, allowing subjectivity, social environment, and cultural background to emerge from the personal and multilayered territory of the body.</p> <p>In this case, body mapping was employed as a participatory artistic research method to collect data regarding the notion and awareness of their own bodies of girls and boys of a third-grade class in a public school of Barcelona. It also allowed to understand how children in third grade perceive and conceptualise their bodies, what is important for them, how they organise their personal information and what moves when visualising and narrating from their own embodied experience.</p>
<b>Context</b>	<p>The primary school where the method takes place has been working since 2015 in an educational project that aims to promote artistic methodologies throughout their curriculum. The school has undergone a long process of changes accompanied by educational improvement programs due to its historical stigma.</p> <p>The school is located in the district of Nou Barris in Barcelona. It consists of 20 teachers and 205 students, with 99.4% of students being second-generation immigrants born in Barcelona who, according to the school, maintain the traditions and cultures of their countries. They mainly come from Latin America, the Maghreb, Pakistan, and Eastern Europe. It is a centre with high complexity, with a dynamic student mobility, students who do not understand the language, families lacking a support network, and schools with rotating teams that do not have a consolidated teaching staff. Both historically and currently, families have a very high vulnerability profile, with precarious jobs and few resources.</p> <p>The method of Body-graphies was employed under the context of a Master's research which aimed to observe and reflect about the agency, opportunities and boundaries that bodies and performative pedagogies have in formal school contexts. This could be possible under a bigger project of educational transformation. One of the main actions led by the school is the co-design of four new Learning Environments for 3rd to 6th grade. Led by teachers and mediated by EART, Centre of Education, Mediation and Contemporary Arts, these new Learning Environments have the objective to apply artistic methodologies in all</p>



	<p>four spaces, regardless of the discipline. The methodologies co-designed for the Artistic Environment, permeate the methodologies co-designed for the Literature Environment, Scientific and Technology Environment and Play Environment (<i>ludoteca</i>). This last environment has the proposal of a space to play with and through the body, which is the excuse to enter the classroom to apply, test and research methodologies around body awareness, performative games, body relationality, song other. The research was done specifically with the third grade of the school.</p>	
<b>Goals</b>	Data collection and data analysis.	
<b>Mediation</b>	<p>Pla de Barris (<a href="https://www.pladebarris.barcelona/">https://www.pladebarris.barcelona/</a>) finances a wider multilayered and long-term (2021-24) social intervention in the territory of Nou Barris where the school is located. It is an extraordinary public program that works in many districts in Barcelona City and led by the Council Government. The orientation of what Pla de Barris supports in educational improvement responds to the program Caixa d'Eines (<i>Toolbox</i>, <a href="https://www.pladebarris.barcelona/es/node/4262">https://www.pladebarris.barcelona/es/node/4262</a>), which proposes a strong relationship between the binomial art-education as a cultural tool for social transformation. Experimentem amb l'Art (<a href="https://experimentem.org/">https://experimentem.org/</a>) is a Centre for Education, Mediation and Contemporary Art, with 25 years of experience, which is hired by Pla de Barris to do the mediation process with the school during the four-year project. A master's student from University of Barcelona in the MA program of Arts and Education, supports as an internship the work of EART and collaborates through field research.</p> <p>The arts-based method was designed, conducted and applied by the student-researcher. Two teachers are involved in the process through being present when the researcher is working with the students. The school agrees that the master's student enters the classroom twice a week for 2 months, using the time of the subjects of physical education and tutorials of the third grade class.</p>	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	23 students of 3 <sup>rd</sup> grade, between 8 and 9 years old, 17 boys and 8 girls. Two teachers (tutor and physical education) that accompany the process. One artist-educator-researcher.
	<b>Term/Time</b>	2 months, 10 sessions of 1,5 hours.
	<b>Setting</b>	Public school of Barcelona: 3rd grade classroom, empty classroom and gym.
	<b>Resources</b>	Digital Camera, image editing app., printer, paper, pencils and markers.
	<b>Phases</b>	<b>Phase 1. First image.</b> Introduction to the creative body through embodied and performative games. After the performative games have been done, the educator asks

each child to pose in a position that somehow represents them, trying to use their body in an expressive way.



**Image 1.** Individual photographs of three random students.

**Phase 2. Empty body.** Through a digital application, the photographs are put in black and white and only leave the border of each body. These must be printed out on paper.



**Image 2.** Empty black and white pictures of the same three students.

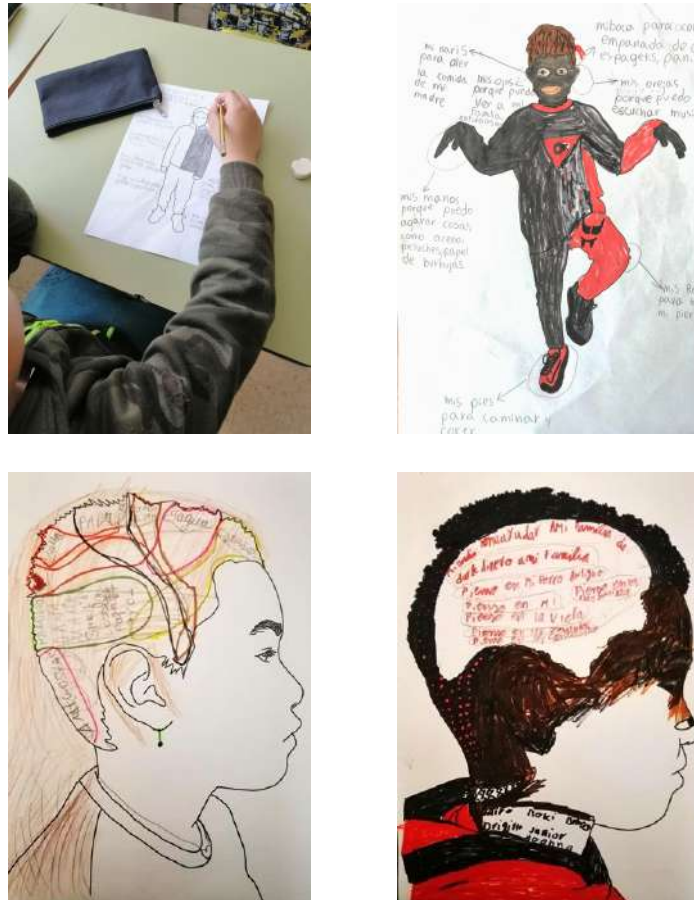
**Phase 3. Recognize and create your body.** All the printed bodies are set up together and children are asked to recognize who they are. Once each student has their own printed body in their hands, they are asked to create themselves through colour and freely.



**Image 3.** Empty black and white cartographies of the student's head.

**Phase 4. Awareness of our body.** Through specific questions, that depend on the theme, group, ages and context, students are asked to locate, select, choose,

identify parts or areas of their bodies that are meaningful depending on the prompt. In this project, the researcher asked the class to choose 5 to 10 parts of their bodies that allow them to do something that is important for them. In a second body-graphy of their head, they were asked to organise, write and/or draw about what they think about daily.



**Image 4.** Process and results of Body-graphies done by students.

**Phase 5. Connect our bodies.** Through sharing their creations (whenever it is a safe place to do so) arise topics that represent the group’s interests, feelings, concerns, and experiences. In this project, the cartographies were not analysed in groups, but used for a video in combination with an audio recording of students’ thoughts about their body behaviour in a certain class, allowing the screening of this audio-visual material to address the group’s reflection through a collective debate.



In this final phase, all the individual cartographies are put together in an only sheet, allowing to debate, think and talk about their relationship as a group. What do they have

	<p>in common, what is different among them, how they are equal but diverse.</p>
<p><b>Results and Dissemination</b></p>	<p>The results of the research are detailed in the Master's dissertation, although the following is highlighted:</p> <ul style="list-style-type: none"> <li>• "I pause at a tension that has inhabited my entire inquiry. It is not easy to create and perform alternative modes of sociability by invoking the body and play. While both devices destabilise the already known forms of word and norm, "movement is the expression of the child's psychic life and shapes their entire personality" (Planella, 2006, p.192), and accompanying it requires a fragile stance because of everything that unfolds. Regenerating our pedagogical practices to allow us to relate from other logics that do not respond to control and normativity, especially when facing the body's chaos, implies a political, aesthetic, methodological, ethical, and affective review" (Espinosa, 2022, p.47).</li> <li>• "In this very partial exploration, what a body is capable of situating is extensive in a context of formal school, to the point of overflowing and leaving many items in latency. It seems that everything the school and society omit is expressed in our performances affected by the corpor(e)al mystery that defines our existences. Bringing the body into the school is opening up to the possibility of a paradigm shift in the ways we relate to education, which undoubtedly leads us to uncertainty. But isn't the act of education itself an indeterminate performativity?" (Espinosa, 2022, p.48)</li> </ul>
<p><b>Evaluation</b></p>	<p>Evaluation of the project was done through the Master's dissertation. The research was done through art-based methods, specifically an A/r/tography methodology approach.</p>
<p><b>References</b></p>	<p>Espinosa, G. (2023). <i>Aparecer el Cuerpo. Cartografiar el cuerpo como relato (im)posible de una pedagogía performativa en educación formal</i>. Unpublished Master's dissertation, University of Barcelona.</p> <p>Grosz, E. (1987). Notes Towards a Corporeal Feminism. <i>Australian Feminist Studies</i>, 5, 1–15.  <a href="https://doi.org/10.1080/08164649.1987.9961562">https://doi.org/10.1080/08164649.1987.9961562</a></p> <p>Grosz, E. (1994). <i>Volatile Bodies: Toward a Corporeal Feminism</i>. Indiana University Press.</p> <p>Merleau-Ponty, M. (1945) <i>Phénoménologie de la perception</i>. Gallim.</p> <p>Planella, J. (2006). <i>Cuerpo, Cultura y Educación</i>. Editorial Desclée De Brouwer.</p>

<p><b>Why is this method relevant?</b></p>	<p>Body-graphies, as an art-based method, involves participants to connect with their bodies and multiple layers of their bodies, depending on the issues covered by the educator/mediator/researcher. The participants create visual representations of their bodies, often incorporating drawings, images, and text, exploring their perceptions, experiences, and relationships with their bodies.</p> <p>The method is relevant when we assume that the body, as an affective, relational, social, political and cultural territory, gathers multiple information that can speak about cultural diversity and allows to open the dialogue to critical thinking and critical ways to embody reality. The method can be useful to EXPECT_Art as a method to identify cultural literacies, depending on the questions we arise upon bodies and embodied experiences. It is also a method that collaborates with challenging dominant paradigms upon bodies and individual and cultural performativities.</p>
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<b>Children's perspectives on everyday spaces through photography</b>	
<b>Data Collection &amp; Data Analysis</b>	
<b>Compiled by</b>	Science and Research Centre Koper
<b>Typology</b>	Innovative methods related to school contexts.
<b>Discipline</b>	Visual arts.
<b>Introduction</b>	<p>This practice is part of the participatory development project where researchers and practitioners in an early childhood education setting involved the children in verbal and aesthetic expressions. The approach included two perspectives: transforming pedagogic practice in order to make children's voices heard, while at the same time creating scientific insights into everyday pedagogical practices in Swedish ECE including migrant children. The educators at the unit felt that the compensatory strategy clashed with their task of supporting the children's agency and using the child-centred approach that was recommended in the preschool curriculum. Such a strategy often leads to teacher-led and structured activities intended to provide the children with what they are considered to be lacking, which is something that the educators of the introductory unit found to be problematic but also difficult to verbalise and challenge.</p>
<b>Context</b>	<p>The starting point is a discussion on how a deficit view of migrant children and their language capacities in the preschool setting can be challenged and changed by using visual methods that make the children's own perspectives visible, within the framework of participatory action research. A deficit view means that children who have not mastered the majority language are viewed as being deprived of something that is valued by the dominant society. This leads to the educational focus being placed on what the migrant children lack in relation to the majority language and culture, rather than on their skills and knowledge. Another dominant discourse beside the presumed <i>lack of language</i> is that migrant children in preschool are all traumatized and vulnerable. This discourse tends to homogenize all migrant children as having the same needs, including the need for therapy to recover from trauma. This discourse also steers educators towards a deficit perspective and towards constructing preschool practice in a way aimed at meeting those needs with compensatory pedagogy. An alternative way of viewing children would be a competence perspective, where children are recognized as competent, with skills and agency. When children are seen from that perspective, preschool practice is constructed in a way that foregrounds children's interests and perspectives instead of deficits.</p>

<b>Goals</b>	Data collection and process implementation. The goal was to change discourses and compensatory practices regarding the migrant children in an introductory preschool unit.	
<b>Mediation</b>	Collaboration among different stakeholders: preschool leaders, educators, migrant children and their parents.	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	Preschool leaders, educators, migrant children and their parents.
	<b>Term/Time</b>	2017-19.
	<b>Setting</b>	A preschool introductory unit within a culturally and linguistically diverse neighbourhood in a major Swedish city.
	<b>Resources</b>	Disposable cameras, pictures.
	<b>Phases</b>	<p>A group of children were offered disposable cameras and asked to take pictures of the things and environments that were important to them in their preschool. They were taught how to use the cameras, and a person who was at the time working in the preschool as temporary staff helped the children to manage the cameras, keep track of who had used each specific camera, and collect the cameras afterwards.</p> <p>When the pictures had been developed (around 100 pictures), one of the researchers brought them back to the unit and asked the children individually if they wanted to say something about their pictures. Those conversations were subsequently recorded and transcribed and used together with the pictures in the analysis.</p>
<b>Results and Dissemination</b>	<p>The main finding after this action was that the photographs and the stories opened up new aspects of knowledge about the migrant children's worlds. The children also showed a visual competence and ability to communicate through their pictures, as well as invisible aspects such as knowledge and affect connected to places. The reflections about the pictures and what the children had said about them started a process of change in the preschool practice toward a more child-centred perspective on the children's skills and agency. In this changed practice, the children were recognized as competent co-creators of the preschool practice, and the educators gained more confidence in following their own professional beliefs in the pedagogical work.</p> <p>When the perspectives of the children became visible, the educators found that the migrant children were more competent meaning-makers and language users than was previously assumed. This in turn affected</p>	



	<p>the relations between the educators and the children, and opened up room for the children to express themselves and communicate in a diversity of ways; for example, creating their own narratives, taking part in multilingual language games, and developing the aesthetic expression of movement as communication.</p> <p>When the first set of photos were taken, many of the children were new to the unit, and most of them knew only a few words of Swedish. Since the researcher did not know any of the languages spoken by the children, there was an assumption that communicating about the pictures would be hard. However, the communication with the children around the pictures and in the same environment went better than expected. The children would point, explain with their bodies, and help each other to speak about their pictures. They would also point in the rooms and show where the pictures were taken. The educators (and researchers) were impressed by how much the children were able to express through and about the pictures, as well as by their visual capacities, and this started a discussion about how it would be possible to change the practice in a way that would give the children more room to express themselves.</p> <div style="display: flex; justify-content: space-around;"> <div data-bbox="448 925 906 1245">  </div> <div data-bbox="943 925 1402 1245">  </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div data-bbox="467 1283 890 1375"> <p><b>Image 1.</b> Photograph you photographing me. Photo by Annika Åkerblom.</p> </div> <div data-bbox="1007 1296 1326 1361"> <p><b>Image 2.</b> I am hiding. Photo by Annika Åkerblom.</p> </div> </div>
<p><b>Evaluation</b></p>	<p>It was clear from the children’s reactions that taking the photos was meaningful and made sense to them. During the conversations, the children showed that almost all of them knew their own pictures and were aware of when they had taken them as well as why they had taken them.</p> <p>Even though this activity was designed to enable the children to express themselves in their own terms, they did not themselves choose or initiate the activity. The fact that the activity was carried out within an educational setting probably made some of the children understand it as a pedagogic activity where they were supposed to do what the adults told them to. Issues such as how the pictures were interpreted are also critical. The children were asked about their pictures in order to provide context and avoid such misinterpretations, but it is still possible that the interpretations were not in line with what the children had intended.</p>





	<p>Some aspects of the participatory approach used in the overall project also need to be problematised. This kind of research implies collaborative action carried out with and by participants, with the goal of empowering and enabling all participants. The undertaking is complex and can lead to frustration when different participants have different expectations about the outcome of the project. In addition, the participants might have very different preconditions for being active participants in the research process.</p>
<p><b>References</b></p>	<p>Åkerblom, A. (in print). <i>Child-centred Visual Methodology with Migrant Children in Early Childhood Education. Transformation of Compensatory Practices after Visualising Children’s Perspectives on Everyday Spaces through Photograph.</i></p> <p>Barker, J., &amp; Weller, S. (2003). Is it fun? Developing children centred research methods. <i>International Journal of Sociology and Social Policy</i>, 23(1–2), 33–58. <a href="https://doi.org/10.1108/01443330310790435">https://doi.org/10.1108/01443330310790435</a></p> <p>Cannella, G. S., &amp; Viruru, R. (2004). <i>Childhood and postcolonization. Power, education and contemporary practice.</i> Routledge–Falmer.</p> <p>Clark, A., &amp; Moss, P. (2011). <i>Listening to young children: The mosaic approach</i> (2nd ed.). National Children’s Bureau.</p> <p>Magnusson, L. O. (2018). Photographic agency and agency of photographs: Three-year-olds and digital cameras. <i>Australasian Journal of Early Childhood</i>, 43(3), 34–42. <a href="https://doi.org/10.23965/ajec.43.3.04">https://doi.org/10.23965/ajec.43.3.04</a></p>
<p><b>Why is this method relevant?</b></p>	<p>This project is in line with aims and approaches of the EXPECT_Art project: community-based research/activities, art-based approach to address cultural diversity and rise of cultural awareness and cultural literacy; promotion of values such as: equality, involvement in decision making, inclusion and empowerment.</p> <p>Furthermore, it put emphasis on the creative and transformative power of art. It shows how the participatory framework and the child-centred methodology of photography can offer opportunities for migrant children’s voices to be heard, and to challenge the deficit conceptions about the children and monolingual ideas about their language development.</p> <p>In addition to this, the educators involved in the project expressed that taking part in participatory research and opening up room for the children’s perspectives in their everyday practice made them more aware of both their role in preschool education and their competence as educators. They also felt that their space for action had increased in everyday practice.</p>

<b>Common language through artistic creation</b>	
<b>Data Collection &amp; Data Analysis</b>	
<b>Compiled by</b>	Wrocław Institute of Culture
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes.
<b>Discipline</b>	Interdisciplinary/transdisciplinary.
<b>Introduction</b>	<p>At the Wrocław Institute of Culture (WIK), a residency of street artist and illustrator Davide D’Angelo aka URKA took place in October and November 2022, immediately after the outbreak of war in Ukraine and the consequent mass migration to, inter alia, Poland. For one month, artist worked in the Barbara space, the headquarters of the institution located just off the city’s market square. To get an idea of the character of this space, it is important to know that it is not only for the cultural events organised by the institution that take place there during the week. It is a space used for work, meetings and leisure by many Wrocław residents, including newcomers just getting to know the city. Not surprisingly, as a resident, URKA also wanted to tame and get to know the place. It was particularly important for him to be among the visitors, to talk to the participants of the organised workshops and to collectively create an exhibition as the finale of the residency. However, the work with locals and new locals began long before Davide arrived. During the summer, an idea was conceived to encourage the audience to participate in the workshop in an unusual way. The artist made creative invitations in the form of small DIY box designs, which WIK sent out to the group before the first classes took place at Barbara. For the first meeting, the participants had to bring a handmade paper object telling an individual story. A touchingly coherent whole was created from the personalised, diverse boxes. The young workshop participants created small works of art that inspired our resident artist for the rest of their stay. As URKA repeatedly emphasised, he was keen to find a common language during the workshop. Davide D’Angelo commented on the project: “Such explorations begin with respect for each other’s worldviews and choices, the importance of each person’s subjectivity within a larger community. Our diversity is what makes us alike.”</p>
<b>Context</b>	<p>The Yourself Library – name of the project by URKA. The hexagonal boxes were not an accidental shape. The whole concept for the residence was inspired by the Argentinian writer Jorge Luis Borges’s short story “Library of Babel”, which describes the universe as a huge library made up of rooms in this shape. In this library, practically any book can be found and it is up to the visitor to decide which one to read. During the workshop, URKA told the group a story about the collection of the Library of Babel, which holds a book about each of us. Therefore, during the artistic and</p>

	<p>curatorial work together, we thought that the exhibition would be just such a library-story about the participants. Hence the title The Yourself Library, under whose banner the residency took place.</p> <p>During the workshops conducted, Davide placed great emphasis on experimentation and the needs signalled by the group. He developed several meeting scenarios and adapted his ideas to the dynamics of the classes. It is worth mentioning that he came to Wrocław with a desire to work with new artistic techniques, and that he had wanted to try out many ways of group work for a long time. One of these was collective drawing, which involved making one drawing with the hands of several people. Each participant was tasked with creating a short, drawing-and-word story about themselves on an A4 sheet of paper. The next step was to cut out the drawn elements and throw the fragments in the middle of the table, into a bank of inspiration. Mixing the cut-out elements, everyone created a unique collage. Some added further hand-drawn pieces to the designs, or passed them on to others to draw until they ran out of space on the sheet. The experiment was a lot of fun for the group, and a collaboration developed between the participants and the artist – the longed-for common language began to sound intelligible.</p>	
<b>Goals</b>	<p>The method was used to gather and produce data with the participants (e.g. the use of artistically inspired methods, such as digital storytelling, photography, drawing, poetry writing, performance, etc., to collect data).</p>	
<b>Mediation</b>	<p>The institution organising the residency oversees the process logistically (sending out invitations, assembling the group) and ensures the artist's comfort. The local artist 'mediates' between the group and the resident, who activates the group through creative action.</p>	
<b>Process and Implementation</b>	<b>Actors/Participants</b>	<p><b>Local artist:</b> Patrycja Letniowska. <b>Resident:</b> URKA (Colli del Tronto, Italy). The Italian street artist was born in 1984 in Ascoli Piceno, in northern Italy. Since 2007, he has been carrying out street art projects that can be seen, for example, in Rome or Milan. He has presented his work in group exhibitions including International Poster Art and Where is 107? and happenings all over Italy, as well as in Madrid, Barcelona and Paris. URKA's activities focus on environmental protection, the defence of animal and human rights and social justice. It conducts artistic workshops with local communities in collaboration with social cooperatives, schools, as well as with public administrations and NGOs. <b>Participants:</b> persons with migrant experience, local organizations, WIK employees. <b>Organization:</b> Wrocławski Instytut Kultury. Cooperation: local migrant institution.</p>
	<b>Term/Time</b>	<p>October-November 2022.</p>

	<p><b>Setting</b></p>	<p>Barbara (the headquarters of the institution WIK); Świdnicka 8B, 50-067 Wrocław.</p>
	<p><b>Resources</b></p>	<p>Creative workshops, innovative way of collecting participants – DIY objects, safe but open space, facilitators, cooperation with specialists. Practice: street art, murals, illustration, 2D animation.</p>
	<p><b>Phases</b></p>	<ol style="list-style-type: none"> <li>1. Sending out creative invitations to participate in the project.</li> <li>2. A series of creative workshops aimed at young people with migrant experience.</li> <li>3. URKA created the sculpture <i>The Yourself Library</i> inspired by the shape of the Tower of Babel and referring to Jorge Luis Borges’ short story “The Library of Babel” describing the universe as a huge library.</li> </ol>
<p><b>Results and Dissemination</b></p>	<p>Group work proved particularly important for the morning workshop group, and this was a class from the S. Kopystyński High School of Art in Wrocław, which is adjacent to the Wrocław Institute of Culture. Thanks to URKA's residency, we worked together for the first time. The group was unique in that they started their high school education in the era of pandemics and online classes. 2022 was the first time they regularly visited the school and were able to socialise beyond computer monitors. As the teachers recalled, the opportunity to work collectively, practice art together and talk with URKA strengthened the bonds between them. They learnt new artistic and experimental drawing and sculpting techniques, and in the process learnt that there is a place like Barbara that stands open for them.</p> <p>During the residency, we also took integrative steps with the Ukrainian House, located on the neighbouring Ofiar Oświęcimskich Street to Barbara. After jointly identifying the needs and possibilities for collective action, we set our sights on integrating Polish and Ukrainian young people during afternoon workshops. Working with an interested group of young people was an important curatorial lesson – it showed how similar cooperation is based on trust and building mutual relations.</p> <div style="display: flex; justify-content: space-around;">   </div>	

	<p><b>Image 1.</b> Resident with participants. Photo by Wojciech Chrubasik.</p>	<p><b>Image 2.</b> The Yourself Library. Photo by Wojciech Chrubasik.</p>
		
	<p><b>Image 3.</b> Workshop. Photo by Wojciech Chrubasik.</p>	<p><b>Image 4.</b> The Yourself Library. Photo by Wojciech Chrubasik.</p>
<p><b>Evaluation</b></p>	<p>On the end of residency, the artist and workshop participants gathered for the conclusion of The Yourself Library project in the Barbara Reading Room. Hanging on the walls were collective drawings that looked like one big map. An installation of hexagonal boxes and a paper mâché sculpture were also on display. However, the most important part of the meeting was the inspiring talks over tea, the presentation of thank-you notes in the form of posters and diplomas, and taking photographs of the exhibition together with the co-creators of the project.</p>	
<p><b>References</b></p>	<p>Instytut Kultury (n.d.). <i>O rezydencji artystycznej URKI – podsumowanie</i>. <a href="https://instytutkultury.pl/aktualnosci/o-rezydencji-artystycznej-urki-podsumowanie/">https://instytutkultury.pl/aktualnosci/o-rezydencji-artystycznej-urki-podsumowanie/</a></p> <p>Il Blog di Urka (n.d.). <i>Il Blog di Urka</i>. <a href="https://ilblogdiurka.blogspot.com/">https://ilblogdiurka.blogspot.com/</a></p>	
<p><b>Why is this method relevant?</b></p>	<p>Method of effective teaching through creative inclusion assures participants of their substantive contribution to the whole process. The bond established within the group contributes to the openness of individuals and the exchange of experiences. An important issue here is the group of participants – migrants who have lived in Wrocław for a short time. The process carried out by the artist was primarily aimed at creative integration, which through a point of contact – the workshops – led to the group forming a common language. The common language ensured understanding and proximity, which allowed for an exchange of experiences and a joint process of learning something new. Certainly, the fact that the artist was also someone <i>foreign</i>, not settled in Wrocław, enabled the group to have confidence in the idea and its professionalism.</p>	

	The theme that built the entire narrative – a story known by almost everyone – legitimised every person in the workshop space.
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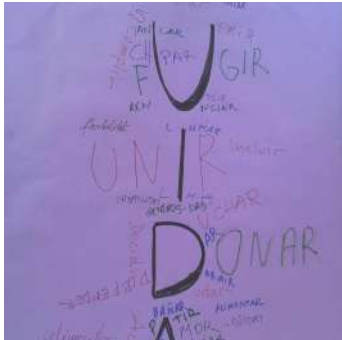

<b>Community maps</b>	
<b>Data Collection &amp; Data Analysis</b>	
<b>Compiled by</b>	University of Southern Denmark
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes.
<b>Discipline</b>	Visual arts.
<b>Introduction</b>	<p>Mapping exercises is a method widely used in arts-based research and other forms of participatory research. The exercises can be employed in arts-based research with different aims, for instance mapping of “people, places, and practices” (Mand, 2012, p. 152).</p> <p>Mapping activities have been considered particular useful in research with children in marginalized positions in combination with more traditional research activities such as interviews, because mapping activities together with other visual methods are regarded particularly child-centred “in the sense that drawing and other visual methods may be familiar, even enjoyable to the child” (Moskal, 2010, p. 18).</p> <p>Furthermore, mapping have been perceived as “a political act which locates individual politics and agency everywhere and note the gradual acceptance of this view of mapping the broader contextual world and social relationships emphasising the communicative process” (Horgan, 2016, p. 254). Thus, using mapping as research method can for instance “give an insight into some of the local power relations in which they [the children] are involved and the ways in which they [the children] navigate these, mainly through their involvement in youth clubs or activities” (Horgan, 2016, p. 254).</p> <p>The specific method Community Maps revolves around the notion of urban place and draws attention to children’s experiences with their neighbourhood (Quiroz, Milam-Brooks &amp; Adams-Romena, 2013).</p>
<b>Context</b>	The method was developed as part of a project, which had the scope of “explor[ing] how student migration impacts low-income fourth grade African American and Latino children in the US who leave their neighbourhoods to attend a state-of-the-art facility in a downtown urban area” (Quiroz, Milam-Brooks & Adams-Romena, 2013, p. 207).
<b>Goals</b>	The method was employed alongside self-directed photography and other methods. The purpose of the design was to “convey an understanding of how children perceive their communities and what changes they offer to improve them”. Furthermore, the aim is to: “[r]ecogniz[e] children’s views of place not only as a product of their observable experiences, but also as the ways in which they interpret and express those experiences” by “combin[ing] interviews with children and

	<p>their community maps and photographs, adult informant interviews, observations, and document analysis” (Quiroz, Milam-Brooks &amp; Adams-Romena, 2013, p. 208).</p> <p>Thus, the aim of the multi-method design was “to capture the contradictory aspects of children’s experiences as they migrated from an impoverished urban neighbourhood to an affluent part of the city” (Quiroz, Milam-Brooks &amp; Adams-Romena, 2013, p. 212).</p> <p>Finally, and more specifically, the purpose of the Community Maps method was to “to assess children’s perceptual cartographies of the spaces in which their daily lives occurred outside of school, along with the spaces they defined as personally significant” (Quiroz, Milam-Brooks &amp; Adams-Romena, 2013, p. 213).</p>	
<b>Mediation</b>	<p>The Community Maps method was carried out in the following way: “The map activity occurred over a two-week period and was guided by research assistants. Children were asked to draw community maps of their neighbourhoods and to highlight streets, houses, parks, and other local spaces. In both the map and photography activities children were asked to show the physical landscapes in their local area and their favorite places” (Quiroz, Milam-Brooks &amp; Adams-Romena, 2013, p. 213).</p>	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	Children and researchers.
	<b>Term/Time</b>	Two-week period.
	<b>Setting</b>	Local neighbourhood way to school.
	<b>Resources</b>	Paper and pencils.
	<b>Phases</b>	<p>The method was carried out as part of a design having the following phases:</p> <ol style="list-style-type: none"> <li>1. Conduction of the Community Map activity with children.</li> <li>2. Independent exploratory analysis of data.</li> <li>3. Collective establishment of coding template among researchers.</li> <li>4. More refined look at data to contemplate on the significance of spaces.</li> <li>5. Interlinking data from interviews with children with visual texts</li> </ol>
<b>Results and Dissemination</b>	<p>The Community Maps has been a vehicle for gaining a nuanced view of children’s experiences with their surroundings: “[I]t would be simplistic to describe children’s views about school and neighbourhood as solely reflective of parent influence. (...) And just as their maps and photographs look different from what the adults in their lives would</p>	



	<p>emphasize, so too were many of their verbal expressions as they described how they experienced life in different places. Children detached from their neighbourhoods, identified with their school, and thus, strategically mobilized a way to embed themselves in a society that largely marginalizes them” (Quiroz, Milam-Brooks &amp; Adams-Romena, 2013, 222).</p>
<p><b>Evaluation</b></p>	<p>The Community Maps method has been evaluated as part of the overall research design in the following way: “This case study captures the often contradictory aspects of children’s experiences as they migrated from an impoverished urban neighbourhood to a school located in an affluent part of the city. For most of these children, the meaning of place wasn’t visible simply through one activity (i.e., maps, photographs, or interviews). Child activities did include places that suggested opportunities for interaction. However, most maps did not match photographs or interviews and interpretations of photographs were often clarified by interviews” (Quiroz, Milam-Brooks &amp; Adams-Romena, 2013, 221).</p>
<p><b>References</b></p>	<p>Horgan, D. (2016). Child participatory research methods: Attempts to go ‘deeper’. <i>Childhood</i>, 24(2), 245–259.  <a href="https://doi.org/10.1177/0907568216647787">https://doi.org/10.1177/0907568216647787</a></p> <p>Mand, K. (2012). Giving children a ‘voice’: arts-based participatory research activities and representation. <i>International Journal of Social Research Methodology</i>, 15(2), 149–160.  <a href="https://doi.org/10.1080/13645579.2012.649409">https://doi.org/10.1080/13645579.2012.649409</a></p> <p>Moskal, M. (2010). Visual methods in researching migrant children’s experiences of belonging. <i>Migration Letters</i>, 7(1), 17–31.  <a href="https://doi.org/10.59670/ml.v7i1.177">https://doi.org/10.59670/ml.v7i1.177</a></p> <p>Quiroz, P., Milam-Brooks, K., &amp; Adams-Romena, D. (2013). School as solution to the problem of urban place. <i>Childhood</i>, 21(2), 207–225.  <a href="https://doi.org/10.1177/0907568213496654">https://doi.org/10.1177/0907568213496654</a></p>
<p><b>Why is this method relevant?</b></p>	<p>The Community Maps method is relevant for the EXPECT_Art project as it is a visual method that addresses children’s notions of community and urban place. Furthermore, it has been developed in a project that has an interest in exploring children’s sense of school and place in an urban context characterized by a high degree of social stratification. Finally, the method has been developed as part of multimethod research design based on the notion that “multiple modalities of expression” are believed to underpin the “empower[ment of] children” (Quiroz, Milam-Brooks &amp; Adams-Romena, 2013, 212).</p>

<b>Concept-graphies. Mapping, writing and performing cultural literacies</b>	
<b>Data Collection &amp; Data Analysis</b>	
<b>Compiled by</b>	Experimentem amb l'Art
<b>Typology</b>	Innovative methods by socially engaged art practices.
<b>Discipline</b>	Literary and performing arts.
<b>Introduction</b>	<p>Concept-Graphies is a collaborative conceptual mapping method that allows to bring together multiple subjectivities and diverse ideas about a certain concept/word in order to write, perform and debate with what appears in the cartography. It works as an introductory dispositive to bring out subjectivities around the topics that want to be covered in the research. It also works to diagnose the cultural subjective relationship that participants have with the concept, and allows to explore how these function as prompts for further creative processes.</p> <p>The method was developed in a workshop with women that work in care labour with elderly people. Particularly, in this workshop, the method allowed the extension of many other activities among what emerged from the Concept-graphy. The workshop concluded with a fanzine as a result, with personal testimonies, general advice for workers and employers, a support network and creative writing about ethics of care.</p>
<b>Context</b>	<p>Vila Veïna was an extraordinary program of the Council of Barcelona City that focuses on taking care of those who work in caring labours. There were 15 branches in different districts of the city. It was a free service for the community that informed about resources and services available for caring for other individuals: seniors, children, people with disabilities.</p> <p>The method described in this form is applied in one territory of the city. The workshop was done in the district of Horta-Guinardó, specifically in the neighbourhood of Horta.</p>
<b>Goals</b>	The goals of the project had to do with creating a nourish space of self-care for professional people that take care of others. The goal of the method had to do with data collection and data analysis.
<b>Mediation</b>	<p>Vila Veïna in the neighbourhood of Horta was led by a social educator that diagnoses the necessities of people who work in care labours in the territory. According to these necessities, the person in charge elaborated proposals that must be approved by the City Council to be financed and executed.</p> <p>The workshop where the method was carried out was demanded personally to the artist-educator due to her experience. The social educator shared the needs of Horta's care workers so these were</p>

	<p>considered in the design of the workshop. The artist educator presented a proposal called Bodies that Feel (<i>Cuerpos que Sienten</i>) that was offered as a self-nourishing space through artistic methods such as performance, movement, conversation and writing exercises, related to the theme and personal experiences on care labour issues. The proposal was approved, and Vila Veïna Horta gathered and subscribed the participants. The workshop was free.</p>	
<p><b>Process and Implementation</b></p>	<p><b>Actors/ Participants</b></p>	<p>10 women that worked professionally taking care of elderly people. All foreign from Latin America, between 35 and 70 years old. 1 artist-educator. 1 social educator that did the mediation with the City Council and the general objectives of Vila Veïna.</p>
	<p><b>Term/Time</b></p>	<p>2-3 months, 10 sessions of 2 hours each. It was programmed for Saturday mornings because of the working schedule of people who work with care labours.</p>
	<p><b>Setting</b></p>	<p>Public Civic Centre venue of Horta (Matas i Ramis) and Public Library of Horta (Can Mariner).</p>
	<p><b>Resources</b></p>	<p>Flip chart, paper, pencils, markers, stickers, journals, bodies.</p>
	<p><b>Phases</b></p>	<p><b>Phase 1. Main concept.</b> Define the concept(s) that the group will work with, usually related to the topics, themes and subjects of the research/community-based necessities. Example: <i>care</i> as main concept.</p> <p><b>Phase 2. Break down the concept.</b> Bring the word written on a large-scale paper for people to intervene writing over this Concept-Graphy. The objective is to activate the concept through multiplicity of other concepts that emerge from the same letters of the main concept. You can guide by asking, what verbs/emotions/ ingredients/ doubts/resistance/contradictions, etc. break down out of this main concept. Example: verbs that are present in <i>care</i>.</p> <div style="display: flex; justify-content: space-around; align-items: center;">   </div>

		<p><b>Image 1.</b> Displays the Concept-Graphy done collectively in the workshop, using the word CUIDAR (<i>take care</i>) and asking how many verbs are integrated in the verb <i>caring</i>.</p>	<p><b>Image 2.</b> Displays the verbs that emerged from the Concept-Graphy.</p> <p><b>Phase 3. Perform the concepts.</b> Make a list of the concepts that emerged from the main concept. Print them out separately and invite the group to perform the concept through certain prompts such as: organise the concepts (positive/negative; social/climate/political; passive/active; internal/external; etc.), do writing exercises with the concepts (choose three concepts and compose a sentence or a question; choose three concepts and define them; introduce yourself through one concept; etc.), act the concept (through body-stature, through a gesture, through a scene). Example: The verbs allowed the participants to perform with their bodies and to write freely and creatively in a personal journal. These writings then gave contents to the fanzine.</p>
<p><b>Results and Dissemination</b></p>		<div style="display: flex; flex-wrap: wrap; justify-content: space-around;">     </div> <p><b>Images 3-6.</b> Displays embodiment and performative exercises done with the verbs and concepts that emerged from the Concept-Graphy.</p>	
	<p>The Concept-Graphies that was developed with the group of women that work in taking care of elderly people had as a final result the creation and production of a fanzine about Ethics of Care for Elders (although this was not the purpose).</p>		



Images 7-10. Writings of the women.

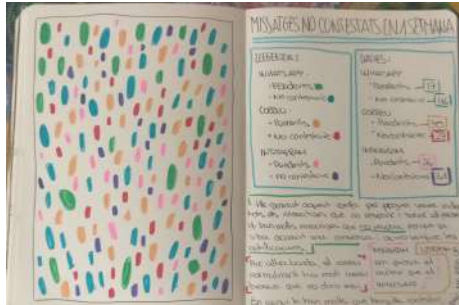

	<p>The writings generated by the group of participating women demonstrate an embodied knowledge that positions an ethic of care that is extremely necessary to be made visible in social and professional terms. The fact that the writings come from the voices and hands of those dedicated to care reverses the hierarchies around who possesses knowledge and how it circulates among communities. The fact that professional women in caregiving narrate their experiences and knowledge about care empowers their voices and suggests responses to a social demand that demands placing care at the centre of our relationships.</p>
<p><b>Evaluation</b></p>	<p>A team of the University of Barcelona attended one session of the workshop to evaluate the actions of Vila Veïna as a public program of the city council, but this information is not yet public. In this instance, the participants evaluated in a focus group their experience in the workshop, having an extremely positive approach to the methodology, mainly because of its multimodality activities and methods. Also, because they were put as the main objective of wellbeing and portrayers of knowledge through their experience.</p> <p>The artist-educator had to deliver a report of the actions done to Vila Veïna, as an informal way to communicate what was accomplished.</p>
<p><b>References</b></p>	<p>Alva, M. (2022). <i>Como el cartilago de nuestras relaciones. Una etnografía audiovisual de la práctica de los cuidados</i>. Unpublished Master's dissertation, University of Barcelona.</p> <p>Clayton, L. (2006). Concept Mapping: An Effective, Active Teaching-Learning Method. <i>Nursing Education Perspective</i>, 27(4), 197–203. <a href="https://pubmed.ncbi.nlm.nih.gov/16921805/">https://pubmed.ncbi.nlm.nih.gov/16921805/</a></p> <p>Schuster, P. (2020). <i>Concept Mapping: A Clinical Judgment Approach to Patient Care</i>. F.A. Davis.</p>
<p><b>Why is this method relevant?</b></p>	<p>The method is useful to a project like EXPECT_Art because it allows to share and develop multiple points of view over the same concept and build common notions about it. It is also useful to bring out cultural, political, and ethical tensions about it. It allows to collect and analyse</p>

	<p>research data about the cultural literacy of the participants around certain main concepts and open a critical debate on what emerges.</p> <p>This method is useful at the beginning of a research process because it quickly brings out many subjective information about the relationship the participants have (or not) with the research's main concepts.</p> <p>Finally, it is a useful starting point to breakdown richer information that a concept can bring, allowing to get closer to the cultural literacy of the participants towards it. It facilitates for the collection of new concepts, words, ideas or doubts that can be developed by another artistic method, making this dissection useful for longer creative processes.</p>
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<b>Dear data. Critical reflecting on one's own relation to digital technology</b>	
<b>Data Collection &amp; Data Analysis</b>	
<b>Compiled by</b>	University of Barcelona
<b>Typology</b>	Innovative methods related to university contexts.
<b>Discipline</b>	Visual arts (drawing, data visualization).
<b>Introduction</b>	<p>The Dear Data method aims to foster critical reflection on one's own relationship with digital technologies and provide starting point for co-researching with young people around this topic. By engaging in the self-collection of personal data on this topic, participants are encouraged to examine their interactions with digital tools from various perspectives. This method not only helps individuals become more aware of their digital habits but also facilitates meaningful debate around issues such as technological sovereignty and dependence. Through visual representation and discussion, Dear Data supports a deeper understanding of how digital technologies influence our daily lives and encourages thoughtful consideration of how we can navigate and manage our digital environments.</p>
<b>Context</b>	<p>This method was carried out in the context of a university course and is inspired by the artistic project Dear Data. Dear Data is a collaborative project by Giorgia Lupi and Stefanie Posavec. Over the span of a year, the two artists exchanged postcards, each week recording data about their daily lives through drawings and the visualization of analogue data. Some examples include: all the doors crossed in a week, all the moments of uncertainty experienced, and all the times they complained. This artistic approach to collecting and visualizing personal data serves as a starting point and inspiration to facilitate students observing and critically reflecting on one's own relationship with digital technologies. By drawing inspiration from Dear Data, students engage in a similar process, documenting aspects of their interactions with digital technologies. This method not only enhances their awareness of these interactions but also encourages thoughtful consideration and discussion about the impact of technology on their lives.</p> <p>Through the discussion of the outcomes of data collection, this method aims to move from the <i>I</i> to the <i>us</i>. By sharing and reflecting on individual experiences, the method kick-starts a collective reflection on aspects related to digital technologies that require further research and reflection. This transition from personal to communal understanding helps identify common themes and concerns, fostering a deeper, shared insight into how digital technologies affect our lives. In this sense, the method is particularly useful for participatory research processes. It not only empowers individuals to critically assess their own technology use</p>

	but also facilitates a collaborative environment where group members can learn from each other's experiences.	
<b>Goals</b>	The method can be used as an art-based research method to collect data related to people relation to digital technology, as well as to support creative practices aimed at critically reflecting on the role of digital technologies in our society.	
<b>Mediation</b>	This method was carried out in the context of a university course where the main mediator was the professor. The professor also carried out the exercise themselves in order to be part of the research and dialogue.	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	Professor and students.
	<b>Term/Time</b>	2 sessions (2 hours each).
	<b>Setting</b>	University.
	<b>Resources</b>	Various. Each student can use the media that he/she prefers to build the data visualization.
	<b>Phases</b>	<p><b>Session 1. Dear Data.</b> The professor will present the Dear Data project to the students. Using these examples as a starting point, students are invited to employ this technique to investigate their relationships with mobile phones. Specifically, students are encouraged to choose the data they want to observe and document based on the following criteria: a) the data should reflect their personal relationship with mobile technologies and the internet; b) the data must be collected from everyday activities; c) the data should be based on the observation of their own behaviour, not the behaviour of others; d) the data must be something that the smartphone does not automatically collect (e.g., it should not include time spent on apps or similar data). Students will document their selected data over the course of 7 days. They are encouraged to use any visual format they prefer to express their ideas and findings. This could include drawings, infographics, collages, or any other creative visual medium. The only formal requirement is that they bring their completed exercise in a physical format to the next class. This flexibility allows them to choose the medium that best represents their relationship with digital technologies, ensuring a personalized and engaging research process.</p> <p><b>Session 2. Sharing and reflecting.</b> In the second session, students are invited to share the data they collected and</p>



		<p>to reflect on what emerges from them. The conversation will begin with the professor presenting her Dear Data exercise as an example. This will provide a clear illustration of how to approach the task and convey complex ideas through visual representation. Following this, each student will be invited to present their own exercise to the rest of the group. While each student presents, the group is encouraged to listen attentively and take notes on the issues that capture their interest or concern. After all presentations, these notes will be shared and organized on kraft paper to create a visual map. This map will serve as a stimulus for debate, helping to identify and prioritize the concerns that warrant further research.</p>
<p><b>Results and Dissemination</b></p>	 <p><b>Image 1.</b> Visualization produced by one student regarding the messages she did not answer for one week.</p>	 <p><b>Image 2.</b> Visualization produced by a student regarding all the time she finds herself looking at the phone without reason.</p>
<p><b>Evaluation</b></p>	<p>No formal evaluation was carried out.</p>	
<p><b>References</b></p>	<p>Lupi, G., &amp; Posavec, S. (2016). <i>Dear data</i>. Chronicle books.</p>	
<p><b>Why is this method relevant?</b></p>	<p>This method aims at supporting critical media literacy from a perspective that goes beyond theory but looks at the material implication of digital technologies in our everyday embodied lives. Through this lens, it allows opening the debate around our relation to digital technologies by using creative strategies to scaffold discussion and reflection. In the context of critical cultural literacy, this method is integral to participatory research strategies designed to engage young people in exploring and expressing their perspectives on digital technologies and their impacts on their lives. This approach not only amplifies their voices but also fosters a deeper understanding of how digital technologies shape their experiences, identities, and communities. Through critical engagement and reflection, young people can contribute valuable insights that inform more inclusive and responsive technological practices and policies.</p>	



<b>Explore by drawing through the city</b>	
<b>Data Collection &amp; Data Analysis</b>	
<b>Compiled by</b>	University of Barcelona
<b>Typology</b>	Socially engaged art in school context.
<b>Discipline</b>	Visual arts (exploring, drawing, drifting and creating an illustrated book).
<b>Introduction</b>	<p>The combination of exploring-touring a part of the city and the use of drawing to create illustrated narratives is presented as a methodology.</p> <p>The tours were programmed by choosing different areas of the city mentioned in a collection of books on history and toponymy titled “Els carrers de Vilanova” (The Streets of Vilanova). The whole project was activated by Idensitat (<a href="https://idensitat.net">https://idensitat.net</a>) and the drawing activity followed a methodology proposed by the artist Clara Nubiola, which consisted of taking graphic notes while walking around, accompanied by the artist, the teachers, the mediator and the historian writer. In order not to be able to correct the drawing, acetate sheets and permanent marker were used. The graphics and notes taken were subsequently worked on in different sessions, in the sense of expanding the material and knowledge of the visited places. The result was compiled and bound into a book (like an artist’ book), which was showed in the final exhibition along with other materials created throughout the whole project.</p> <p>This methodology was part of the Illustrated Paths project, which took place in 2019 in the city of Vilanova i la Geltrú (Spain) and consisted of addressing the idea of limit-border connection and nexus-connection, through the deployment of actions that are carried out through exploring, narrating and visualizing. The project was presented as a set of activities that, through different artistic methodologies, linked art, education and the territory. 4th year compulsory secondary school students (50 students aged 16) from the Manuel de Cabanyes Institute and vocational training graphic design students from the Municipal School of Art and Design of Vilanova i la Geltrú (15 students aged 18) participated.</p>
<b>Context</b>	<p>Illustrated Paths was a project that combined art and education under the concepts “limit/connection”, based on the exploration of creative methodologies, and relating usually unconnected elements. It involved, on the one hand, various institutional spaces, such as an institute, an art school and a library; and on the other hand, various professional roles such as artist, educator, historian, mediator and librarian. With all these elements at play, a series of activities were proposed that explored the limits and connections between the different agents involved.</p>

	<p>It is important to understand this methodology within the framework of a bigger project that, in its entirety, gives it the meaning of Art as a medium for critical literacy and purposeful socio-political approaches.</p> <p>In the exploration through itineraries that were carried out in certain spaces of the city, materials from the XBMVNG (network of municipal libraries of Vilanova i la Geltrú), presentations and discussions by invited people who were knowledgeable about the different topics discussed, and the creation of an illustrated book with a series of terms selected by the students, as well as its formalization to be able to present it in an exhibition. In this way, the actions of exploring, narrating and visualizing, as phases of the Illustrated Paths project, were deployed through various activities, with the participation of artists, which were carried out in the library space (Library Armand Cardona Torrandell), in the classrooms of the secondary school (IES Manuel de Cabanyes), in the classrooms of the graphic design school (EMAiD de Vilanova i la Geltrú) and tours of various public spaces. The work process was carried out between January and May, and the exhibition and public presentation between June and July 2019 at the library headquarters, and later at the secondary school.</p> <p>The arts-based methodology collected here was carried out in the exploration phase. An exploration of the territorial context through urban drifts, the exploration of literary texts related to the historical context, and the use of drawing to collect live notes during the tour. Later the drawings were complemented in the classroom and in the sessions in the library with the historians. The drawings were made directly on an acetate support and with permanent markers.</p> <p>The topics worked, taking as reference the book collection <i>Carrers de Vilanova i la Geltrú</i> (Carbonell et al., 2006), were specified in: Transition between urban and rural. Extensions and city limits / Twinning between cities / Community construction from folklore and art.</p> <p>Illustrated Paths [<i>Camins Il·lustrats</i>] was developed in Vilanova i la Geltrú (Barcelona) and designed and promoted by Idensitat as an art project investigating ways of impacting upon the public sphere through creative proposals related to place and territory in their spatial, temporal and social dimensions. With the participation of the Network of Municipal Libraries of Vilanova i la Geltrú (XBMVNG, Biblioteques Armand Cardona Torradell i Joan Oliva i Milà), students and teachers of the Manuel de Cabanyes Institute, and the Municipal School of Art and Design (EMAiD). It had the support of the Barcelona Provincial Council (through the program <i>Bibliolab</i>), and the Department of Culture of the Generalitat of Catalonia.</p>
<p><b>Goals</b></p>	<p>Using of drawing as a research and representation resource. Also selecting, exploring and representing different urban spaces that are not part of the usual imaginary, based on the local historiographic narrative.</p> <p>Taking in account the entirety of the project: dynamizing the relationship between a cultural institution (library) and other educational institutions (institute and municipal art school).</p>



<p><b>Mediation</b></p>	<p>The mediation of the project was carried out by Idensitat’s team and consisted in making connections between the different people involved, the library as a cultural institution and the school as an educational institution. At the end, this project may be seen as a cultural mediation project based in art methods.</p>	
<p><b>Process and Implementation</b></p>	<p><b>Actors/ Participants</b></p>	<p>Two groups of 25 students each aged 16 (in their last course of compulsory secondary school), and one group of 15 students, aged 18 (pursuing a vocational training on graphic design). The project also involved several other professional profiles: Clara Nubiola (artist and illustrator), Alfred Castells and Vicenç Carbonell (historians and co-editors of the collection of books <i>Carrers de Vilanova i la Geltrú</i>), Bienve Moya (folklorist, writer and actor), Pulina Morcillo and Oriol Hurquera (teachers at the Manuel de Cabanyes Institute), Joan Nadal (lecturer at the Municipal School of Art and Design of VNG), Associació Cultural Diablers de VNG, Azucena López, Albert Gironès, Núria Parés and Ramon Parramon (Idensitat members).</p>
	<p><b>Term/Time</b></p>	<p>The work process was carried out between January and May 2019, and the exhibition and public presentation between June and July 2019, first in the library venue and later at the institute.</p>
	<p><b>Setting</b></p>	<p>Library, Secondary School (several spaces), Design School classroom, public space.</p>
	<p><b>Resources</b></p>	<p>Paper and markers for drawing. Availability of space in the library for debate and exhibition.</p>
	<p><b>Phases</b></p>	<p>The project activities were accomplished in three phases: 1) <i>Explore</i> (use maps, walk, investigate, ask, annotate, draw, photograph), 2) <i>Narrate</i> (choose concepts, define and illustrate them) and 3) <i>Visualize</i> (give shape to the entire work process in order to display it publicly).</p> <ol style="list-style-type: none"> <li>1. <b>Explore.</b> Performed with a drawing dynamic with the artist Clara Nubiola and a commented tour with the historians Vicenç Carbonell and Alfred Castells.</li> <li>2. <b>Narrate.</b> Defining the narrative of the illustrated explorations and commenting on the themes associated with the tour, with the participation of Bienve Moya (folklorist and cultural manager), Alfred Castells and Vicente Carbonell (historians).</li> <li>3. <b>Visualize.</b> Gathering different materials around the themes that were worked on with a series of invited artistic projects that have to do with the idea of</li> </ol>

		<p><i>Illustrated Paths</i> and put them up on exhibition. All of them were presented in an “illustrated book”.</p> <p>This art-based innovative method card focuses on the <i>Exploration</i> phase.</p>
<p><b>Results and Dissemination</b></p>	<p>Students created an Illustrated book and several postcards based on their drawings and wanderings. Everything was presented in an exhibition that first was showed at the venue of the library and then in the institute.</p>	<div data-bbox="437 562 895 866"> </div> <div data-bbox="932 562 1390 866"> </div> <p><b>Images 1-2.</b> Exploration phase of the project <i>Illustrated Paths</i>, 2019. Exploring the city by drawing.</p> <div data-bbox="437 999 895 1303"> </div> <div data-bbox="932 999 1390 1303"> </div> <p><b>Image 3.</b> Exploration phase of the project <i>Illustrated Paths</i>, 2019. Exploring the city by drawing.</p> <p><b>Image 4.</b> Exploration phase of the project <i>Illustrated Paths</i>, 2019. Session with historians of the city, talking about places walked by drawing. Library venue.</p> <div data-bbox="437 1534 895 1839"> </div> <div data-bbox="932 1534 1390 1839"> </div> <p><b>Images 5-6.</b> Visualizing phase of the project <i>Illustrated Paths</i>, 2019. Exhibition organized with students. Library and Institute venues.</p>

<p><b>Evaluation</b></p>	<p>The evaluation of the project is collected through the videos that were made to be part of the exhibition. Further information can be found in: <a href="https://www.idensitat.net/es/proyectos-en-process/ciudad-ilustrada/1419-caminos">https://www.idensitat.net/es/proyectos-en-process/ciudad-ilustrada/1419-caminos</a></p>
<p><b>References</b></p>	<p>Carbonell, V., Castells, A., &amp; Sabater, J.M. (2006). <i>Els Carrers de Vilanova i la Geltrú</i>. Editorial de l'Ajuntament de Vilanova i la Geltrú.</p> <p>Parramon, R. (2020). Límites y conexiones entre arte, educación y espacios institucionales. Caso de estudio: Caminos Ilustrados. Explorar, narrar, visualizar. <i>Tercio Creciente, extr.V</i>, 151–165. <a href="https://doi.org/10.17561/rtc.extra5.5802">https://doi.org/10.17561/rtc.extra5.5802</a></p> <p>Villa, M. (2017). Experimentos de institucionalidad híbrida. In Grupo de Educación de Matadero Madrid (Ed.) (2017), <i>Ni arte ni educación. Una experiencia en la que lo pedagógico vertebra lo artístico</i> (pp. 9–12). Comunidad de Madrid–Matadero Madrid. <a href="https://www.mataderomadrid.org/sites/default/files/v2/prensa/d/1/ni-arte-ni-educacion.pdf">https://www.mataderomadrid.org/sites/default/files/v2/prensa/d/1/ni-arte-ni-educacion.pdf</a></p>
<p><b>Why is this method relevant?</b></p>	<p>In this methodology, drawing was used as tool to know and perceive the context and, at the same time, to represent it. The participation of different professionals and the use of different spaces, contributed to enriching the work process. One of the aspects most valued by the students who participated was leaving the common educational context and using the public space as an extension of the classroom and as a learning space: one that filled with history and stories.</p> <p>Looking at the whole project, another important aspect was that the results were exhibited publicly, and students' work was placed at an equal level with the artwork from other participant artists. Is in this sense that this project is considered relevant since it can be articulated as a program and is replicable in different contexts.</p>

<b>Filmmaking labs</b>	
<b>Data Collection &amp; Data Analysis</b>	
<b>Compiled by</b>	University of Barcelona
<b>Typology</b>	Innovative methods related to school contexts.
<b>Discipline</b>	Visual arts.
<b>Introduction</b>	The Filmmaking Labs were an initiative situated within an educational environment. Specifically, in a primary and secondary school near Barcelona, Spain. The aim of the method was to explore the act of filmmaking with groups of children from 8 to 14 years. Being a collaborative action, gender struggles were examined through it and tried to subvert them through the process of film creation.
<b>Context</b>	The Filmmaking Labs were carried out under the context of a PhD dissertation which aimed to explore collaborative filmmaking as an affective, pedagogical and feminist phenomenon (de Riba Mayoral, 2024). Influenced by post qualitative inquiry (St. Pierre, 2019), the research hadn't the goal to interpret reality, but to create worlds through the process of inquiry (Coleman et al., 2019). This fact implied that the researcher first explored the school context where to collaborate. That is, a primary and secondary school located in El Prat de Llobregat, a city near Barcelona, Spain. This school was characterized by a diverse student body population in terms of economic conditions, as well as cultural and migration backgrounds. Its educational project was aiming to promote inclusion processes through artistic practices, but filmmaking was not being implemented yet. Along with the existence of certain sexist attitudes among students, the researcher and the school's management team decided to carry out the Filmmaking Labs, with a clear focus on gender issues.
<b>Goals</b>	The Filmmaking Labs were the medium and the result of the mentioned PhD dissertation. That means that one of its goals was data collection while it was part of the process implementation of the research, enabling forms of collaboration and challenging <i>extractivist</i> manners of doing research.
<b>Mediation</b>	One researcher designed and conducted the Filmmaking Labs under the approval of the school's management team. During the implementation of the method, the researcher collaborated with the teachers in charge of each group. They usually were one or two teachers. Those helped the researcher by being part of the proposal, especially managing students' attitudes.



<b>Process and Implementation</b>	<b>Actors/ Participants</b>	Students from 8 to 14 years old divided in 12 groups of 20-25 students.
	<b>Term/Time</b>	4 sessions totalling 6 hours per group.
	<b>Setting</b>	School setting.
	<b>Resources</b>	Screen / projector / digital whiteboard, smartphones / tablets / camera, editing software, preproduction documents, <i>atrezzo</i> (depending on students).
	<b>Phases</b>	<p><b>Phase 1. Introduction to the topic:</b> the first stage of the method consists of exploring the selected topic (in this case, gender issues). To do it, audiovisual material from different settings (films, social media, television...) can be screened and subsequently discussed.</p> <p><b>Phase 2. Preproduction:</b> Based on the discussions of phase 1, students are divided into small groups and decide which subtopic inspires them. After the researcher shares basic notions of filmmaking, they craft a synopsis and develop a storyboard. Once they finish it, they distribute filmmaking roles, identify the required <i>atrezzo</i> and the sequence of filmmaking. Researchers and teachers assist the process.</p> <p><b>Phase 3. Filming:</b> Following the preproduction documents, students start the process of filming with the help of researchers and teachers.</p> <p><b>Phase 4. Postproduction:</b> After filming, students edit their short films assisted by researchers and teachers</p> <p><b>Phase 5. Films screening:</b> The final phase consists of screening the films and reflecting on them through a collective debate.</p> <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p><b>Image 1.</b> Two students are filling out the preproduction sheets after they discussed their film idea.</p> </div> <div style="text-align: center;">  <p><b>Image 2.</b> Three students are filming their film. One of them is doing the camera function while another is directing the shot where one student shows his back.</p> </div> </div>

		 <p><b>Image 3.</b> A group of students are editing their film through an editor software in a tablet.</p>
<p><b>Results and Dissemination</b></p>	<p>Students created diverse films with different formats that addressed not only gender issues, but also problematics that are intersectional. They can be retrieved here: <a href="https://www.youtube.com/watch?v=1A-Gd8GXwaA">https://www.youtube.com/watch?v=1A-Gd8GXwaA</a></p> <p>However, the research also highlighted the importance of the process. It was pedagogical, enabling students, researchers and teachers to work together to think about gender struggles through collaborative filmmaking. A summary of the Filmmaking Labs can be watched here: <a href="https://www.youtube.com/watch?v=eVTPw_Cv8ZI">https://www.youtube.com/watch?v=eVTPw_Cv8ZI</a></p>	
<p><b>Evaluation</b></p>	<p>Evaluation of the project was done in two ways. Firstly, through the PhD dissertation. The use of scenes (Denzin, 1997) was useful for paying attention to those significant moments of the experience that revealed the impact of the Filmmaking Labs. It was a sort of auto-evaluation centred on research purposes. Secondly, the evaluation of the Filmmaking Labs was carried out by the participant teachers through responding to three questions: What have you discovered in the Filmmaking Labs? What questions have they prompted you to ask? Which image best represents the experience?</p>	
<p><b>References</b></p>	<p>Denzin, N. (1997). <i>Interpretive Ethnographic Practices for the 21st Century</i>. Sage.</p> <p>de Riba Mayoral, S. (2024). <i>Las prácticas audiovisuales colaborativas como fenómeno afectivo-pedagógico-feminista de investigación. Un estudio difractivo sobre los Laboratorios Audiovisuales de Género del Institut Escola Pepa Colomer</i>. Doctoral dissertation, University of Barcelona. <a href="http://hdl.handle.net/10803/690472">http://hdl.handle.net/10803/690472</a></p> <p>Harris, A. (2016). <i>Video as method. Understanding qualitative research</i>. Oxford University Press.</p> <p>Meager, N. (2019). <i>Observational Filmmaking for Education. Digital Video Practices for Researchers, Teachers and Children</i>. Palgrave Macmillan.</p>	

	<p>Coleman, R., Page, T., &amp; Palmer, H. (2019). Feminist new materialist practice: The mattering of methods. <i>MAI: Feminism &amp; Visual Culture</i>, 4. <a href="https://maifeminism.com/feminist-new-materialisms-the-mattering-of-methods-editors-note/">https://maifeminism.com/feminist-new-materialisms-the-mattering-of-methods-editors-note/</a></p> <p>St. Pierre, E. A. (2019). Post qualitative inquiry in an ontology of immanence. <i>Qualitative Inquiry</i>, 25(1), 3–16. <a href="https://doi.org/10.1177/1077800418772634">https://doi.org/10.1177/1077800418772634</a></p>
<p><b>Why is this method relevant?</b></p>	<p>This method is relevant for EXPECT_Art as it can be part of a community and arts-based research serving cultural literacy and arts education. It can help to challenge established discourses while considering multiple viewpoints. Collaboration is an essential part of filmmaking and the act of creation can help to explore and reflect on those topics related to critical cultural literacy.</p>

Jointly created meeting place	
Data Collection & Data Analysis	
<b>Compiled by</b>	Wrocław Institute of Culture
<b>Typology</b>	Innovative methods related to school contexts.
<b>Discipline</b>	Interdisciplinary/transdisciplinary.
<b>Introduction</b>	<p>Cecylia Malik is artist and co-creator of the Alcon Blue Collective campaign to defend Krakow Zakrzówek against the development and the cyclical event on the Vistula of Aquatic Critical Mass. She is also initiator of social and artistic actions such as Polish Mothers on the Stump against LEX Szyszko; Białka's Braids in defence of the Białka River against regulation; River Sisters together with the Coalition Save Rivers against the construction of the dam in Siarzewo; or City Greed in defence of the modernist Cracovian hotel before demolition.</p> <p>Malik organizes protests together with experts and organizations, caring for their sense and effectiveness, at the same time creating them as happenings and works of art in public space. Her visit was organized as part of the Neighbourhood with Artists project, during which artists from outside Wrocław, for whom neighbourhood themes are not something alien, were active in backyards. Backyard Door's (the other name of the project) goal was to reanimate the neglected historical areas of Wrocław, and at the same time, stimulate the development of relations between its inhabitants and change and improve their closest surroundings. Project wants people to stop being limited to their own spaces and for the social life to animate the streets again.</p>
<b>Context</b>	<p>Together with Cecilia, children refreshed and cleaned the well-known by them Ash Tree House. With the support of the residents themselves, Cecilia and other artists have built a publicly accessible tree house, a dream come true for children and many adults, a space of freedom and unfettered fun. The treehouse is used by all residents, regardless of age, interests or political beliefs. There is no need to sign-up, pick-up keys and reserve a place. People can come with their dog, cat and fish. Do homework, drink lemonade or simply sit and have a pleasant time. Just be happy for a while. In addition to the construction of the house, there are also animation and workshop activities for the residents of the courtyard where the project was created.</p> <p>Cecilia and the children also talked about ecology and ways in which we can protect/defend our immediate environment on a daily basis. Then they set up a backyard version of Extinction Rebellion (the European movement of defenders of the Earth against climate change). Young Olbin defenders of the planet prepared flags, pennants and banners with images of birds, fish and mammals facing extinction. They also helped</p>

	<p>the giant sea trout, which is a symbol of extinct species, but brings hope for the future – its species recently reappeared in the Oder River (a river flowing through Wrocław) after 50 years. Together with Cecilia, the kids took care of the fish, so that it shone with new Olbin colours. The grand finale of our neighbourhood action was a colourful and festive march from under the Tree House to the pond in Tolpa Park. During the trek, adults were encouraged to fight together for the future of the planet. Then a sea trout fish was jointly launched in the park's pond. The area also featured painted signs and symbols of endangered species. The day ended with a family picnic, during which the Trout were admired as they bobbed in the waves.</p>	
<b>Goals</b>	Data analysis.	
<b>Mediation</b>	<p>Cecylia Malik is one of the authors of the backyard House on Ash (on Olbin). She is a painter, performer, educator, environmentalist and urban activist. Children from Olbin that were engaged in all actions, parents who were encouraged by children to join the whole project. People who met the group during walk and residents that use House on Ash.</p>	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	Artist, children, parents, residents.
	<b>Term/Time</b>	September 11-15, 2019.
	<b>Setting</b>	Olbin, Wrocław.
	<b>Resources</b>	Cleaning tools, art materials, papers.
	<b>Phases</b>	<ol style="list-style-type: none"> <li>1. <b>11.09.</b> 12:00-20:00. Restoration of the tree house.</li> <li>2. <b>12.09.</b> 17:00-20:00. Reading of <i>The Treehouse</i>. Impression reading method: an adult reads a book so as to make it available for children to peruse, regardless of whether they can read. <i>Leaning</i> over the book together gives children a sense of active participation and increases their attentiveness.</li> <li>3. <b>13.09.</b> 16:00-20:00. Meeting with Extinction Rebellion, discussions about endangered species, climate change and banner making.</li> <li>4. <b>14.09.</b> 11:00-19:00. Painting a huge Trout Fish.</li> <li>5. <b>15.09.</b> 16:00-19:00. Project finale: The Great Protest, which is a march from the backyard to Tolpa Park, launching of the Fish, family picnic.</li> </ol>
<b>Results and Dissemination</b>	Dissemination of environmental knowledge, transmission through involved children to parents.	



Image 1. Tree house in Ołbin.



Images 2-3. Trout fish on Olbin.



<p><b>Evaluation</b></p>	<p>The Neighbouring program grew out of the Wrocław Backyard Door project implemented as part of the European Capital of Culture Wrocław 2016. At that time, with dozens of artists from all over Poland, WIK created more than thirty backyard projects. Twelve installations remain, which people now often turn into neighbourhood meeting places, including a tree house. No systematic evaluation was carried out.</p>
<p><b>References</b></p>	<p>Strefa Kultury Wrocław (2019). <i>Sąsiadujemy z artystami: Ryba troć na Ołbinie</i>. <a href="https://strefakultury.pl/wydarzenie/sasiadujemy-z-artystami-ryba-troc-na-olbinie/">https://strefakultury.pl/wydarzenie/sasiadujemy-z-artystami-ryba-troc-na-olbinie/</a></p> <p>Strefa Kultury Wrocław (n.d.). <i>Domek na jesionie</i>. <a href="https://strefakultury.pl/project/domek-na-jesionie/">https://strefakultury.pl/project/domek-na-jesionie/</a></p>
<p><b>Why is this method relevant?</b></p>	<p>The method is important for the EXPECT_Art project because it shows how to engage and educate children and influence the awareness of their parents. The collective construction of the treehouse united a group of people for whom it has become a place for meetings, artistic and</p>

educational actions. Each activity around the house is treated as *their own*, important for the local society. Children participating in the project became an ideal transmitter of content. Their parents, seeing the involvement, joined the ecological action themselves. The education of children is a complex process that is not limited solely to the actions taken by the school, but ideally should involve the participation of various communities what can be visible above. On the ground of Polish research, the term *co-participation of parents* in children's education, used by Maria Mendel, appears covering three forms of behaviour: 1) maintaining contact with the teacher, 2) participation and co-organization of excursions, events, 3) providing work, services to the classroom, school. With Joyce Epstein, on the other hand, one form of involvement is working with the community to create better conditions for learning. Analysing these two perspectives, we can see in the activity in question a method of raising awareness and educating directly and indirectly, which is additionally embedded in an artistic context that stimulates creativity.

<b>Knowledge is power</b>	
<b>Data Collection &amp; Data Analysis</b>	
<b>Compiled by</b>	InSite Drama
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes.
<b>Discipline</b>	Performing and literary arts.
<b>Introduction</b>	<p>This method is a hybrid art-based method created by a group of young artists of Roma origin in Hungary, called T6, who use rap and slam poetry to teach children to express themselves and bring classical literature closer to them by using the rhythmic structure as a base of their expression.</p> <p>The whole process is about 15 sessions in 4 stages, which is enough time for the development of cooperation and concentration, the competence development through games, the design of a superhero with the development of digital literacy. The project includes a fourth stage as well while they make time together with the group to present the results and to celebrate themselves as well.</p>
<b>Context</b>	<p>Few years ago, the Roma Education Fund collaborated with T6 to draw attention to the issue of early school leaving. Their goal is to open up and introduce disadvantaged children to a world that they could not encounter before. They do this with the best of their knowledge and dedication: they involve the children in writing texts, plays, and composing music, and they also consistently emphasize the importance of learning in the joint work. An important goal of the drama classes was the development of skills and abilities, so that they could work with the children, be able to observe and cooperate. With the drama games, the children's attention, concentration, and communication skills improved during a few sessions, and during the games, the children became more open and accepting of themselves and their peers.</p> <p>The group was founded in 2013, its members are young artists of Roma origin, nationally known artists. T6's mission is to fight against the discrimination and stigma associated with the Romani people, the largest European minority. The group has workshops, performances, self-developed educational method, and collaborations. Many videos and theatre productions came out of their hands. They are qualified drama teachers, actors, poets, slammers and rappers, all worked in the social sphere. In recent years they have created together with hundreds of children, they have created theatre performances and video clips together.</p>
<b>Goals</b>	Process implementation, data analysis.



<p><b>Mediation</b></p>	<p>During the joint creative process, the workshop leader works actively together with the group, and the participant students have to play an active role in the work. The leader works with a mental health strategy. The goal is to experience and recognize emotions and develop a healthy relationship with the world.</p> <p>During the work with the community the goal is the same. they bring high-quality programs to develop their non-violent communication and their conflict management such as object animation performances, concerts, video clips, half-day football competitions, etc.</p>	
<p><b>Process and Implementation</b></p>	<p><b>Actors/ Participants</b></p>	<p>School class / group of students, workshop leader.</p>
	<p><b>Term/Time</b></p>	<p>One lesson: 45 min.</p>
	<p><b>Setting</b></p>	<p>Formal/non-formal education setting.</p>
	<p><b>Resources</b></p>	<p>Self-developed educational methodology.</p>
	<p><b>Phases</b></p>	<p>This is a joint creative process to create a presentable product (song, rap, performance, event or even a school newspaper):</p> <ul style="list-style-type: none"> <li>• <b>1<sup>st</sup> phase.</b> Children meet with the different characteristics of metres (assessment of group dynamics through games, contracting, establishing common rules)</li> <li>• <b>2<sup>nd</sup> phase.</b> Writing own texts with prosody (for example, design their own superhero, how to change their school/village/world, etc.)</li> <li>• <b>3<sup>rd</sup> phase.</b> Have a common understanding about what to create together (figuring out how to achieve the goals)</li> <li>• <b>4<sup>th</sup> phase.</b> Common work (creative process as a whole, project execution, delivery of messages)</li> <li>• <b>5<sup>th</sup> phase.</b> Presentation of their work (either verbally or written; conclusion, evaluation and celebration)</li> </ul>
<p><b>Results and Dissemination</b></p>	<p>These <i>special literature classes</i> are a fresh splash of color in the students' everyday lives. The students were able to take part in special, interesting and exciting activities. The goal was to ensure that primary school children could have a social experience through poems and creativity, and that culture, poetry and performing arts would be more attractive to the age group. It showed the children that poetry and the rap genre are compatible with each other. Reciting poetry became a cool</p>	

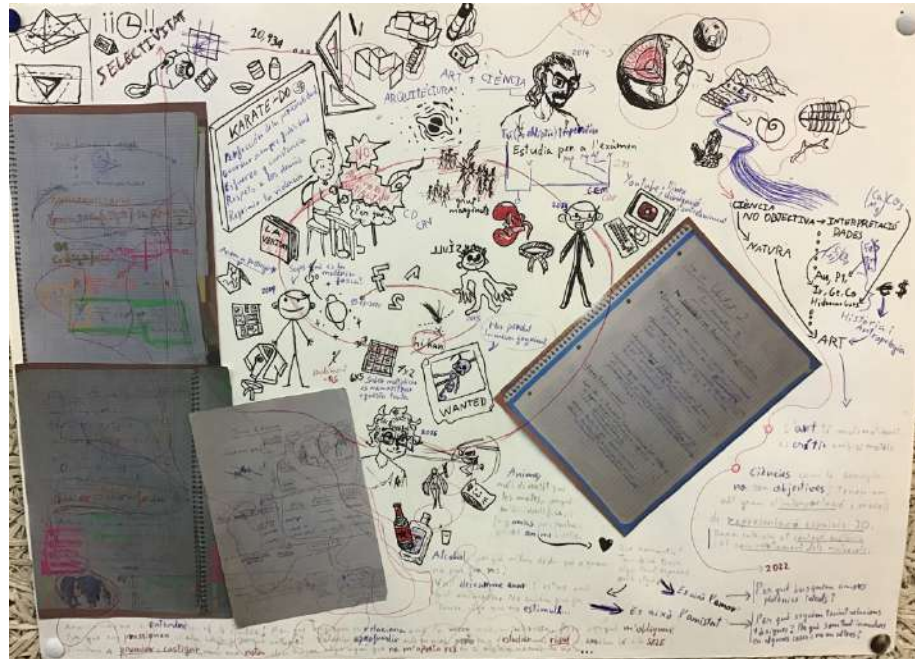
	<p>thing in their performance. The project brought the poems in the school curriculum to life in a visible way for the children. By providing a community experience, the children got the recipe for writing song lyrics and the performance art opportunity for self-expression. Work with poems was an important part of the sessions. After serious discussions about the poems, reciting the poems, feeling the rhythms of the poems, writing the lyrics together and a lot of practice, the joint work concluded. The goal is to teach children that we can view everything from different aspects.</p> <div style="display: flex; justify-content: space-around;">   </div> <p><b>Images 1-2.</b> The pictures were made during the rap classes by the teacher of the students at Kerecsend, Northeast Hungary, in November 25, 2023.</p>
<p><b>Evaluation</b></p>	<p>As far as we see, disadvantaged children don't really have a vocabulary to express themselves. This method shows an option not only to do that but also to get them closer to literature. The goal is not only to meet the iambs or caesuras, but to give children a new way of thinking and an option how to communicate their feelings. Once they find the way to do that, they can imagine doing bigger things together and common creation can start.</p> <p>It is also part of the process that during presentations they try to reach as many local people as possible so that the performance will be a real deal to the children, and it also develops the communication skills of the adults.</p>
<p><b>References</b></p>	<p>Edwards, J. (2010). <i>Rap music in education vs its negative cultural influence</i>. Unpublished manuscript, University of the Cumberlands. <a href="https://bit.ly/rap-in-music-education">https://bit.ly/rap-in-music-education</a> Edwards</p> <p>Getting Smart (2012, August 29). Hip Hop: An Alternative Method Student Engagement. <i>Getting Smart</i>. Retrieved from <a href="https://www.gettingsmart.com/2012/08/29/hip-hop-an-alternative-method-student-engagement/">https://www.gettingsmart.com/2012/08/29/hip-hop-an-alternative-method-student-engagement/</a></p> <p>Edutopia (n.d.). The Power of Rap and Hip-Hop in the Classroom. <i>Edutopia</i>. <a href="https://www.edutopia.org/article/power-rap-and-hip-hop-classroom/">https://www.edutopia.org/article/power-rap-and-hip-hop-classroom/</a></p>

<p><b>Why is this method relevant?</b></p>	<p>Literature can be used in many ways. Participants can improve their communication and debate culture, become more open to various opinions and become more cooperative. All these improvements enhance the social sensitivity, cultural knowledge, assertiveness and active citizenship of the participants, no matter what: rap, poem, lyrics or drama. This is one option to work on the development and research of critical cultural literacy.</p>
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<b>Learning lives' visual cartographies</b>	
<b>Data Collection &amp; Data Analysis</b>	
<b>Compiled by</b>	University of Barcelona
<b>Typology</b>	Innovative methods related to school contexts.
<b>Discipline</b>	Visual art (visual cartographies).
<b>Introduction</b>	<p>Visual cartographies are a creative and artistic epistemology and narrative research approach that allow to explore fissures, displacements, unstable journeys, ways of knowing, assemblages and entanglements through which university students explained their learning trajectories (Hernández-Hernández et al., 2020). In TRAY-AP research project, visual cartographies are considered not only as a triggering visual method to provoke reflections about their learning trajectories but also as a space of entanglement in which all these substances – bodies, things, texts, situations, ideas, and ways of doing – could remain assembled. TRAY-AP research focuses on individual meetings with university students, following a collaborative approach (Hernández-Hernández, 2017) to investigate students' learning trajectories.</p>
<b>Context</b>	<p>In TRAY-AP, researchers bring cartographies to research learning trajectories and ecologies of young university students. In this research, cartographies break responsive frameworks in qualitative and arts-based research, connecting with some referents that underpin the hybridisation and fertilisation proposed for the arts. The arts make it possible to confront the unforeseen and to account for what would otherwise remain invisible. Some of these referents are in the relationship of art practices with creativity (Sefton Green et al., 2011), reflective imagination (Van Heusden &amp; Gielen, 2015), Arts-based Educational Research (Baron &amp; Eisner, 2012), and the role of the arts and artistic research as a disruptive experience (Calderón-García &amp; Hernández-Hernández, 2019) and beyond the limits of the pedagogical (Bastos, 2016). These contributions are significant because they show that the use of cartographies “increases the probability of finding a voice or having an impact (whether positive or negative) on the reader/viewer/community, and of course, on ourselves (as researchers)” (Hernández, 2008, p. 108).</p> <p>The researchers, from the Universities of Barcelona and Country Basc, decided to bring cartographies into this research because we thought they would allow participants to recount their learning experiences in ways we could not anticipate they would happen. Furthermore, we were able to pay attention to why young people intra-act with cartographies by giving an account of their life trajectories. Barad (2007) explains this notion by saying, “nature is an intra-active becoming, where intra-action</p>

	is not the classical comforting concept of interaction, but rather implies the very disruption of the metaphysics of individualism that holds that there are discrete objects with inherent characteristics” (p. 422).	
<b>Goals</b>	<p>Generate evidence from the dialogue promoted by visual mapping to appreciate and dialogue with students’ conceptions, strategies, use of technologies and contexts associated with learning scenes.</p> <p>Use visual cartographies for data collection and data analysis.</p>	
<b>Mediation</b>	<p>In TRAY-AP 50 university students, organised in a sample equivalent to the distribution of university students in Spain in terms of gender and choice of degree, were invited to: 1) dialogue with the representations made by previous research on young people's attitudes; 2) make a learning map of their learning movements among contexts (<i>contextures</i>) (Jornet &amp; Estard, 2018) over time and in different scenarios; 3) make a learning diary that allows situating their experiences and meanings of learning; and 4) collaboratively build the story of their learning life.</p> <p>At the end of the first meeting, we asked them to deepen the meaning they gave to learning by making a visual account of their learning trajectory. We invited them to place those important moments and experiences that have been shaping their way of learning, which helps them learn. In the second meeting, we discussed what they brought back from the visual account of their learning journey.</p>	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	TRAY-AP researchers from the universities of Barcelona and Basque Country and 50 university students.
	<b>Term/Time</b>	Fall 2020-Spring 2022.
	<b>Setting</b>	In different university places a personalised and calm conversation could take place.
	<b>Resources</b>	Mobile phone camera, writing or drawing paper, marker pens, pencils, glue, scissors, magazines (for collages), etc.
	<b>Phases</b>	<ol style="list-style-type: none"> <li>1. We invited participants to make a visual device about their learning trajectory and were shown some examples.</li> <li>2. Participants brought the mapping or made it to the meeting. On it, they narrated about their learning path.</li> <li>3. Participants discussed what they did and what they thought about their learning path.</li> </ol>
<b>Results and Dissemination</b>	The use of visual cartographies allowed the students to give an account of their learning trajectories, situating in time and space the critical moments of these trajectories.	

The contributions derived from the use of visual cartographies have been reflected in the different publications of the project (Hernández & Correa, 2024), in an exhibition held at the University of the Basque Country (<https://www.ehu.eus/es/-/como-aprendes-exposicion>) and in the contributions derived from the analysis to the understanding of how university students learn and its consequences for pedagogical relations at the university.



**Image 1.** Luís, student of Earth Sciences and Fine Arts, cartography.  
Photo by Fernando Hernández.

“I took a Din A3, printed and cut out a few notes, and from there, I made some drawings as if trying to make the trajectory. I had a bit more fun than I thought I would. I have drawn myself in the different ages in which I have found keys and elements that have remained, that have remained. And I've done it in the form of a spiral because of that idea I have that you always end up returning in some way to what you learn. What you remember is when you learn something, that's when you return to it, and you need to rescue it. In school, it's not apparent, but when you stop to think about it, the syllabus also has that cyclicity. In primary school, you start studying history and language and maths, then in secondary school, you "start again" with the complement and the predicate, and you start again with maths... But the circle is a bit bigger. It's like it's the same circle, but you make it bigger. And then, at the end of secondary school, you go back again, but you add equations, verbal complements, and the subordinate sentences...” (Second meeting with Lluís, 11 February 2022).

**Evaluation**



No systematized internal evaluation was used during the project.

<p><b>References</b></p>	<p>Barone, T., &amp; Eisner, E. (2012). <i>Arts-Based Research</i>. Sage.</p> <p>Hernández-Hernández, F. (Coord.). (2017). <i>Investigar con los jóvenes sobre cómo transitan y aprenden dentro y fuera de los centros de Secundaria</i>. Octaedro.</p> <p>Hernández, F., &amp; Correa, J. M. (2024). <i>Es hora de que hablemos de cómo se aprende en la Universidad</i>. Octaedro.</p> <p>Jornet, A., &amp; Erstad, O. (2018). From learning contexts to learning lives: Studying learning (dis)continuities from the perspective of the learners. <i>Digital Education Review</i>, 33, 1–25. <a href="https://doi.org/10.1344/der.2018.33.1-25">https://doi.org/10.1344/der.2018.33.1-25</a></p> <p>Sefton-Green, J., Thomson, P., Jones, K., &amp; Bresler, L. (Eds.) (2011). <i>The Routledge Handbook of Creative Learning</i>. Routledge.</p>
<p><b>Why is this method relevant?</b></p>	<p>Cartography makes it possible to expand the meaning of learning because it allows to consider different modes of thinking, reflection, dialoguing, and communication. These modes go beyond the textual-oral mode and consider spatial and corporeal dimensions and visual and artistic resources.</p> <p>Lluís and the rest of the university students participating in the research collected the moments of intensity that allowed them to learn during their learning trajectory. Understanding these moments of intensity, always as relational events, enabled them to produce connections and, therefore, new knowledge.</p>

Learning to live together	
Data Collection & Data Analysis	
<b>Compiled by</b>	University of Barcelona
<b>Typology</b>	Innovative methods related to school contexts.
<b>Discipline</b>	Literary arts (writing).
<b>Introduction</b>	<p>In March 2020, the Esbrina Research Group from the University of Barcelona participated in a European H2020 project entitled MiCREATE (Migrant Children and Communities in a Transforming Europe). From the Barcelona group, we had the pleasure of carrying out fieldwork with children in three schools in the city of Barcelona.</p> <p>The overall objective of MiCREATE was to stimulate inclusion of diverse groups of migrant children by adopting child-centered approach to migrant children integration on educational and policy level. Stemming from the need to revisit the existing integration policies, the research project aimed at comprehensive examination of contemporary integration processes of migrant children in order to empower them. The project was problem-driven and exploratory at the same time. Its exploratory part mainly concerned child-centered approach to understanding integration challenges, migrant needs and their well-being. However, the findings of the open-ended exploratory research were used in an explicitly problem-driven way, with an aim to stimulate migrant inclusion, to empower migrants and build their skills already within the (participatory) research.</p> <p>In this document, we explain several episodes of the child-centred approach developed in one of the schools (Escola Drassanes) using art-based methods.</p>
<b>Context</b>	<p>We had four intensive working sessions with two groups of 11-12-year-old students in their last primary school year. Following the project's guidelines, the general purpose of the sessions was about <i>learning to live together</i>.</p> <p>In the first session, we proposed children to introduce each other performatively, using an object with special meaning for us, and explaining the children MiCREATE project in five summary cards. Then, to obtain a global and visual vision of the students, we took photos with a Polaroid of each of them, who in turn had to place on a white piece of paper together with what they thought was their best personal quality. Then they sat around and decided how they felt connected with their classmates' qualities.</p> <p>In a second moment, which lasted two days, we proposed children to draw and share their lifelines. We were happily surprised by the interest</p>



	<p>and enthusiasm they showed. Some complained of their lack of skills to visually express what they wanted to reflect and asked the researchers for help. But all of them finished the task of drawing and explaining to their mates the lifelines and felt quite satisfied. We started the session with a Samuel Beckett's quote ("Dance first. Think later. It's the natural order") and a body dynamic: we held hands in a circle at the centre of the classroom and danced together. All of them explained to the rest of the group their lifelines and listened to others with visible interest.</p> <p>In the last session, before asking them about their impression of the work done and their most relevant learning, we suggested that they write on different sheets of paper and in various colours a word to answer each of these questions: If the school were a word... what would it be?; if the school were a wish... what would it be?; If the school were a movement... what would it be?</p> <p>They located all the words on a large sheet of paper to draw the School Cloud. It consisted in creating a cloud of key words and concepts that the entire class collected. After analysing the School Cloud, we thought about the possibility of writing a rap with all these words.</p> <p>However, we could not propose this idea to the group as Covid-19 sent all of us home until the end of the scholastic year. So, the cloud of words <i>moved</i> to the secondary students at the high school where one of the researchers was currently working in addition to the university to make a musical production (rap). This school was an education centre called Claret located in Barcelona. Claret school was not part of the project but, through music, 15-16-year-old students made this compelling contribution based on MiCreate work. Building on the created School Cloud created by 6th-graders, these students created a cloud of concepts from their experiences and visions of school. Considering these concepts, these young people made musical compositions also echoing current issues that affect them, including Covid-19 pandemic.</p>
<p><b>Goals</b></p>	<p>The main goals of this project were: to improve knowledge about children's experiences of life in new social environments; to explore school peer dynamics in view of the integration process; to build on the capacity of teachers and educational staff for diversity managing; to develop child-centred tools for stimulating migrant integration.</p>
<p><b>Mediation</b></p>	<p>As said before, this is a European project. Therefore, relationships were established between the different countries participating in the project (decisions, work packages, development meetings of the different phases of the project, conferences in several of the participating countries, etc.).</p> <p>On the other hand, an initial contact relationship was established with the primary schools in which the project was carried out (in our case, in primary schools in Barcelona). In the schools, we as researchers had contact with the schoolteachers, the children, and the human team that worked in the educational centres.</p>

	<p>Also, it should be highlighted the relationship between the researchers of the Barcelona project with the secondary students from the institute who performed the rap and who therefore also participated in the project.</p>	
<p><b>Process and Implementation</b></p>	<p><b>Actors/ Participants</b></p>	<p>Children from a primary public school; Students from a secondary school (both from Barcelona).</p>
	<p><b>Term/Time</b></p>	<p>Papers, cardboard, markers, glue, tape recorder or mobile phone (to record the rap based on the keywords).</p>
	<p><b>Setting</b></p>	<p>The different activities were carried out at the primary school. The recording of the rap by the high school students was done in their homes (we were confined due to Covid 19).</p>
	<p><b>Resources</b></p>	<p>Papers, cardboard, markers, glue, tape recorder or mobile phone (to record the rap based on the keywords).</p>
	<p><b>Phases</b></p>	<p>4, as explained above.</p>
<p><b>Results and Dissemination</b></p>	<p>In the following images, it can be seen the primary students from the Drassanes school developing their key words and phrases that finally gave rise to the cloud of words described above.</p>	
	<div style="display: flex; justify-content: space-around;">  </div> <div style="text-align: center; margin-top: 20px;">  </div>	

	<b>Images 1-3.</b> Results of the method.
<b>Evaluation</b>	<p>The project did not incorporate an evaluation as such. The activities carried out, the method used, and the results achieved were discussed among the different researchers. Likewise, the degree of satisfaction on the part of the children, teachers and researchers when carrying out the activities was also highlighted.</p>
<b>References</b>	<p>Black, A. L., &amp; Busch, G. (2016). Understanding and influencing research with children. In B. Harreveld, M. Danaher, C. Lawson, B. A. Knight, &amp; G. Busch (Eds.), <i>Constructing Methodology for Qualitative Research</i> (pp. 219–235). Palgrave Macmillan.</p> <p>Clark, A., &amp; Moss, P. (2005). <i>Spaces to play: More listening to young children using the Mosaic approach</i>. Jessica Kingsley Publishers.</p> <p>Demintseva, E. (2020). ‘Migrant schools’ and the ‘children of migrants’: constructing boundaries around and inside school space. <i>Race Ethnicity and Education</i>, 23(4), 598–612. <a href="https://doi.org/10.1080/13613324.2018.1538126">https://doi.org/10.1080/13613324.2018.1538126</a></p> <p>Feldman, A. (1999). The role of conversation in collaborative action research. <i>Educational Action Research</i>, 7(1), 125–147. <a href="https://doi.org/10.1080/09650799900200076">https://doi.org/10.1080/09650799900200076</a></p> <p>Loots, G., &amp; Dawani, S. (2015). Doing research together: creating spaces of collaboration with young people using visual methods. <i>Visual Methodologies</i>, 3(1), 1–17.</p>
<b>Why is this method relevant?</b>	<p>The project is problem-driven and exploratory at the same time. Its exploratory part mainly concerns a child-centred approach to understanding integration challenges, migrants’ needs and their well-being.</p> <p>Doing child-centred fieldwork with children have improved our understanding of children’s experiences of a life in new social and cultural environments related to the arrival and staying in host societies. It has offered us as a researchers a new insight into the conceptualizations of well-being and needs and help us to understand the dynamics of integration in relation to educational systems, peer groups, sport, leisure activities and classroom dynamics, psychosocial support services.</p> <p>Finally, creating a child-centred integration policy as a specific objective have involved forming policy that puts the focus on the child while looking at how specific measures respond and impact migrant children’s needs and at the same time acknowledges their well-being. Knowing that policymakers have been criticized for being excessively selective, the project has confronted child-centred approach with integration and policy.</p>





Learning to see	
Data Collection & Data Analysis	
<b>Compiled by</b>	Science and Research Centre Koper
<b>Typology</b>	Innovative methods related to school contexts.
<b>Discipline</b>	Visual arts.
<b>Introduction</b>	<p>The authors present an exploratory study from Canada for a pilot program in teacher education that employs contemporary Indigenous art as a forum for increasing and enriching teacher confidence and agency in the meaningful inclusion of Indigenous content across K-12 curriculum. The change in curriculum would be needed to change the status quo. It highlights the need for new educational discourses, urging us to embrace holistic perspectives and incorporate Indigenous voices and pedagogies.</p> <p>The authors follow antiracist educators and researchers, Carol Schick and Verna St. Denis (2003, 2005), that “report that the problem rests in culturally imbedded and tacit racisms” which eventually led to “creating a reifying exclusionary curriculum and pedagogy that systematically avoids the real issues underlying the inequitable status quo”. The authors thus follow “Jack Mezirow’s (2003) model of transformative education that focuses on a practice of critical discourse as a means of transforming one’s thinking through exploring assumptions and habits of mind”. The authors introduced “contemporary identity-based and political Indigenous art” (i.e. slides with art made by indigenous representatives) “provided the mechanism for mobilizing a shift in knowledge” as they emphasise the transformative power of creative expression, however emphasising “that artistic experiences by themselves do not create transformative learning; they require educators to create learning spaces that make use of these experiences, reflect on them, and make sense of them in meaningful ways.”</p>
<b>Context</b>	<p>The exploratory study was carried out in Canada among (non-Native) teachers. The researchers used Indigenous contemporary art (identity-based, self-representational and political Indigenous art) to try to create a transformative space in decolonising the curricula.</p> <p>Methodology consisted of two-stage process, roughly matching the steps outlined by Curry-Stevens:</p> <ol style="list-style-type: none"> <li>1. Participants examined how their understanding of Indigenous people within Canada was constructed by received narratives through schooling, media, and informal learning, uncovering the tacit assumptions and overt silences that were contained within the materials they learned from their own school experience, and in the larger world.</li> </ol>

	<p><b>2.</b> Participants began to explore new narratives about Indigenous peoples and Canada that clearly compete with mainstream perspectives. For the purposes of this study, contemporary identity-based and political Indigenous art provided the mechanism for mobilizing a shift in knowledge. The participants' engagement with art was structured as a phenomenological practice, in which works of art created an opportunity for dialogue between self and other (Dewey, 1931; Bourriaud, 1998; Parry, 2011).</p>	
<b>Goals</b>	Data collection, process implementation and data analysis.	
<b>Mediation</b>	Researchers, teachers participating in the explorative workshop/study.	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	Researchers, teachers participating in the explorative workshop/study.
	<b>Term/Time</b>	Not specified (certainly after 2007, as one of the artworks is from 2007).
	<b>Setting</b>	Not specified. Workshops carried out in at two different times.
	<b>Resources</b>	Contemporary identity-based and political Indigenous art.
	<b>Phases</b>	<p>Steps when implementing the practice:</p> <ol style="list-style-type: none"> <li><b>1.</b> Students were asked to consider what they remembered learning about Indigenous people in their K-12 education.</li> <li><b>2.</b> After ten minutes of animated conversation, students discussed their thoughts with the group as a whole.</li> <li><b>3.</b> Participants were then shown a series of four slides: <i>Screaming Shaman No. 4</i> (Jane Ash-Poitras, 1994); <i>Cultural Briefs</i> (Teresa Marshall, 1996); <i>Red Man watching White Man Trying to Fix Hole in the Sky</i> (Lawrence Paul Yuxweluptun, 1990) and <i>Totems</i> (Brian Jungen, 2007). These works were selected based on various criteria: visual interest, modernity, political themes, regional representation, and atypical aesthetics (compared to traditional material culture works, such as totem poles, beadwork, and masks, for example). Importantly, the works selected present examples of radical acts of self-representation, often in ways that draw attention to the previously silenced histories and current realities of Indigenous peoples.</li> </ol>

		<ol style="list-style-type: none"> <li>4. At each slide participants were invited to get up and examine the works on the screen more closely. They were encouraged to make connections and associations of whatever kind to the work, and to discuss their thoughts with one another. This activity was meant to mirror the experiences of museum visitors, activating the social and contemplative type experiences described by Kirchberg and Trondle (2015).</li> <li>5. Many were surprised at the wide range of contemporary art they were shown and expressed the relief they felt with the idea that there was no correct answer.</li> <li>6. Students were then given a brief background about historic display practices, colonization, and the development of the modern museum (Clifford, 1988; Duncan, 1994). They were introduced to the notion that Indigenous subject matter in museums and in schools often rests on colonial narratives that are anchored in the distant past and in the collections of the first few generations of European visitors.</li> <li>7. In the final segment of the first session, an inversion of this canon was offered. They returned to the question, “are we teaching about First Nations backwards?”. Participants were invited to discuss in small groups and consider the difference that rooting curriculum about Indigenous peoples in the present might make to their perceptions and to the perceptions of their students.</li> <li>8. At the end of the first session, participants were asked to submit a written reflection in response to the following: Thinking about what you have seen during this presentation, how might this idea inform your own teaching practice in the future? What other aspects of Indigenous culture might you bring into your work? What is the cost of ignoring First nations culture and ideas in our classrooms?</li> <li>9. During the second session, students were reminded of Bohm’s (1996) four aspects of effective dialogue (listening, suspending, respecting, and voicing) in circle, given the prompt: What do you recall from last week that sparked ideas for either your teaching practice or for your own learning? After several minutes of discussion, participants were given another prompt: What might it mean to</li> </ol>
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		<p>teach about Indigenous Peoples in the present before addressing the past? As a final component to the sessions, students were shown a political cartoon from the website, <i>The Oatmeal</i> (Inman, 2013), which detailed reasons Christopher Columbus Day in America is a questionable celebration. It provided an alternate account of the <i>discovery</i> of the Americas focusing on the violent impact and decimation that contact had on Indigenous peoples.</p> <p><b>10.</b> After the second session, students were asked to submit a written reflection on their overall impression of the program, what they saw, heard, and felt over the two sessions. Their responses were gathered and coded, then transcribed without reference to any identifying information. The data was then reviewed using the strategy of thematic analysis to detect significant units of meaning and thematic patterns (Braun &amp; Clarke, 2012).</p>
<p><b>Results and Dissemination</b></p>	<p>The authors in the conclusion note the power of art to open dialogue between maker and viewer played a significant role in participants' experiences of transformative shifts in thinking, moving from traditional and necessarily limited notions of what constitutes Indigenous art, to seeing contemporary Indigenous artists as real people in the present, engaged in radical acts of self-expression. This seemed to illuminate the thinking of most participants, producing a deeper level of reflection directed towards uncovering and interrogating their assumptions. They were able to see the ways in which they had been carrying unexamined stereotypes about Indigenous people. This in turn rendered them more receptive to looking at the ways in which those stereotypes were created by colonial mores. Further, they became aware of how such stereotypes are debunked by the realities of contemporary Indigenous people. Through even the most initial level of phenomenological exploration, participants began to view art not merely as decorative, but as communicative. They began to detect their own knowledge gaps, and better still to understand how they might be able to fill them in. They began to develop new levels of literacy for working in decolonizing ways.</p> <p>The second significant finding was the development of participants' sense of agency in relation to curricular materials and classroom practice. Because many had their own teachings about Indigenous peoples rooted in the remote past, it simply had not occurred to some participants that they had the agency to change the story themselves.</p>	



	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p><b>Image 1.</b> <i>Screaming Shaman No. 4</i> (1994), Jane Ash-Poitras.</p> </div> <div style="text-align: center;">  <p><b>Image 2.</b> <i>Red Man watching White Man Trying to Fix Hole in the Sky</i> (1990), Lawrence Paul Yuxweluptun.</p> </div> </div>
<p><b>Evaluation</b></p>	<p>No specific evaluation was carried within the project. In the conclusion, authors nevertheless note: the success of such a program is only measurable if there is evidence of transformative change. In the context of education, that means measurable differences in both curricular and pedagogical approaches within the subsequent teaching practice of participants.</p>
<p><b>References</b></p>	<p>Leddy, S., &amp; O’Neil, S. (2022). Learning to see: Generating decolonial literacy through contemporary identity-based Indigenous art. <i>International Journal of Education and the Arts</i>, 23(9), 1–19. <a href="http://www.ijea.org/v23n9/v23n9.pdf">http://www.ijea.org/v23n9/v23n9.pdf</a></p>
<p><b>Why is this method relevant?</b></p>	<p>The method is relevant because it is trying to change the status quo of current educational content (decolonisation) and <i>sensibilise</i> (non-Indigenous) teachers: changing their view and attitudes, increasing their self-esteem in teaching indigenous topics and exploring with them how to create learning spaces where artistic and creative expressions find a place.</p> <p>Furthermore, the authors emphasise the creative and transformative power of art. The focus on art in this work was significant because creative expression plays a major role in Indigenous heritage, culture, and identity. Contemporary Indigenous artists, especially those whose expression is rooted in identity and the politics of colonization, offer a window into the manner in which Canada has unfolded in an entirely different way for Indigenous peoples than what is described in school curriculum. As such, Indigenous artists make available tropes of thinking and experience in their work that invite non-Indigenous people into dialogue.</p>

Making it home		
Data Collection & Data Analysis		
<b>Compiled by</b>	University of Southern Denmark	
<b>Typology</b>	Innovative methods by socially engaged art practices.	
<b>Discipline</b>	Visual arts (photography) and media art (interactivity).	
<b>Introduction</b>	<p>Making it Home is a tool developed within the MaHoMe-project (<i>Making it Home: An Aesthetic Methodological Contribution to the Study of Migrant Home-Making and Politics of Integration</i>). The project is still running and there is currently no publicly available evaluation of the method. Hence, the following sections can only offer preliminary expositions of the different features of the method.</p>	
<b>Context</b>	<p>The method has been developed as part of the MaHoMe, a Nordforsk funded project carried out in collaboration between Kingston University (UK), Lund University (Sweden) and Roskilde University (DK). The project runs from 2020-2024. According to the project website (see <a href="https://mahomeproject.com/">https://mahomeproject.com/</a>), the subtitle of the project is “An Aesthetic Methodological Contribution to the Study of Migrant Home-Making and Politics of Integration” while the project “addresses migration and integration challenges by examining how migrants make and make sense of home amidst the complex and divergent politics of integration in three host societies: UK, Denmark and Sweden.”</p>	
<b>Goals</b>	<p>The process of implementation is described as follows on the project website: “Our crowd sourcing platform is created to share your ideas related to home”. The tool is a contribution to the realization of the overall aim of the project, which is “to empirically engage with migrants experiences and expressions of home and home-making” by analys[ing] data on comparative-historical perspectives on integration policy-making and (hi)stories of migrant home-making, and add[ing] participatory aesthetic methods focusing on migrant contemporary cultural expressions through visual imagery and soundscapes derived from smartphones.”</p>	
<b>Mediation</b>	<p>Website inviting people to share a photo: “What is home for you? Can you share your experience of making a home, or what gives you a feeling of belonging? Could you upload an image or link to a video or soundscape that captures home for you?”</p>	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	The platform and its users.
	<b>Term/Time</b>	–

	<b>Setting</b>	–
	<b>Resources</b>	<a href="https://map.mahomeproject.com/">https://map.mahomeproject.com/</a>
	<b>Phases</b>	–
<b>Results and Dissemination</b>	At the website for the tool, there are entries from users of the platform with pictures and short pieces of texts. However, currently there is no publicly available dissemination of findings from the project that involve the tool as a research method. Findings from other parts of the project are disseminated in Narvselius & Padovan-Özdemir (2022).	
<b>Evaluation</b>	The MaHoMe project is still running, and there is currently no publicly available evaluation of the Making it Home platform.	
<b>References</b>	Narvselius, E., & Padovan-Özdemir, M. (2022). Utilitarian and exclusive humanism: Conditioned welcoming through state-sanctioned migrant home-making. In <i>Ukrainian refugees and the Nordics: Research-led best practice on how to cater for Ukrainian refugees arriving in the Nordic Region</i> (pp. 48–54). NordForsk. <a href="http://norden.diva-portal.org/smash/get/diva2:1650360/FULLTEXT03.pdf">http://norden.diva-portal.org/smash/get/diva2:1650360/FULLTEXT03.pdf</a>	
<b>Why is this method relevant?</b>	The Making it Home platform is interesting to the EXPECT_Art project as a method that is part of an aesthetic methodological contribution to migration studies. It involves different kinds of modes of expression with the aim of grasping people’s subjective notions of home making, and is part of a project that explores migration, home-making and politics of integration across three national contexts in Europe.	

<b>Object theatre labs</b>	
<b>Data Collection &amp; Data Analysis</b>	
<b>Compiled by</b>	University of Barcelona
<b>Typology</b>	Innovative methods related to school contexts.
<b>Discipline</b>	Performing arts.
<b>Introduction</b>	The Object Theatre laboratories were carried out in a formal educational context, the Drassanes school in Barcelona, with 4-year-old children. The objective of the method was employing Object Theatre practices to delve deeper into the social and material dimensions of the classroom, recognizing the diversity of actors that make it up and favouring the creation of new forms of being together.
<b>Context</b>	<p>The school where this experience took place is a public institution located in the Barcelona historical centre, in the Gothic quarter. Drassanes school usually welcomes boys and girls arrived in the city from outside the EU. Also, it has undergone a process of pedagogical transformation since 2017, when the management team decided to address the communicative challenges posed by the cultural and linguistic diversity of the school population by incorporating artistic languages and methodologies. From then on, arts became the axis and engine of the school project and its everyday life.</p> <p>The Object Theatre laboratories were designed through a neo-materialist and post-humanist perspective, seeking to develop learning about how materiality and objects have a significant role in education. In that sense, it was sought that boys and girls could recognise, through experience, the diversity of human and non-human elements present in their daily lives, inviting them to pay attention to other aspects of life in the classroom from a socio-material perspective.</p>
<b>Goals</b>	<p>The general objective of the method was intended to deepen the encounter between the children and the objects and materials that participated in the life of the classroom, generating in this way new relationships and knowledge in relation to this joint space.</p> <p>More specific objectives were: 1) recognizing the objecthood that is present in the classroom and its relationship with the students 2) exploring the possibilities of the Object Theatre as an artistic-pedagogical practice to re-elaborate the relationship with objecthood and classroom materials 3) accounting for the relational movements that the Object Theatre activates in relation to the human and non-human inhabitants of the classroom 4) showing the type of knowledge that the Object Theatre can produce among the children.</p>

<p><b>Mediation</b></p>	<p>The proposal of the activity was discussed with the management team of the school and the classroom teacher. It consisted of four consecutive laboratories to be carried out in 4 groups of 4 children. At the end of the process, the outcomes from each laboratory were shared with all the members of the classroom.</p>	
<p><b>Process and Implementation</b></p>	<p><b>Actors/ Participants</b></p>	<p>4-year-old students divided into four small groups.</p>
	<p><b>Term/Time</b></p>	<p>4 laboratories, 2 hours in total for each small group.</p>
	<p><b>Setting</b></p>	<p>The classroom and the school.</p>
	<p><b>Resources</b></p>	<p>Stop motion program for cell phone or tablet, classroom objects and materials.</p>
	<p><b>Phases</b></p>	<p>The proposal was implemented through four laboratory stages, each involving specific steps:</p> <ol style="list-style-type: none"> <li>1. The first laboratory, Classroom Objects-Toys, aimed to explore the world of classroom objects, mostly toys, by imagining their parallel lives when out of children's sight.</li> <li>2. The second laboratory, The Woods, sought to change the perspective from what objects are or represent to children, to considering them through their materiality, showing their life cycles until they arrive in the classroom.</li> <li>3. The third laboratory, Plastics, tackled a different approach to understanding materiality by focusing on the extraction and manufacturing processes of plastic. It aimed to reveal the material transformations that enable the creation of plastic products.</li> <li>4. The fourth laboratory, The Materials of Nature, attempted to deepen the understanding of materiality present daily in our environments and how it collaborates with learning.</li> </ol> <p>The work structure in each laboratory was articulated around three moments. First, a mini-video made with stop motion or object animation as an invitation to enter the topic. Secondly, the exploration of materials, delving into their shape, size, texture, weight, type of material, and then giving it life through movement as a theatrical way of exploring its expressive or performance possibilities beyond its uses every day. Thirdly, the creation of a dramaturgical or theatrical scene based on the exploration</p>

	<p>and animation carried out previously, some of which were recorded using stop motion.</p>
<p><b>Results and Dissemination</b></p>	<p>The groups of students explored and created dramaturgies with the classroom objects, each one associated with the theme proposed for each day. The results of some of the Laboratories were staged and documented using the Stop Motion technique and then presented to the entire class.</p> <p>From this experience, a diversity of responses from the boys and girls could be observed. For example, when imagining what happens at night when the children were not in the classroom, we asked ourselves if the toys slept, what it would be like to be at school at that time or to live in the classroom all day. Questions were also raised about the situations that make it possible for toys to have reached the classroom, their emergence and origin, as well as questions about their care and destination when they are no longer useful. All these findings in turn opened more and more questions, noting a progressive change in the children's ability to broaden and deepen their sensitivity and understanding of the relationalities and meanings of which the classroom is made up.</p> <div style="display: flex; justify-content: space-around;"> <div data-bbox="453 1010 874 1464"> </div> <div data-bbox="948 1010 1369 1464"> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div data-bbox="438 1503 890 1585"> <p><b>Image 1.</b> First laboratory <i>Classroom Objects-Toys</i>. Screenshots of scenes made with Stop Motion program.</p> </div> <div data-bbox="927 1503 1390 1585"> <p><b>Image 2.</b> Fourth laboratory, <i>The Materials of Nature</i>. Screenshots of scenes made with Stop Motion program.</p> </div> </div>
<p><b>Evaluation</b></p>	<p>There was no direct evaluation of the laboratories with the participants, but in the master's final project (Catalán, 2023) the experience was reflected on, critically reviewing the proposal and giving an account of how the entire process contributed to mobilizing questions about life in the classroom.</p>
<p><b>References</b></p>	<p>Argell, S., Julia, M., Espinosa, A., &amp; Hernández, F. (2021). Las estrategias y gestos artísticos contribuyen al debate pedagógico y a la construcción del proyecto de vida de nuestra escuela. <i>Invisibilidades. Revista Ibero-Americana de pesquisa em Educação</i>,</p>

	<p><i>Cultura e Artes</i>, 16, 66–75.  <a href="https://www.apecv.pt/revista/invisibilidades/16/10.24981_16470508.16.8.pdf">https://www.apecv.pt/revista/invisibilidades/16/10.24981_16470508.16.8.pdf</a></p> <p>Catalán, M. J. (2023) <i>Pensando las Infancias Post-humanas: Una indagación en torno a la vida socio-material de un aula de educación infantil, desde el trabajo con el Teatro de Objetos</i>. Unpublished Master’s dissertation, University of Barcelona.</p> <p>Infante, M. (2019, January). Clase Magistral de Manuela Infante. <i>Festival Teatro a mil 2019</i>. Santiago de Chile, Chile.  <a href="https://www.teatroamil.tv/videos/clase-completa-manuela-infante">https://www.teatroamil.tv/videos/clase-completa-manuela-infante</a></p> <p>Larios, S. (2016, November). Delicadeza y potencia de los objetos documentales en escena. <i>Simposi Dramatúrgies de l’objecte</i>. Institut del Teatre de Barcelona, Spain.  <a href="http://hdl.handle.net/20.500.11904/867">http://hdl.handle.net/20.500.11904/867</a></p> <p>Latour, B. (2008). <i>Reensamblar lo social</i>. Ediciones Manantial.</p>
<p><b>Why is this method relevant?</b></p>	<p>Working pedagogically with the Object Theatre allows us to open spaces to think about the social and material world that constitutes the classroom, considering the multiple human and non-human actors (Latour, 2008) that make it up. In this sense, theatrical practices become a place to generate knowledge and learning about the space that is shared and the relationships that it makes possible.</p> <p>Applied to education, this form of theatre has the power to amplify conventional understandings of what a classroom is and its possibilities. As the playwright Shaday Larios (2016) points out, objects have the capacity to promote sociocultural action. The Object Theatre can function as a great observatory of material culture and how we socially relate to things, as part of the learning necessary to live and coexist in the world.</p>

<b>Performative games</b>	
<b>Data Collection &amp; Data Analysis</b>	
<b>Compiled by</b>	Experimentem amb l'Art
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes.
<b>Discipline</b>	Performing arts (dance, theatre, performance, play) that can relate to other artistic practices.
<b>Introduction</b>	<p>Performative games are an arts-based method originated from performative arts that utilize dramatic play, sensitive bodily exploration, and relational dynamics to invigorate the social sphere and the relationship we establish with the environment (García-Huidobro, 1996; Boal, 2001). Play enables the capacity for transformation and opens to “the infinite possibilities of being and transforming into all and everything without even abandoning our being-we are” (Taylor, 2015. p.X).</p> <p>The method of performative games takes place in a project called La Poderosa Media Project that works with community-based art programs with Latin American youth. La Poderosa Media Project has applied the method of performative games in all their community-based programs since 2012 along America, regardless of the project and the art discipline. This is because the effect of the method applied with children and youth, always has a positive impact in the relationship that the group establishes among them and in relation to the compromise they have with the program.</p> <p>The performative games usually are put in action during the first phase of the programs, called phase of experimentation. The objectives of the method are focused on building cohesion within the group, fostering creativity and identifying leaderships and interest among the group.</p>
<b>Context</b>	<p>The last program that La Poderosa Media Project (LPMP) has done was collaborating with the project Afro-Ecuadorian Cuisine and Cultural Patrimony (2022-2024). The goal of the project was to foster social collaboration and community resilience through art, food, and innovation. This aimed to be achieved through the installation of community kitchens in the neighbourhoods and activated through collaborative economies of the groups involved. The groups of women received training on circular economies and self-management and participated in food and culinary fairs. Another branch had to do with the compilation of traditional recipes in books and documentary videos done by children and youth.</p> <p>The performative games method was applied in the first phase of the community documentary filmmaking workshop, as a method to bond the</p>



	<p>group and lose fear of error, enhancing their creativity through playfulness and peer collaboration.</p>	
<b>Goals</b>	<p>The goals of the method had to do mainly with process implementation, allowing the group of youth participants to gather. In this context, the method allowed a diversity of youth to know and bond together through performative games.</p> <p>The method of performative games is relevant to the process of the compilation of traditional recipes in documentary videos, and is implemented at the beginning of this process. This is why it collaborated with data collection because the method was used to gather and produce data with the participants regarding local ingredients, traditional plates and oral memory of their communities. Performative games allowed participants to explore the themes of the project from a playful relationship putting up front their own point of view, their subjectivities and previous knowledge.</p>	
<b>Mediation</b>	<p>The program was led by the Universidad de las Artes de Ecuador in collaboration with Sam Houston State University and the Oklahoma State University, of EE.UU. It is financed by the US Embassy in Ecuador.</p> <p>There was a multidisciplinary team composed of teachers and students of Universidad de las Artes, as well as invited artists and foreign entrepreneurs that collaborated for a short-term period. The people from the community involved were afro-community leaders, and afro-activists from the neighbourhoods of Isla Trinitaria and Cisne 2, located in marginalised boroughs in the city of Guayaquil. They worked as mediators with their communities, involving in the activities women, children and youth, mainly. In this project, there were three community organisations involved: Karibú (promotes afro culture identity and visibility), Hilarte (school of artistic education), UNTA (Unit of domestic workers), all located in the neighbourhoods of Isla Trinitaria and Cisne 2, marginalised boroughs in the city of Guayaquil. Each organisation autonomously recruited five to ten youth members of their community to participate in LPMP's workshops in documentary filmmaking about traditional Afro-Ecuadorian cuisine as cultural patrimony.</p> <p>The relationship between the communities' organisation and the university was not new, because they had developed previous projects together, between some academics, university courses, and organisations of the community. The collaborations had been plenty, and usually has been related to community based artistic and social action.</p>	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	<ul style="list-style-type: none"> <li>• 20 child/youth people from 10 to 20 years old.</li> <li>• 1 adult from each community organisation (3 in total).</li> <li>• 2-3 artist educators from La Poderosa Media Project and/or Universidad de las Artes (one</li> </ul>

		<p>related to performative arts, one related to literary arts and one related to film).</p> <ul style="list-style-type: none"> <li>• 2-3 internship students from the cinema degree of Universidad de las Artes.</li> </ul>
	<b>Term/Time</b>	From July to August 2023. 2 sessions of 4 hours for experimentation & training phases. 1 session of 2 hours for closure and internal informal evaluation of the experience.
	<b>Setting</b>	Public Library (Biblioteca de la Universidad de las Artes) and Comunal Venue of Karibú, in Isla Trinitaria.
	<b>Resources</b>	Large room with plenty of space and light, flat floor and the possibility to make noise.

	<p><b>Phases</b></p>	<p>The phases depend on the objective. But the starting point is to work collaboratively through our bodies. Performative games are designed for this introductory phase in order to embody exposition among each other and collaborative work to nurture bonds and create a safe space for being. We develop exercises of sensitivity through bodies. To touch, to watch, to smell, to taste and to listen are included in the performative games. The local context or the main research theme is sensed by our five senses and expressed through the body (image, sound, movement). Some exercises interact with writing, taking pictures, videos and designing. All activities are designed as games that put the bodies in a playful relationship.</p> <p>Most performative games are done with each other, having to respond to different role assignments, improvisation through the creativity of the body, creation of stories, composition and representation of characters and scenarios. The camera and the idea of scenes start to appear in this phase but only to shorten the distance between the technical tools and the group. There is not any technical training at this point.</p> <p>Performative games are sometimes combined with visual literacy through critical screening and writing exercises. This interaction of languages and themes allow some performance games to relate directly with the themes of interest. This allows to create several starting points of potential local stories, and also to identify the relationship organics among the group of teenagers.</p> <p>The first phase is led collaboratively by all educators, not only guiding but also participating as collaborators in some activities. Usually, but not always, performative games are designed in the following phases:</p> <ol style="list-style-type: none"> <li>1. Arrival in the personal body: disconnection with the outside, connection with the inside.</li> <li>2. De-automation of movement: body is not only vertical.</li> <li>3. Exposition of the personal body towards the collective: who am I.</li> <li>4. Movement exploration: play together through bodies.</li> <li>5. Spontaneous body compositions: work in group.</li> <li>6. Complex body compositions: work in group.</li> <li>7. Body and creative awareness: share.</li> </ol>
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		<p><b>8.</b> Closure: collective body</p>
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		 <p><b>Image 1.</b> Students exploring with Performative Games in the neighbourhood venue of Karibú.</p>	 <p><b>Image 2.</b> Students exploring with Performative Games in the University's Library (first session).</p>
<p><b>Results and Dissemination</b></p>	<p>The results of the whole project will be public in July 2024. These include the activation of community kitchen sites and entrepreneurship projects among women, documentary videos about traditional recipes, a book made by children about traditional recipes, and academic articles. Nevertheless, some previous research (Espinosa, 2023) has helped to see that:</p> <ul style="list-style-type: none"> <li>• “It would be interesting to highlight that everything that emerges from play is a pedagogical opportunity for addressing the socio-emotional and socio-environmental aspects of the individuals within the group. Play allows conflicts to diminish as there is an implicit agreement of a collective operation where everyone is under the same conditions. This doesn't mean that conflict doesn't emerge because even though it's not competitive, play opens a dimension to chaos, overflow, and subjective interactions where people engage, and when there is commitment, everything that doesn't fit into normativity appears.” (Espinosa, 2023. p.46).</li> <li>• “When playfulness is present, the predisposition to experimentation expands, we lose fear of error and ridicule. It opens the double possibility of being oneself and of being able to break that fixed (self)conception, allowing the subject to "free themselves from preconceived images about the uses of the body, to find their own images" (Comomeignes, 2000. P. 43-44 in Planella, 2006. P. 203). Embodied play allows for changing roles, status, and power; silent voices emerge, and powerful ones are distributed. It serves to look each other in the eyes, touch each other, support each other, collaborate, laugh. It functions as a diagnostic tool to see what isn't announced in the quiet and silent classroom. Playing with, from, and through the body is giving space to relationships and the multiple deviations that orbit play, the multiplicity of numerous and diverse subjectivities</li> </ul>		

	<p>that are constantly in construction and metamorphosis. Embodied play is then a place for testing intensities to coexist with each other” (Espinosa, 2023. p.47).</p>
<p><b>Evaluation</b></p>	<p>So far there has not been a formal or written evaluation. The group that participated evaluated in a sharing circle the experience as positive, desiring the continuity of the workshop, especially considering the social interaction they had through peers.</p> <p>From an informal point of view, the group of child/youth asked the organizations to continue with the program, and one of the attributes that they mentioned best was the opportunity of meeting new people and belonging to a group that collaborates.</p>
<p><b>References</b></p>	<p>Boal, A. (2001). <i>Juegos para actores y no actores</i>. Alba Editorial.</p> <p>Cannobbio, C., López, D., Castillo, D., &amp; Riveros, T. (2022). <i>Movimiento sensible. Aproximaciones somáticas para la formación actoral</i>. Editorial Puntágeles.</p> <p>Espinosa, G. (2023). <i>Aparecer el Cuerpo, Cartografiar el cuerpo como relato (im)posible de una pedagogía performativa en educación formal</i>. Unpublished Master’s dissertation, University of Barcelona.</p> <p>García-Huidobro, V. (1996). <i>Manual de Pedagogía Teatral</i>. Editorial Los Andes.</p> <p>Grosz, E. (1994). <i>Volatile Bodies: Toward a Corporeal Feminism</i>. Indiana University Press.</p> <p>Marín, I. (2018). <i>¿Jugamos? Cómo el aprendizaje lúdico puede transformar la educación</i>. Paidós.</p> <p>Merleau-Ponty, M. (1945) <i>Phénoménologie de la perception</i>. Gallimard.</p> <p>Nancy, J.L. (2000) <i>Being singular plural</i>. Stanford University Press.</p> <p>Taylor, D. (2015). <i>Performance</i>. Asunto Impreso.</p> <p>Vidiella, J. (2010). <i>Pedagogías de contacto: performance y prácticas de corporización</i>. In Aparecido, G., Pena, L., &amp; Oliveira, W. (Eds.) (2010). <i>Corporeidad e educação: tecendo sentidos...</i> (pp.175–202) . Cultura Acadêmica.</p>
<p><b>Why is this method relevant?</b></p>	<p>The action that enables embodied encounters (Vidiella, 2010), performed with playful guidelines, exploring discourses and symbols in and with the bodies, experimenting with the sensory and the ritual, composing with images and visual, auditory, textual, digital materials, and a multitude of options, is a form of dialogue and understanding with the world. It places the body at the forefront, and the body, by its very nature, is capable of acting upon the world in that moment.</p> <p>Incorporating the method of performative games in community based artistic processes collaborates in compromising participation. When</p>

bodies play, power relationships change, and joyfulness appears. When there is joy, confidence expands and subjectivities begin to appear. Using the body in a playful way is an opportunity to enter the complexity of cultural awareness, and cultural difference. Communication, symbols and relationships change when we put in front bodies (instead of words), sensitivity (instead of rationality), relationality (instead of individuality).

Making knowledge performative "also offers a way to generate and transmit knowledge through the body, action, and social behaviour" (Taylor, 2015, p.31). The focus of performative pedagogies that incorporate the body in pedagogical exercises depends on contexts, ages, the content being addressed, the ethics of the mediator, but it's an epistemology and methodology that "can be useful for learning from them in the production of self-meaning" (Vidiella, 2010, p.178), as they involve the experience of the body both in the processes of understanding the world and in the production of the knowledge we elaborate towards the world.

<b>Philosophical inquiry</b>	
<b>Data Collection &amp; Data Analysis</b>	
<b>Compiled by</b>	University of Southern Denmark
<b>Typology</b>	Innovative methods related to school contexts.
<b>Discipline</b>	Visual arts (architecture, ceramics, drawing, film, video, cinema, painting, photography, sculpture, installation, etc.) and literary Arts (writing, storytelling, poetry, etc.).
<b>Introduction</b>	<p>The method stems from the Philosophy for/with Children (P4C/PwC), which is a field of research and dialogic educational practices that emerged in the US in the 1970s. Philosophical inquiry is a dialogic pedagogical practice mainly introduced in schools. The method is sometimes used in other contexts besides schools, for instance museums and art galleries.</p> <p>There exists a great deal of variety in the field of P4C/PwC, ranging from interests in P4C/PwC in relation to the question of how to improve cognitive abilities in children to interests in P4C/PwC in relation to the question of how initiate systemic change in a critical pedagogical perspective.</p> <p>Given the child-centredness of P4C/PwC and dialogic teaching more broadly, programs and projects have been set-up, especially in a European context, with the purpose of exploring and developing dialogic practices that can counter problems connected to migration and exclusion of children with a migration background from the educational system and the majority society more broadly.</p>
<b>Context</b>	A particular version of the method was developed for the Danish part of the EU Horizon project MiCREATE ( <a href="https://www.micreate.eu/">https://www.micreate.eu/</a> ) and used in fieldwork with children in the context of primary and lower secondary schooling. In this context, the method functioned as a group interview method, where groups of children explored a diversity of topics related to schooling, migration and belonging.
<b>Goals</b>	<p>A central goal of the method is to give space for children to have their voices heard in a forum that is designed to reduce power imbalances that prevail in more traditional forms of teaching and schooling. In this way, one of the goals of the method is to facilitate dialogues among children in a way where the problem of epistemic injustice (Murriss 2013) is reflected upon and considered.</p> <p>The problem of epistemic injustice in schools “[t]hat is, the power relations and structural prejudice undermine child’s faith in their own ability to make sense of the world, and constrain their ability to understand their own experiences. Children’s situated lived experiences</p>



	of learning, their friends, family or community are irrelevant to the ‘real’ work in class” (Murriss, 2013, p. 248).	
<b>Mediation</b>	Philosophical Inquiry is carried out as dialogue among groups of children. The dialogue is initiated and facilitated by a facilitator, who can be a teacher or person coming from outside of the school. The facilitator initiates the dialogue in different ways for instance reading or telling a story, presenting thought experiments or showing pictures and aided by other kinds of probs. As part of the dialogue, the children can be invited to make drawings. In the dialogue, the children address philosophical questions, which occur in the facilitator’s initiation of the dialogue, or which occur during the dialogue.	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	Children and a facilitator (for instance a teacher, a social educator, or another adult).
	<b>Term/Time</b>	One Philosophical Inquiry session usually last circa 45 minutes.
	<b>Setting</b>	Classroom or some other setting. The students often sit in a circle on chairs with not tables in front of them or on a rug on the floor.
	<b>Resources</b>	Listed in: <ul style="list-style-type: none"> <li>• <a href="https://www.sdu.dk/da/filosofiiskolen">https://www.sdu.dk/da/filosofiiskolen</a></li> <li>• <a href="https://www.philosophy-foundation.org/">https://www.philosophy-foundation.org/</a></li> </ul>
	<b>Phases</b>	The use of Philosophical inquiry as focus group method was the first part of multimethod arts-based research design, which consisted of the following elements: <ol style="list-style-type: none"> <li>1. Philosophy with Children session entitled Newly Arrived, with r a group of children.</li> <li>2. Arts-based session 1: “A nice spot”: Introduction to activities.</li> <li>3. Arts-based session 2: Art-project (using photography, video, drawing, writing...).</li> <li>4. Art-based session 3: Exhibition of art works.</li> <li>5. Individual interviews based on exhibited art works.</li> </ol>
<b>Results and Dissemination</b>	The findings from the fieldwork in the MiCREATE project, where Philosophical Enquiry was employed is to be found in the sections on Denmark under group interviews in the national reports on Qualitative research (WP5-7), which are disseminated here ( <a href="https://www.micreate.eu/index.php/reports/">https://www.micreate.eu/index.php/reports/</a> ).	
	The use of philosophical inquiry as group interview method facilitated a dialogue among child both with and without experiences with	

	<p>transnational migration on their perspectives on what an ideal school would look like. Using philosophical dialogues as group interview method highlighted the “importance of child-centred values, such as current wellbeing, and not just learning for future purposes” (Znanstveno-raziskovalno središče Koper, 2021, p. 55)</p>
<p><b>Evaluation</b></p>	<p>In the MiCREATE project, the Philosophical Inquiry method was evaluated in a reflexive methodology report, which was only disseminated internally. An Oxford Handbook on Child-centred approach and Migrant Children (forthcoming), contains a chapter that discusses the utility of Philosophy with Children (PwC) as a pedagogical approach and research method.</p>
<p><b>References</b></p>	<p>Chetty, D. (2017). The Elephant in the Room: Picturebooks, Philosophy for Children and Racism. In C.-C. Lin, &amp; L. Sequeira (Eds.), <i>Inclusion, Diversity, and Intercultural Dialogue in Young People’s Philosophical Inquiry</i> (pp. 39–54). Sense Publishers.</p> <p>Jensen, S. S. (2021). What Challenges and Opportunities Pertain to Introducing Philosophy with Children in Schools to Foster the Wellbeing of Migrant Children and Youth? In M. Sedmak, F. Hernández-Hernández, J. M. Sancho-Gil, &amp; B. Gornik (Ed.), <i>Migrant Children’s Integration and Education in Europe: Approaches, Methodologies and Policies</i> (pp. 303–318). Octaedro. <a href="https://octaedro.com/wp-content/uploads/2021/04/9788418615375.pdf">https://octaedro.com/wp-content/uploads/2021/04/9788418615375.pdf</a></p> <p>Murris, K., &amp; Thompson, R. (2016). Drawings as imaginative expressions of philosophical ideas in Grade 2 South African literacy classroom. <i>Reading &amp; Writing - Journal of the Reading Association of South Africa</i>, 7(2), a127. <a href="http://dx.doi.org/10.4102/rw.v7i2.127">http://dx.doi.org/10.4102/rw.v7i2.127</a></p> <p>Murris, K. (2013). The Epistemic Challenge of Hearing Child’s Voice. <i>Studies in Philosophy and Education</i>, 32(3), 245–259. <a href="http://doi.org/10.1007/s11217-012-9349-9">http://doi.org/10.1007/s11217-012-9349-9</a></p> <p>Znanstveno-raziskovalno središče Koper. (2021). <i>National Reports on Long-term Resident Migrant Children</i>. <a href="https://bit.ly/Micreate-D6-1">https://bit.ly/Micreate-D6-1</a></p>
<p><b>Why is this method relevant?</b></p>	<p>The Philosophical Inquiry is an interesting form of educational and research practice for the EXPECT_Art project as it can assist researchers, children, youth and adults from the schools and local communities in creating a framework for exploring topics of shared interest in a setting that is deliberately intended to reduce power imbalances for instance between children and adults. Furthermore, Philosophy for/with Children and dialogic teaching more broadly are often associated with the work of Pablo Freire. There appear to be good reasons to further explore the decolonial potentials of philosophical inquiry if it is connected to other arts-based research activities.</p>



Photoelicitation	
Data Collection & Data Analysis	
<b>Compiled by</b>	Science and Research Centre Koper
<b>Typology</b>	Innovative methods by socially engaged art practices.
<b>Discipline</b>	Visual arts.
<b>Introduction</b>	<p>The setting is the Republic of South Africa in the wave of decolonising universities and academic research (second half of 2010s). Historically, a colonial and apartheid country, universities were assimilationist in character (for example lectures in European languages which are largely unfamiliar to African students).</p> <p>Lauren Dyll, the author of the article “Methods of ‘Literacy’ in Indigenising Research Education: Transformative Methods Used in the Kalahari” (2019), presents different research methods for indigenising research education. Her starting point is decolonisation and its problematisation. She stresses that decolonisation is more than just de-Westernisation as its “objective is not only to increase representativity but to include the direct experiences of people on the peripheries who have been historically the subject” (Dyll, 2019, p.123). She urges us to go past “decolonisation light” (changing names, pulling down statues). Tackling colonial legacy can indeed be problematic when “discourses and practices of decolonisation reinstate dualism and essentialism” (Dyll, 2019, p.124). On the other hand, the aim is to incorporate practices that are transformative in its essence. In this way, Dyll follows Linda Tuhiwai-Smith (1999) in her call for “decolonisation of research methodologies” as part of the process of “reclaiming indigenous ways of knowing and being” (Dyll, 2019, p.124). She proposes to speak of <i>indigenisation</i> – as decolonisation has the tendency to slip into essentialism and be used as a political slogan. Indigenisation is trying to have the transformative element in its core. In Dyll’s view (following Yishak and Gumbo, 2015) it bridges indigenous knowledge and Western science.</p> <p>The author quite promptly stresses the urge to redefine our research mindsets to include also local communities in the “co-production of knowledge” (Dyll, 2019, p.137). She is exploring ways in which “graduate research can positively rethink indigeneity through students acquiring an ‘indigenised research language’” (Dyll, 2019, p.123). Indigenising is “an interventionist research process to create cross-cultural partnership with, between and among indigenous researchers and ‘allied others’” (Dyll, 2019, p.125). Dyll is, in this way, concerned with research that presents “as integral in transforming university curriculum”: incorporating voices of the marginalised is very important in this respect.</p> <p>The indigenised instructional research methods – i.e. fieldwork methods that can “work toward research that is participatory and transformative”</p>

	<p>which “is geared around discovery, creativity and the inclusion of local and indigenous epistemology and ontology in the co-production of knowledge” (Dyll, 2019, p.126). Concentrating on articulating contemporary indigenous concerns, it is research that holds value for the wider society. It is putting the emphasis on indigenous ways of knowing and transmitting knowledge: landscape, images, metaphors, stories, etc. One of the methods is photo-elicitation.</p>
<p><b>Context</b></p>	<p>Within the current South African “research education” context, characterised by the call for decolonisation, massification of education (yet a lack of resources) and neoliberal managerialism, graduate students and academics face challenges in conducting “culturally literate” research that is transformative. This practise establishes that language, in rethinking indigeneity, means more than just linguistic symbolic expression, and extends to include local, cultural and spiritual expressions by research participants. It outlines a set of participatory, transformative methods that allow both indigenous and non-indigenous researchers to become literate in conducting research with indigenous communities. It demonstrates that it is imperative that researchers are well-versed in these expressions in order to make contextual sense of data.</p> <p>The practise outlines indigenised instructional research methods that are geared around discovery, creativity and the inclusion of local and indigenous epistemology and ontology in the co-production of knowledge. In this regard, transformative research can be applied by articulating contemporary indigenous concerns by foregrounding landscapes, images, languages, spirituality, metaphors and stories. One of such method is photo elicitation.</p> <p>The method of photo elicitation is more in detailed presented by Manyozo (2016) in his chapter “The Theory and Practice of Photo Elicitation Among the ≠Khomani San of the Southern Kalahari”. Even though the method is not new, since placing a photograph as technique into a research interview by enabling the picture to become a subject of discussion was practiced from 1950s, it is an important method in indigenisation. As Manyozo points out, it is thought that “photographs elicit more quality information than other methods because they enable the informant to have a point of reference” (Manyozo, 2016, p.81, following Collier &amp; Collier, 2000; El Guindi, 2004 ; Harper, 2002). Their importance lays in the fact that photographs “act as communication bridges between researchers and subjects because they function as starting and reference points for discussions” (Manyozo, 2016, p.81, following Collier and Collier, 2000). Furthermore, “they are expected to open up discussions by enabling hosts and informants to take the lead in enquiry largely because they are not the point and subject of interrogation” (Manyozo, 2016, p.81, following Collier and Collier, 2000). It can thus be and important practice for the incorporation of the marginalized voices.</p>

<p><b>Goals</b></p>	<p>The project was carried out to collect data of past events and to understand the Kalahari as a community of place as well as the hardship and poverty experienced by the people (on the topics of issues of representation, cultural tourism and local development).</p> <p>It was carried out in order to decolonise research methodologies as part of a wider project of reclaiming indigenous ways of knowing and being. By employing practices that are respectful, ethical and useful, and that suit the context.</p>	
<p><b>Mediation</b></p>	<p>Indigenising is an interventionist process to create cross-cultural partnerships with, between and among indigenous researchers and “allied others”. The practice of photo elicitation was carried out among the members of ≠Khomani San of the Southern Kalahari and the South African researchers.</p>	
<p><b>Process and Implementation</b></p>	<p><b>Actors/ Participants</b></p>	<p>Members of Indigenous population, researchers.</p>
	<p><b>Term/Time</b></p>	<p>2001–2003.</p>
	<p><b>Setting</b></p>	<p>Local places of the ≠Khomani San (<i>bushmen</i>) of the Southern Kalahari, South Africa</p>
	<p><b>Resources</b></p>	<p>Photographs related to the topic of inquiry, cameras, etc.</p>
	<p><b>Phases</b></p>	<ol style="list-style-type: none"> <li>1. Selection of photos. Manyozo randomly sampled photographs from the modern documentary ethnographies (15 photos from one film and 15 photos from another). But it must be stressed that his aim was another as it was partly also related to oral history and retrieving of past events (as well as regarding the hardship and poverty experienced by the ≠Khomani San people). Nevertheless, the photos represent a point of reference and can be a starting point regarding the issues in a local community.</li> <li>2. Semi-structured and unstructured interviews. The next phase presents the focus group discussions and unstructured interviews that are carried out at a place familiar to the local community, where they undertake their daily activities. In the case of the photo elicitation research among the ≠Khomani San, the discussions were organised around the fire places, the art- and craftmaking sessions, and other ongoing activities in the community, following participatory communication and thus keeping the discussions very informal. Manyozo also notes, “because the</li> </ol>







		<p>interviews were conducted with a number of people, some subjects would walk into and out of the interviews but there were always at least two principal interviewees who would stay put during the discussions”. (2016, p. 82).</p> <p>It is advised to keep in mind to conduct the research where the local community feels at ease and not impose a rigid form from a stance of a research methodology as the effect may be the opposed.</p> <p><b>3.</b> Documentation. In the case of the photo elicitation research among the ≠Khomani San, Manyozo filmed the discussions, but detailed fieldnotes can also be taken after them.</p>
<p><b>Results and Dissemination</b></p>	<p>Decolonisation of research which can lead to decolonisation of universities, curriculum and academia, transforming implementation of research.</p>	
<p><b>Evaluation</b></p>	<p>From the two sources it cannot be understood if evaluation was carried out. However, Dyll’s articles seems the evaluation of Manyozo article as his photo elicitation is cited as one possible method in indigenisation and thus decolonisation of research, universities and curricula.</p> <p>Transformation discourse in higher education is set out in university curriculum and policy but is contradicted by regulatory ethics regimes and neoliberal managerialism that encourages desktop research where rich lived experiences are codified into numerical tables and other abstractions.</p> <p>Transforming how research is done is about collaboration and intention. Integrating Indigenous Knowledge Systems in higher education transformation should not reject other knowledge systems, “it is rather a quest for the recognition of the interpenetration of different knowledge traditions and their ongoing dialogic relationship” (Dyll, 2019, p.137). Attention should therefore be given to ways in which these forms of knowledge interact and cross-cultural articulations of indigeneity are manifested in a contemporary socio-cultural and material landscape.</p>	
<p><b>References</b></p>	<p>Dyll, L. (2019). Methods of “Literacy” in Indigenising Research Education: Transformative Methods Used in the Kalahari. <i>Critical Arts</i>, 33, 122–142. <a href="https://doi.org/10.1080/02560046.2019.1704810">https://doi.org/10.1080/02560046.2019.1704810</a></p> <p>Manyozo, L. (2016). The Theory and Practice of Photo Elicitation Among the ≠Khomani San of the Southern Kalahari. In N. Wildermuth, N., &amp; T. Ngomba (Eds.), <i>Methodological Reflections on Researching Communication and Social Change</i>. Palgrave Macmillan. <a href="https://doi.org/10.1007/978-3-319-40466-0_5">https://doi.org/10.1007/978-3-319-40466-0_5</a></p>	

<b>Why is this method relevant?</b>	Photoelicitation promotes decolonial approaches and decolonial research and participation by using art-based approaches (“photographs elicit more quality information than other methods because they enable the informant to have a point of reference” [Manyozo, 2016, p. 81]).
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Project butterfly	
Data Collection & Data Analysis	
<b>Compiled by</b>	Portret
<b>Typology</b>	Innovative methods related to school contexts.
<b>Discipline</b>	Interdisciplinary.
<b>Introduction</b>	<p>The Pilot Project Butterfly (PPB) was based on the previous feedback of so-called pre-Pilot Project Butterfly (PPPB). The PPB lasted for one school year, while the PPPB took the form of three-day creative arts workshops. PPPB was more preliminary and exploratory, focusing on basic feasibility, while PPB is a more extensive and formal test of the full solution.</p> <p>Both projects included children aged 8 to 11 from socially and financially disadvantaged backgrounds and not involved in any extracurricular activities, as most of them are paid. The aim was to develop and present PPB as a Prevention Programme to stimulate children's potential, develop creativity and strengthen social skills as a project that was primarily aimed at introducing creative methods through experiential workshops (dance, art, drama and music). Another goal was to get feedback on the impact of the creative methods themselves from children, their parents and counsellors/social workers in primary schools. Upon the good results we got from PPPB, in February 2014, we started with PPB from 2014 to 2015.</p>
<b>Context</b>	<p>The conceptual leader of PPB is the master of Social Work Tina Rataj, founder and president of the Portret Association, which operates in Maribor. Portret runs programs in the fields of culture, education and social welfare. It aims to enable children, adolescents and adults to develop their inner potential, to foster creativity and their own authenticity, and to let their imagination flow freely, through the use of art and various means of artistic expression.</p> <p>In 2013, she submitted her idea for the Butterfly project to a tender called Banka Idej, which was supported and partly co-funded by MKC Maribor (The Maribor Youth Cultural Centre, Maribor, that works in the fields of arts, culture, youth sector and youth infrastructure). With this tender, in a shorter version, it was possible to pre-check the interest and usefulness of the Butterfly project, which was implemented throughout the school year in the 2014-2015 season.</p> <p>The goal of the PPPB was to obtain information on whether this type of pilot and preventive project is useful for children who come from socially and financially disadvantaged backgrounds. Based on the data of the PPPB project, the PPB project was later designed and implemented under the auspices of the Portret Association. The target and age group of</p>

	<p>children was the same in both projects. The creative arts workshops took place in Maribor at Vetrinjski dvor. More about Pilot Project Butterfly in a sequel below.</p>	
<b>Goals</b>	<p>Data collection. The method was used to gather and produce data with the participants (e.g. the use of artistically inspired methods, such as digital storytelling, photography, drawing, poetry writing, performance, etc., to collect data).</p>	
<b>Mediation</b>	<p>The project involved primary school children aged 8 to 11. The children were invited to participate in the project on the basis of a proposal from the social workers at the primary school. The social workers at the primary schools suggested children who would benefit from this type of involvement in the project for their personal growth. Parents of the children involved in the project were also invited to volunteer. Parental involvement included occasional meetings in the form of tea and conversation. Creative workshops (dance, music, drama and art activities) were carried out by the artists/mentors of the Portret association.</p>	
<b>Process and Implementation</b>	<b>Actors/Participants</b>	Children, parents, artists/mentors, volunteers.
	<b>Term/Time</b>	The PPB ran from September 2014 to June 2015. Each activity lasted from 1.5 to 2 hours, and was carried out during an afternoon once a week (except for holidays and school holidays).
	<b>Setting</b>	Schools.
	<b>Resources</b>	Crayons, pencils, collage, materials for recycling and other art materials; 2 guitars, percussion instruments.
	<b>Phases</b>	<p>Phases during PPB:</p> <ol style="list-style-type: none"> <li><b>1. Preparation.</b> Inviting schools to join and collaborate, children, parents, mentors/artists.</li> <li><b>2. Presentation.</b> Obtaining consent from guardians, presentation of the project.</li> <li><b>3. Implementation.</b> Workshops based on creative methods.</li> </ol>

	  <p><b>Image 1.</b> Promotional material for PPPB. February 2014.</p> <p><b>Image 2.</b> Creative methods workshop, PPPB. February 2014.</p>
<p><b>Results and Dissemination</b></p>	  <p><b>Image 3.</b> Final production of PPB (dance and movement group). June 2015.</p> <p><b>Image 4.</b> Final production of PPB (drama group). June 2015.</p>   <p><b>Images 5-6.</b> Final production, art exhibition. June 2015.</p>
<p><b>Evaluation</b></p>	<p>PPPB (February 2014):</p> <ul style="list-style-type: none"> <li>At the end of each workshop, we had a short informal discussion with the children's parents about the experience and feedback of workshop. They thought it would be beneficial for the child to be involved in such activities. The results we got from the professional advisory services of the primary schools involved in the programme were unanimous in their opinion that this kind of extracurricular activity would provide a stimulating environment for the child, which represents an important contribution to the personal and holistic development of the child. There are many children who cannot afford this type of activity.</li> </ul>

	<p>PPB (September 2014 – June 2015):</p> <ul style="list-style-type: none"> <li>• A total of 17 children and 9 primary schools were involved. Most of the children chose art, drama, dance and music. Once a month, by appointment, we had a "Tea Party" with the parents to talk informally about the opportunities and challenges they face. At the end of the season, we organised a final production for parents, where children from the drama, music and dance groups presented their performances. The art group held an exhibition of their work throughout the year. The closing event took place in the Vetrinjski dvor, in the centre of Maribor.</li> </ul>
<p><b>References</b></p>	<p>Poverty is a significant societal issue that goes beyond material deprivation to include the erosion of life chances and the violation of basic rights and dignity. A child's development is greatly influenced by their family environment, which plays a crucial role in equipping them for life's challenges. From an early age, children need a stimulating environment to develop their abilities, knowledge, and skills for future education. Research shows that poverty can deprive children of opportunities that their peers take for granted, such as extracurricular activities. These activities are essential as they contribute to positive self-image, creativity, independent thinking, and critical judgment. However, financial difficulties often prevent parents from accessing available help or participating in these beneficial activities.</p> <p>Wright, R., John, L., Alaggia, R., &amp; Sheel, J. (2006). Community-based Arts Program for Youth in Low-Income Communities: A Multi-Method Evaluation. <i>Child and Adolescent Social Work Journal</i>, 23, 635–652. <a href="https://doi.org/10.1007/s10560-006-0079-0">https://doi.org/10.1007/s10560-006-0079-0</a></p> <p>Arslan, A. A. (2014). A Study into the Effects of Art Education on Children at the Socialisation Process. <i>Procedia - Social and Behavioural Sciences</i>, 116, 4114-4118. <a href="https://doi.org/10.1016/j.sbspro.2014.01.900">https://doi.org/10.1016/j.sbspro.2014.01.900</a></p>
<p><b>Why is this method relevant?</b></p>	<p>This method is useful for inclusion, mutual cooperation, spending time together creatively, opening up new opportunities, understanding different preferences and perspectives. By integrating these artistic methods into processes, educators and researchers can gain valuable insights into children's cultural literacies, helping to inform more effective and culturally responsive educational practices.</p>

#### **4 DISSEMINATION AND EVALUATION**

This section includes nine methods designed to disseminate the results of community arts-based research projects and arts-based education interventions, often as a way of replacing academic written texts, or to evaluate participatory processes otherwise. For this aim, the methods mainly draw on a variety of visual arts tools and interdisciplinary approaches, although other disciplines (media arts, literary arts, performing arts) are also used. The potential relevance of each method for the EXPECT\_Art project and the fostering of CCL is argued at the end of the entries.

<b>Active involvement in creation</b>	
<b>Dissemination &amp; Evaluation</b>	
<b>Compiled by</b>	University of Wrocław
<b>Typology</b>	Innovative methods by socially engaged art practices.
<b>Discipline</b>	Media arts.
<b>Introduction</b>	<p>Karolina Breguła is a multimedia visual artist and filmmaker. She creates stories about art, architecture and urban spaces, which are a field of her anthropological and sociological observations. She is also interested in storytelling: the roles of retelling memories, the favourable and detrimental effect of fiction, the remedial and destructive force of imagination. Breguła considers collaborative fiction writing a political activity which supports the process of diagnosing, expressing and discussing social problems.</p> <p>Breguła was the originator of the project, held within the framework of <i>Wrocław - wejście od podwórza</i> (Visual arts ECC Wrocław 2016). Residents of the Olbin estate on Reja and Sieniewicza Streets worked on a five-episode series, telling a fictional story staged in the buildings and nooks of the courtyard. Using storytelling as the process of conveying and interpreting experiences, events or information through narrative made participants willing to creating an engaging and emotional story as a screenplay. Based on the text they created themselves, the participants, collectively organized a <i>film set</i> and then technically guided by the artist, created stage situations. In this case, we have a specific situation where storytelling is embodied and recorded visually. In this case, we have a specific situation where storytelling is embodied and recorded visually. Its communicative function is limited in a certain way, but on the other hand, it is extended to other forms of reception. It can be said that storytelling in this case has transformed itself, the first impressions of the story have been verified and processed by the participants, so that the audience gets the essence of their ideas.</p>
<b>Context</b>	<p>Method with lasting effect – film medium, involvement of participants due to permanence, effect. Eager people participated in the casting, felt selected and motivated to co-create. The lasting result of the project, leaving an authorial footprint, increased commitment and responsibility. The artist summed up the project with these words: “Who’s there is first and foremost a social project. It demonstrates how such kind of activity may transform relations in a community of neighbours. A resident of the building next to the yard where the series was shot said during a meeting: ‘We have lived here for 20-30 years. And throughout all this time, we only knew each other by sight – we wouldn’t even know each other’s names or sometimes even say hello. Thanks to working with Karolina, we’ve got to know each other. Now we chat, we visit one</p>

	another. When I cross the yard, kids are shouting hello. It's an incredible change. Working on this series has transformed our yard.”	
<b>Goals</b>	Dissemination.	
<b>Mediation</b>	<ul style="list-style-type: none"> <li>• <b>Artist:</b> the function of a facilitator, but also a methodical authority, initiates the project, supervises its course, actively participates in the project, but does not impose her visions.</li> <li>• <b>Residents:</b> a group of people living in the estate, active participants, involved in creating the process.</li> <li>• <b>Audience of two groups:</b> creators of the film and viewers. For the former, watching the film is facing the effect of an intensive and new form of activity, as well as the potential criticism of the latter.</li> </ul>	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	Artist, residents, audience.
	<b>Term/Time</b>	July 2, 2016 – August 11, 2016.
	<b>Setting</b>	Backyard, Wrocław.
	<b>Resources</b>	Media tools.
	<b>Phases</b>	The project was inaugurated on July 30 at 21:00 on the hill at Reja Street in the backyard cinema – not only could you see the trailers of the series, but also meet the artist and creators of the project. From then until August 18, projects of the next parts of the series (pilot and five episodes) were held every Wednesday and Saturday at 21:00.
<b>Results and Dissemination</b>	Film in itself is a form of education, the implementation of own ideas, knowledge of the filming background, and above all, leaving a <i>footprint</i> made people more willing to engage in the project and modify and improve internal communication on an ongoing basis. Photographical ( <a href="https://strefakultury.pl/programy/sasiadujemy/galeria-zdjec/">https://strefakultury.pl/programy/sasiadujemy/galeria-zdjec/</a> ) and video documentation ( <a href="https://www.youtube.com/watch?v=VPFP4RLNJ9s">https://www.youtube.com/watch?v=VPFP4RLNJ9s</a> ) are provided.	





**Image 1.** Alicja Kielan, participants and neighbours are watching and discussing the results of series.



<p><b>Evaluation</b></p>	<p>Interviews with participants about their experiences, observation of engagement and quantitative-qualitative analysis let us understand that projects with public and material results make people more incorporated.</p>
<p><b>References</b></p>	<p>This method has no references.</p>
<p><b>Why is this method relevant?</b></p>	<p>The method shows how a specific tool (video, capturing visor, authoring) influences participants' involvement and willingness to improve communication for better organization of activities. It's known that people construct stories about the real world just like fictional stories, based on the same rules of creation, the same narrative structures, so reality is often understood by people in the form of stories. Our mind imposes a story form on reality. Participation in that way of creation helps to tame space, build a sense of identity and community, stimulates and activates. Film is a medium that arouses curiosity, each film set in the minds of people outside the industry appears as a magical space, where images are created that accompany us throughout our lives, often influencing our development or choices. Today, identities – individual and collective – are formed in new social spaces, which are often created on the grounds of modern media. The above situation gave people the opportunity to <i>enter</i> this magical space and even co-create the whole process. Increased involvement and mutual tolerance occurred through delegation of responsibility and a sense of conscious observation. The plan broke down barriers between the artist-director and the people involved in the project. The neighbourhood series became a common cause and then a shared success. The sense of self-image consolidation and indestructible proof of the results of the work had a huge impact on the motivation of the participants.</p>



<b>Community ethnographic documentary</b>	
<b>Dissemination &amp; Evaluation</b>	
<b>Compiled by</b>	Experimentem amb l'Art
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes.
<b>Discipline</b>	Visual arts (film, video, cinema).
<b>Introduction</b>	<p>Community ethnographic documentary is an art-based method that uses video to register local, personal and subjectivities about a certain theme. It uses image, voice, sound, interviews and the composition of all in order to put together a certain point of view about a topic of interest of the community.</p> <p>La Poderosa Media Project (LPMP) is a nonprofit organisation that promotes creative autonomy and collaborative learning through community-based arts programs for children and young adults in the Americas. LPMP's innovative curriculum engages students' desire to transform their communities through storytelling. With over twenty art schools in Argentina, Chile, the Dominican Republic, Ecuador, Panama, and the United States, participants of these interventions have produced short films, ethnographic documentaries, photo essays, news reports, graffiti interventions, theatre plays, and scripts.</p> <p>The community-based art programs that LPMP have done vary in context, disciplines, themes and hours dedicated to each. The most popular among LPMP's projects is the short-film production (fiction or documentary). It considers 100-120 hours that are divided in three phases: (1) Experimentation, (2) Training, and (3) Production.</p>
<b>Context</b>	<p>The last program that LPMP has done was collaborating with the project Afro-Ecuadorian Cuisine and Cultural Patrimony (2022-2024) led by Universidad de las Artes de Ecuador. The goal of the project was to foster social collaboration and community resilience through art, food, and innovation. This aimed to be achieved through the installation of community kitchens in the neighbourhoods and activated through collaborative economies of the groups involved. The groups of women received training on circular economies and self-management and participated in food and culinary fairs. Another branch had to do with the compilation of traditional recipes in books and documentary videos done by children and youth.</p> <p>This artistic branch of the project was done through a workshops of community documentary filmmaking were oriented to youth and each organisation had a certain number of places for youth that belonged to their communities and could be interested in participating. This branch of the project was done in the middle of the general process, in 2023,</p>

	<p>once the adults (mainly women) had already started collaborating through community kitchens, and a certain amount of information and tensions of their culinary tradition was brought out. This previous community-based research done by the adults, helped to orientate the main research subjects of the community documentary filmmaking done with youth. The ethnographic community-based research done with youth was about: <i>plátano verde</i>, <i>coco</i>, <i>panela</i>. These ingredients led the group to cover recipes and stories that had an affective component for them.</p>	
<p><b>Goals</b></p>	<p>The method has various goals:</p> <ul style="list-style-type: none"> <li>• Data collection through interviews and filming procedures of the research topics. It also works for data analysis, drawing attention to specific issues, complexity, raising questions, etc.)</li> <li>• Dissemination because the method will be used to present or disseminate the project/research results</li> <li>• Evaluation, because through the visioning of the short films, the method allows to evaluate the project/research process and/or results by understanding the results as materials that keep moving identity and patrimony.</li> </ul>	
<p><b>Mediation</b></p>	<p>The program was led by the Universidad de las Artes de Ecuador in collaboration with Sam Houston State University and the Oklahoma State University, EE.UU. It is financed by the US Embassy in Ecuador.</p> <p>There was a multidisciplinary team composed of teachers and students of Universidad de las Artes, as well as invited artists and foreign entrepreneurs that collaborated for a short-term period. The people from the community involved were afro-community leaders, and afro-activists from the neighbourhoods of Isla Trinitaria and Cisne 2, located in marginalised boroughs in the city of Guayaquil. They worked as mediators with their communities, involving in the activities women, children and youth, mainly. In this project, there were three community organisations involved: Karibú (promotes afro culture identity and visibility), Hilarte (school of artistic education), UNTA (Unit of domestic workers), all located in the neighbourhoods of Isla Trinitaria and Cisne 2, marginalised boroughs in the city of Guayaquil. Each organisation autonomously recruited five to ten youth members of their community to participate in LPMP's workshops in documentary filmmaking about traditional Afro-Ecuadorian cuisine as cultural patrimony.</p> <p>The relationship between the communities organisation and the university was not new, because they had developed previous projects together, between some academics, university courses, and organisations of the community. The collaborations had been plenty, and usually has been related to community based artistic and social action</p>	
<p><b>Process and Implementation</b></p>	<p><b>Actors/ Participants</b></p>	<p>20 child/youth people from 10 to 20 years old; one adult from each community organisation (three in total); two or</p>

		<p>three artist educators from La Poderosa Media Project and/or Universidad de las Artes (one related to performative arts, one related to literary arts and one related to film); and two or three internship students from cinema degree of Universidad de las Artes.</p>
	<p><b>Term/Time</b></p>	<p>July-August 2023. Two four-hour sessions for the experimentation and training phases. Three eight-hour sessions for the training and production phases.</p>
	<p><b>Setting</b></p>	<p>Public Library (Biblioteca de la Universidad de las Artes), Communal venue of Karibú in Isla Trinitaria, kitchen and houses of the community as settings.</p>
	<p><b>Resources</b></p>	<p>Filming camera, microphone for camera, batteries.</p>
	<p><b>Phases</b></p>	<ol style="list-style-type: none"> <li>1. <b>Experimentation:</b> explore the themes and main topics, prepare and do preliminary interviews, collect visual, oral, sound, written information, research about the topic through their own community.</li> <li>2. <b>Training:</b> explore with the technical tools, such as learning how to use a filming camera, a microphone with recorder, and some general audiovisual literacy.</li> <li>3. <b>Production:</b> program and pre-produce what they want to film. Film it.</li> </ol> <div style="display: flex; justify-content: space-around; margin-top: 10px;">   </div>

			
<p><b>Images 1-4.</b> Documentation of the process.</p>			
<p><b>Results and Dissemination</b></p>	<p>The results of the method are four short-film documentaries that will be premiered in July 2024 in the closure of the project Afro-Ecuadorian Cuisine and Cultural Patrimony (2022-2024) in Guayaquil, Ecuador.</p>		
<p><b>Evaluation</b></p>	<p>So far there has not been a formal or written evaluation. The group that participated evaluated in a sharing circle the experience as positive, desiring the continuity of the workshop, especially considering the social interaction they had through peers.</p> <p>From an informal point of view, the group of child/youth asked the organisations to continue with the program, and one of the attributes that they mentioned best was the opportunity of meeting new people and belonging to a group that collaborates.</p>		
<p><b>References</b></p>	<p>Egüez, P. (2020) <i>In Defense of Traditional Foods</i>. <a href="https://www.sacredcow.info/blog/in-defense-of-traditional-foods">https://www.sacredcow.info/blog/in-defense-of-traditional-foods</a></p> <p>Weston A. Price Foundation (n.d.). On the Prejudice Against Coconut in the Land of Ecuadorian <i>Encocados</i> (Coconut Stews). <i>Weston A. Price Foundation</i>. <a href="https://www.westonaprice.org/health-topics/on-the-prejudice-against-coconut-in-the-land-of-ecuadorian-encocados-coconut-stews/">https://www.westonaprice.org/health-topics/on-the-prejudice-against-coconut-in-the-land-of-ecuadorian-encocados-coconut-stews/</a></p>		
<p><b>Why is this method relevant?</b></p>	<p>The method is extremely relevant to the EXPECT_Art project and to critical cultural literacies because it allows to cover social themes that are relevant to the community but from a situated, personal, subjective point of view. The process itself has research, exchange through the creators and creation. This allows to position people through critical thinking and collaborative exchange about a certain topic. The method is intrinsically collaborative, which is pertinent to EXPECT_Art.</p> <p>The production phase has a direct interaction with the community, so the method does not only touch the direct participants behind the camera, but also the community that is in front of the camera.</p>		



**Emotions enchanted in plasticine.  
Use of stop-motion animation in education aimed at younger students**

**Dissemination & Evaluation**

**Compiled by** University of Wrocław

**Typology** Innovative methods related to school contexts: formal and informal education.

**Discipline** Interdisciplinary. Visual arts (video, sculpture, installations, scenography) and Performing arts (music).

The method is a part of the scientific project: Mediation And Dialogue In The European Union Leading To Lasting And Socially Just Agreements Reached Under Conditions Of Reliable And Credible Information – GANESA (<http://www.ganesa.uni.wroc.pl>), implemented between 2022 and 2022 by the University of Wrocław and the General Jakub Jasiński Secondary School No. V in Wrocław. Pupils and students made films on mediation, conducting constructive dialogue and combating disinformation, which were and can be used as educational materials (<https://www.youtube.com/watch?v=fv-TRS8SOmo>).

This is a double educational method. It has educational value, first of all, for young creators, because *experience consolidates knowledge*. If someone created a work, its message is forever lost. Secondly, thanks to the use of ethnocentrism of the younger generation and the use of means of artistic expression aimed at children and youth, it has an educational value for the film’s recipients, who are more or less in the generation of the film’s creators.

**Introduction**



**Images 1-4.** Screenshots from the movie showing trolls and a fairy.

<p><b>Context</b></p>	<p>Universal access to electronic communication from an early age requires education in the field of online safety and countering attacks and broader discriminatory phenomena such as bullying. Because electronic communication has a wide range and enables rapid exchange of information, it is necessary for children to have applied knowledge that allows them to defend themselves against harm on social media, via instant messaging, or generally on the Internet.</p> <p>The reality of electronic media generates a completely different reality – often invisible to parents or other guardians, while the emotions that children and young people experience in the context of this reality are environmentally determining for their development, well-being and, consequently, for their social functioning, health and life chances in the future. Children are often lonely on the Internet. Since they do not have properly trained scripts for social functioning, they need to be provided with tools in the education process that allow them to critically evaluate cultural phenomena, including communication ones. That is why we proposed such an innovative method of education through art.</p>	
<p><b>Goals</b></p>	<p>This method was used at the final stage of the project, when educational activities regarding hate speech and discriminatory phenomena in electronic communication had been carried out, and also after the youth had already participated in film-making classes.</p> <p>The result of using this method is an educational film that can be used in various types of educational activities. Thanks to its content and form, adapted to the perceptual possibilities of children and young people, it has a chance to disseminate the message of opposing aggression in electronic communication.</p> <p>This method also served to disseminate the results of the GANESA project and promote the attitudes created by this project, such as the ability to conduct a balanced and constructive dialogue. The purpose of using art as a message carrier was to draw attention to the importance of the problem of online hatred and to arouse empathy among the film's recipients.</p>	
<p><b>Mediation</b></p>	<p>The film was created by young people in the style of an animated film. It presents fairy-tale characters who, however, have the same problems and experience the same emotions (anger, fear, envy, pain, shame) as modern youth and for the same reasons, i.e. because of, among others, online harassment. Therefore, art is a vector here carrying useful social content.</p>	
<p><b>Process and Implementation</b></p>	<p><b>Actors/ Participants</b></p>	<p>The secondary school pupils, who conceived the characters and plot, wrote the script, designed and prepared the plasticine characters, developed the scenery and scene sequences, and lent their voices. One of the pupils composed the music and played the piano track and edited the film.</p>

	<b>Term/Time</b>	2022.
	<b>Setting</b>	All plot elements, music, characters and scenography were designed and created by the youth themselves.
	<b>Resources</b>	Human resources: young participants of the GANESA project who spontaneously decided to implement this method.
	<b>Phases</b>	<ol style="list-style-type: none"> <li>1. Preceding substantive activities (training in film techniques and online phenomena).</li> <li>2. Team formation.</li> <li>3. Developed the concept of the film.</li> <li>4. Creating characters and scenery, composing music, creating music, editing the film.</li> <li>5. Dissemination.</li> </ol>
<b>Results and Dissemination</b>	<p>The film resulting from the described method is available on the GANESA project website in open access and can be used in both formal and informal education.</p> <p>The film is used as an element of the online safety education process. It is also shown during classes for teachers and students preparing to work in public administration and educational management structures.</p>	
<b>Evaluation</b>	<p>The method has not undergone formal external evaluation, but its relatively widespread use indicates its effectiveness.</p> <p>However, the evaluation in educational practice involved the use of the film in schools involved in the project. The teachers who participated in the GANESA project noticed that the means of artistic expression used in the film and the way of presenting the problem arouse students' emotions and contributed to initiating a discussion on the phenomenon of abuse through peers online.</p> <p>In addition to this, the film was featured on the project website and received positive feedback from the audience. They liked it so much that in the 2023-24 school year, the four authors were engaged by the Wrocław office of the European Parliament to make a film promoting the activities of the EU and encouraging participation in the European Parliament elections in June. Their subsequent animation will be widely distributed in Wrocław and in local and social media. One of the authors decided to choose directing as her field of study, so the method (working on the film) also influences the life decisions of the participants. The movie is available to the public (<a href="https://youtu.be/OgtK9H9js9I?si=MJnTBKGgO1SxzSBe">https://youtu.be/OgtK9H9js9I?si=MJnTBKGgO1SxzSBe</a>).</p>	
<b>References</b>	<p>Kozieł, A. (2015). Animacja poklatkowa i jej zalety w pracy z dziećmi. In A. Szczurek-Boruty (Ed.), <i>Cieszyńskie Naukowe Forum Studenckie</i>.</p>	





	<p>Tom 1. <i>Między teorią a praktyką</i> (pp. 94–106). Wydawnictwo Uniwersytetu Śląskiego.</p>
<p><b>Why is this method relevant?</b></p>	<p>The general goal of the EXPECT_Art project is to identify current barriers and potentials in the field of critical knowledge and culture, as well as education through art and the use of works of art in education. These goals are also achieved by the promoted method. As research in the GANESA project, in which this method was previously used, showed, both the filmmakers and the children on whom this method was later tested accepted aggressive behaviour online as a somewhat normal and therefore acceptable phenomenon. From the point of view of children's educators, such an approach is obviously unacceptable and the use of an artistic method (film and plasticine fairy-tale characters) allowed for the transfer of educationally valuable content. The method uses art as a tool to awaken empathy in children and adolescents. Therefore, it teaches a critical approach to social phenomena. This is determined by both the material and artistic form used, as well as the cultural context – i.e. the involvement of stereotypes known to people since childhood, such as a gentle fairy and malicious trolls. Linguistic reference is also critical. In the language of young people, the term <i>trolling someone</i> means harassing them on the Internet. Here, the negative characters are trolls. Of course, the method does not mean that its subsequent applications will be subsequent episodes from the lives of trolls and fairies. The idea is to refer to seven cultural contexts known to children and young people, while using methods of artistic expression that are well received by young people.</p>

Girls go movie. Where pupils not speaking the same language make a movie together in both languages	
Dissemination & Evaluation	
<b>Compiled by</b>	Kinemathek Karlsruhe
<b>Typology</b>	Innovative methods related to school contexts
<b>Discipline</b>	Interdisciplinary / Transdisciplinary (including or going through combinations of film, video, cinema, acting, writing, and storytelling).
<b>Introduction</b>	<p>The <i>Girls Go Movie</i> is a short film festival and film coaching program for girls and women aged 12 to 27 who come from or live in one of the three federal states of Germany: Baden-Württemberg, Rheinland-Pfalz or Hessen. At the center of the films are the stories and visions of the filmmakers, without any guidelines or taboos. Girls Go Movie qualifies girls and young women in the field of film &amp; media. The film coaching program includes various support and qualification formats and is aimed at for beginners and advanced film enthusiasts ages 12 to 27 years. Addressed are private people from the three federal states as well as girls' groups from educational and cultural institutions. Girls Go Movie includes film coaching and its own short film festival, is the organizer of "focus your job" for career orientation in film &amp; media and is a mouthpiece and mediator with "moving gender" of young female film in various collaborations. The extensive film coaching program of Girls Go Movie includes among other things school cooperations in Baden-Württemberg, Rheinland-Pfalz and Hessen. With the aim of producing their own short film, they offer within the framework of project weeks, five-day compact courses at schools. A mentor accompanies a group of girls on site and supports them in implementing their film idea. The innovative procedure during the workshop at one school in Mannheim in July 2023 was resulting from the fact, that one third of the group could not speak german. The girls created a film addressing the real challenge Ukrainian girls face in making friends without knowing the local language. The film, made in both Ukrainian and German, required the pupils to engage with both languages, naturally using translation. The storyline, featuring a Ukrainian girl and a German girl who slowly become friends, mirrored the participants' own experience of working together. The resulting films from the workshops were included in the short film festival, submitted at Cineplex Mannheim and took part in the competition. The offers are always free of charge for schools and pupils.</p>
<b>Context</b>	<p>In the workshop (40 hours in total) at one school in Mannheim (10th-14th July 2023) 6 girls from 3 different classes took part (2 each from one class, which is why 2 girls always knew each other before). 2 of the girls had recently fled Ukraine for Germany, which is why they could not speak German. The other 4 girls were born in Germany. In this case there was one mentor at the workshop and 6 participants. Normally it has a care</p>

	<p>ratio of one mentor for 6 participants. The innovative procedure in this workshop involved the girls using their film to address the situation that the girls from Ukraine really faced.</p> <p>Namely, the difficulty of finding friends in a country if they don't speak the local language. They also made the film in Ukrainian and German, so they encountered both languages while making the film. The translation between the two languages was a natural part of the task. As for the film both languages were needed, there was not only the barrier of not speaking the spoken language for the girls from Ukraine but also for the girls from Germany. In the scenes you could hear the thoughts of the ukrainian girl in Ukrainian with german subtitles (for example saying: "It will be very difficult to find friends here because no one speaks my language.") The ukrainian girl had a role similar to her real character and interests. As the two main characters in their movie were one girl from Ukraine and one girl from Germany who slowly become friends you could also see the group working together and getting to know each other (this was pushed by the mentor, it was not a decision of the girls). In the movie the ukrainian girl teaches to the german girls how to use make up. Also, in their real lives the german girls said many times that they are jealous because the ukrainian girl knew very well how to use make up and they were happy to get to know about it more. The main interest of the whole group was talking about make up in general. When the girl group had to create the scenes, they were using an app for translating and were swapping the text many times, translating it many times until they were happy with the sentences and the thought in Ukrainian were fitting the german translation.</p>
<p><b>Goals</b></p>	<p>The procedure was used to present or disseminate the project/research results (as a replacement of a purely academically written text their finished movie was shown at the short film festival 11th and 12th of November 2023 in Mannheim, Germany).</p>
<p><b>Mediation</b></p>	<p>The <i>Girls Go Movie</i> organizational team organizes public funds every year to keep the project running. They were also asked by the school if they could hold the workshop that week. The organizational team then organized an independent mentor who could hold the workshop on site during the week on behalf of Girls Go Movie. Shortly before the workshop, the mentor was equipped with film-making technology from Girls Go Movie and entrusted with the premises at the school by the school management. The 6 participants were selected by the school management in consultation with the class teachers. They did not attend regular classes during the workshop week. The teachers selected 4 pupils with very good grades who were able to cope with the loss of class and 2 pupils who were not well included from the class due to their language barrier and which is why the hope was that the workshop week would better include them. The mentor got to know the formation of the group only on that day. The procedure was created spontaneously. As at the center of the films there are the stories and visions of the filmmakers, and the group decided "make up" should be the theme of</p>

	<p>their movie, it was tricky for the mentor to implement the procedure. When the film was shown at the short film festival, there were mainly family members of the young filmmakers on site and other filmmakers who had submitted films.</p>	
<p><b>Process and Implementation</b></p>	<p><b>Actors/ Participants</b></p>	<p>6 girls (12 years old) from 3 different classes and one mentor (Kim Lotte Stöber).</p>
	<p><b>Term/Time</b></p>	<p>10th-14th July 2023 – A workshop of 5 days each 6 hours with the group and 2 hours for preparation (40 hours in total). The short film festival happened at 11th and 12th of November 2023.</p>
	<p><b>Setting</b></p>	<p>The workshop took place at a school in Mannheim, Germany. Their finished movie was shown at the short film festival in Mannheim at Cineplex.</p>
	<p><b>Resources</b></p>	<p>The organizers are the Stadtjugendring Mannheim e.V. / Youth cultural center “forum” and the city of Mannheim / Youth support in the youth welfare office and health authority. The main sponsors are: Landesanstalt für Kommunikation Baden-Württemberg (LFK) als Beitrag zur Initiative Kindermedienland, Ideenwettbewerb „idee-bw“, das Ministerium für Familie, Frauen, Kultur und Integration Rheinland- Pfalz, die Stiftung MedienKompetenz Forum Südwest (MKFS), das Kulturred der Stadt Mannheim as well as: Filmförderung Baden-Württemberg (MfG). The project is funded by HessenFilm und Medien, Heidehof Stiftung, Verband Region Rhein-Neckar, Zonta Club Mannheim e.V., GBG Unternehmensgruppe, VR-Bank Rhein-Neckar und Cineplex N7 Mannheim. Supporters &amp; cooperation partners: Offener Kanal Ludwigshafen, Offene Kanäle der Vorderpfalz, Stadtmedienzentrum Mannheim, Medienzentrum Heidelberg, Medienprojektzentrum offener Kanal Rhein-Main, Medienforum im Karlstorkino Heidelberg, fahrwerk Ambient Marketing, Kunstverein Ludwigshafen, Medien LB, Filmakademie Baden-Württemberg, Rhein LoKal, Medien und Bildung RLP, Internationales Filmfestival Mannheim-Heidelberg.</p>
	<p><b>Phases</b></p>	<p>During the workshop week, the pupils learn the following:</p> <ul style="list-style-type: none"> <li>• <b>1st day:</b> developing a film idea and writing a storyboard.</li> <li>• <b>2nd day:</b> creating a shooting plan and organizing filming locations.</li> <li>• <b>3rd and 4th days:</b> handling the camera, sound, etc. and playing and shooting scenes.</li> </ul>

		<ul style="list-style-type: none"> <li>• <b>5th day:</b> Cut and edit material and play the film.</li> </ul> <p>The procedure started at the first day, when deciding to have one girl from Ukraine and one girl from Germany as the two main characters and by having the movie in both languages. That was mainly happening during writing the storyboard, acting, writing the subtitles and recording the thoughts in Ukrainian.</p>
<p><b>Results and Dissemination</b></p>	 <p><b>Image 1.</b> Advertising the opportunity to receive support while making films</p>	 <p><b>Image 2.</b> Advertising for the short film festival.</p>
<p><b>Evaluation</b></p>	<p>The procedure itself was not evaluated, but each coaching session was: each participant submitted a feedback form and each mentor an evaluation form. These results were included in a final report, with qualitative and quantitative evaluation.</p>	
<p><b>References</b></p>	<p>No publication inspired the procedure.</p>	
<p><b>Why is this method relevant?</b></p>	<p>The procedure is a good example for a spontaneous adaption to a just known group. It deals with diversity and inclusion, as it helped to bring together the whole group and to improve the empathy of the german pupils for the ukrainian pupils. Also, as they were forced to make the movie in both languages, the hierarchical structures of the languages got reduced —of course not completely, because the primary language during the workshop still was German.</p>	

Graphics as a means of promoting values important for a democratic society	
Dissemination & Evaluation	
<b>Compiled by</b>	University of Wrocław
<b>Typology</b>	Innovative methods related to school contexts, informal education.
<b>Discipline</b>	Visual arts (graphics).
<b>Introduction</b>	<p>The method involved the intellectual involvement of young people in the goals of the project in which it was used. The idea was to create an artistic concept and design graphic elements (including a logo) intended to disseminate the values that are the subject of research and dissemination in the educational and research project: Mediation And Dialogue In The European Union Leading To A Lasting And Socially Just Agreement Reached In The Conditions Of Reliable And Credible Information - GANESA, implemented in 2022-2022 by the University of Wrocław and the General Jakub Jasiński Secondary School No. V in Wrocław (<a href="http://www.ganesa.uni.wroc.pl/">http://www.ganesa.uni.wroc.pl/</a>).</p> <p>The method was used in the initial phase of this project because graphic signs were needed to visually identify the project itself and its goals. As the main participants of the project were young people, they were involved in creating graphics, which also had an important public relations effect in the school and its surroundings (children's families, their friends and followers on social media).</p> <p>Scientists and teachers involved in the GANESA project decided that this method would provide not only the necessary elements of the project's visual identification, but that art as a plane of affirmation of human views, attitudes and aspirations would be the best medium for presenting the views and desires of young people, who would have the opportunity not only to present, but also while using this method they will be able to define their views or verify their current knowledge and way of thinking about the EU and the place of young people in it, as well as about such phenomena as sustainable communication and the phenomenon of propaganda and disinformation.</p>
<b>Context</b>	<p>The method was used in the context of the GANESA project, the primary goal of which was, among others, to educate young people in the field of sustainable dialogue, free from the influence of negative phenomena on communication such as disinformation, xenophobia or discriminatory tendencies or the negative influence of stereotypes. Moreover, the aim of the project, achieved, among others, thanks to the use of the method, was to educate young people about what mediation is, the EU and its values.</p>

	<p>Since in recent years there has been a noticeable increase in authoritarian and populist tendencies (not only in Poland), art has been used as a medium of influence in this method as a kind of promotion of <i>freedom</i> and libertarian thinking that is, as an antidote to narrow-minded thinking supporting attitudes that strengthen authoritarianism. It is true that art was also a carrier of opposing tendencies (for example, the so-called socialist realism in the '40s and '50s of the 20<sup>th</sup> century), but this only confirms the fact that works of art have a creative impact and shape attitudes. Therefore, the method was designed as an element of education but also of promotion goals of the GANESA project.</p>
<p><b>Goals</b></p>	<p>Process implementation and dissemination. Specific goals of the method:</p> <ol style="list-style-type: none"> <li>1. Promotion through the involvement of young people in artistic activities of values and skills important for the consensual social order, such as democracy, social justice, non-discrimination, cooperation; knowledge about the EU and its structures and assumptions of its existence, mediation, the threat that stereotypes pose to sustainable communication, fake news and xenophobia. The development of graphics required reflection and knowledge of the phenomena that the graphics were supposed to cover, which meant that the above-mentioned content was not only learned but probably had a chance to influence students' attitudes.</li> <li>2. Impact in the scope indicated above on the users of the developed graphics (audience, people to whom advertising materials were offered).</li> <li>3. Involving young people in project activities so that they, as artists, feel that they have contributed to important social activities.</li> </ol>
<p><b>Mediation</b></p>	<p>The method was used in the school context, which had a certain impact on the students' motivation to take part in the artistic competition because the school promotes social activity that goes beyond the expectations formulated during classes. This method was attended by high school students whose teachers worked in the GANESA project. However, they were not art teachers – three of them taught literature with elements of Polish culture and language, four of them had constant contact with students as class teachers or subject teachers. Students' participation in the method (art competition) was voluntary and was treated as an additional opportunity offered by the school to present their artistic creativity and conceptual skills. The jury assessing the graphics consisted of school teachers and scientists (seven people) involved in the GANESA project, who democratically selected the winning works. The recipients of the graphics were a wide audience, among whom the results of the GANESA project were disseminated.</p>

<b>Process and Implementation</b>	<b>Actors/ Participants</b>	Secondary school students.
	<b>Term/Time</b>	Spring 2021.
	<b>Setting</b>	The method was addressed to all students of the school involved in the GANESA project. An invitation to participate in the art competition was sent to all school students (approximately 900 people) to their individual school e-mail accounts, and teachers also informed students with whom they had classes about the possibility of participating in the competition. The method was therefore used in the school context, although it was not strictly related to the knowledge transferred in accordance with the curricula. The plan was to use the schedule as widely as possible so that the young people taking part in the method felt appreciated.
	<b>Resources</b>	Students designing graphics could develop them using school resources or using their own equipment. The works that were decided to be used were printed or used on posters, publications and advertising materials (posters, correspondence paper, mugs with logo, canvas bags with a logo, fridge magnets, book covers), the latter of which was financed by the GANESA project.
	<b>Phases</b>	<ol style="list-style-type: none"> <li>1. Assumptions and regulations of the competition.</li> <li>2. Providing the competition rules and its assumptions to the public at school; explaining to students the assumptions of the project and what content the graphics should promote.</li> <li>3. Logos and promotional posters designed by students.</li> <li>4. Sending competition works by students and selecting the winning works.</li> <li>5. Winning graphics used: project logo, posters promoting project events and placed on the covers of books resulting from the project.</li> </ol>
<b>Results and Dissemination</b>	The result of the method used was an impact on the school environment (i.e. teachers and students by creating graphics and disseminating them). Several logos were created, of which the official logo of the project was the following (image 1). It reflected the humanistic values carried by the GANESA project, especially the tendency towards dialogue. Other logos were also produced (image 2).	





**Image 1.** The official logo for GANESA project.



**Image 2.** Another logo for GANESA project.

A number of other graphics were also designed, such as in image 3: a poster promoting the project's goals. The neon acronym was supplemented with the words (dialogue, mediation, communication, justice, cooperation, relationships). On the right, the project's goals are briefly explained.



**Image 3.** Poster promoting GANESA's goals.

**Evaluation**

The method has not undergone external evaluation, but the graphic signs designed by the youth were evaluated by the members of the competition committee. It was concluded that the youth understood and correctly interpreted the project's objectives. This assessment was

	reflected, among others, in decisions regarding the dissemination of individual graphics.
<b>References</b>	<p>When designing the method, its creators did not use any sources describing similar methods. They relied on their general erudition and cultural preparation and educational experience. However, the method can be considered a distant continuation of the work published in the book:</p> <p>Tabernacka, M., &amp; Szadok-Bratuń, A. (Eds.). (2012). <i>Public relations w sferze publicznej. Wizerunek i komunikacja</i>. Wolters Kluwer.</p>
<b>Why is this method relevant?</b>	The method involves art in the process of critical analysis of important social phenomena. Creating socially engaged graphics requires a critical approach to known phenomena, which is why it is a form of literacy in a specific social context, understood broadly – as learning about social phenomena and locally – in the context of a given interaction, which is the use of the method in the school environment.



## Interviews with primary school children

### Dissemination & Evaluation

<b>Compiled by</b>	University of Wrocław
<b>Typology</b>	Hybrid art-based methods crossing socially engaged art and pedagogical purposes. This method is significant for collecting data of knowledge status and allowing free expression in a peer environment. Collecting this information is essential in picking further, perhaps different methods of educating based on what is interesting and important for its participants.
<b>Discipline</b>	Interdisciplinary (performing arts, visual arts, literary arts).
<b>Introduction</b>	<p>This method was used in the project Mediation And Dialogue In The European Union Leading To A Lasting And Socially Just Agreement Reached In The Conditions Of Reliable And Credible Information – GANESA, which concerned, among others, mediation as a tool for achieving lasting agreement; the role of the EU and the tasks of the European Parliament; the issue of obtaining reliable information and the problem of transcending one's own ethnocentrism. The method of interview with children (primary school, 3<sup>rd</sup> class, aged 8-9) helped researchers learn how children understand these phenomena and what children's approach to the social importance and significance of these phenomena is.</p> <p>Allowing pupils to speak freely helped us (researchers) understand that these issues are important to them and even for their young age they are</p>

	<p>very much interested in these matters and they have some knowledge about it.</p> <p>In addition, the use of this method was useful in further work with teachers, which helped them understand that the fact that children may have crystallized views on social and political issues is an important condition for designing the educational process. This awareness should be useful for teachers and prevent teachers from undermining children's opinions just because they are very young and have no formal education.</p> <p>Children's ethnocentrism and the way they perceive the world, which depends on it, is often a specific lens through which the views of their family and social environment are focused. Additionally, children have their own <i>fresh</i> approach to the observed phenomena. Therefore, this art-based method is useful for gathering and analysing information about social phenomena.</p>
<b>Context</b>	<p>The direct context of using this method were the goals of the GANESA project, or more precisely, the need to learn about ethnocentrism and the scope of knowledge of young people, because the tangible effects of this project were directed to children and teachers. The context of the place where the interviews were conducted has some importance in the use of this method. The authors of the method decided to make the interaction unique by placing the interview in an architectural and design context that gives high importance to the fact that children express their opinions on socially important topics. The interviews were conducted surrounded by baroque architecture and the historic interiors of the University, decorated with frescoes and antique furniture. It was decided to <i>leave the classroom</i> so that the children could feel the uniqueness of this event through interaction in a place of high cultural and artistic importance.</p> <p>What makes this method innovative is that it allowed to spark discussions and debate in an environment of open dialogue. Creating such conditions of interview is important for the results and their reliability.</p>
<b>Goals</b>	<p>Data collection, process implementation and dissemination. The method achieved both research, implementation and popularization goals. The researchers obtained data necessary for further activities in the project, and the youth, by participating in the method, enriched their knowledge and acquired awareness of the issues that were the subject of the project. The method allowed for the development of scenarios of academic sessions and lessons for all types of primary and secondary schools.</p>
<b>Mediation</b>	<p>The originators of the method were researchers from the University of Wrocław involved in the GANESA project, and the interviews were conducted by students involved in this project as volunteers. The camera was operated by a university employee. The children had known each other for three years because they attended the same class. This allowed for the informal atmosphere of the interview to be built and for the relatively high openness of the children, who had previous social contacts and therefore felt comfortable with each other. The children (with one</p>

	<p>exception) did not know the interviewers before. But to maintain a dialogue based on trust the interviewers and children had a chat before recording. During this talk we introduced ourselves just to know each other names and talked a little bit about school, what are their current interests etc.</p> <p>During the interview, the children accidentally met the newly elected Rector of the University, which expanded their knowledge about the organizational culture of the university and allowed the children to become aware of the broader social context of the <i>different school</i>, which is the university. Two parents were also observers of the interview, but they were not allowed to intervene in the interview process itself, so as not to disturb the standard of freedom of expression, which is an extremely important element of democracy.</p>	
<p><b>Process and Implementation</b></p>	<p><b>Actors/Participants</b></p>	<p>Children of primary school, students and researchers from the University of Wrocław, technical staff of the university (camera operator) in the field of film editing, students of the high school involved in the GANESA project.</p>
	<p><b>Term/Time</b></p>	<p>June 2022.</p>
	<p><b>Setting</b></p>	<p>It was important to transfer children from the context of a school classroom to an external context associated with art and the importance of historical events. Therefore, the fields of the University of Wrocław were used in this method. The children were interviewed surrounded by baroque and eclectic buildings. Moreover, the interviews were conducted inside the university in the Oratorium Marianum hall, which has a three-hundred-year-old ceiling and is decorated, among others, with antique furniture.</p>
	<p><b>Resources</b></p>	<p>Camera, microphone and human resources, especially the creativity and openness of idea exchange of young people but also the camera operators, teachers minding the children during the interview and researchers of GANESA.</p>
	<p><b>Phases</b></p>	<ol style="list-style-type: none"> <li>1. Developing an artistic and scientific concept of the interview.</li> <li>2. Designing the substantive scope of the interview (creating the concept of questions adapted to the age of children).</li> <li>3. Formal arrangements with the school and parents of the children who were to take part in the interview.</li> <li>4. Organizing resources (place, camera, microphone).</li> <li>5. Conducting and recording the interview (approximately five hours of footage).</li> </ol>

		<p>6. Selection of materials and editing of films.</p> <p>7. Distribution of films.</p>
<p><b>Results and Dissemination</b></p>	<p>This method was used to disseminate the results of the GANESA research project. The results of the method are available on the project website (<a href="http://www.ganesa.uni.wroc.pl">www.ganesa.uni.wroc.pl</a>). Videos of the project can be retrieved here:</p> <ul style="list-style-type: none"> <li>• <a href="https://www.youtube.com/watch?v=rWILDB7LLrU">https://www.youtube.com/watch?v=rWILDB7LLrU</a></li> <li>• <a href="https://www.youtube.com/watch?v=H6lLgWRiXnQ">https://www.youtube.com/watch?v=H6lLgWRiXnQ</a></li> </ul> <p>The method also resulted in the acquisition of knowledge necessary to create lesson plans and academic activities consistent with the goals of GANESA. The knowledge acquired with the method was one of the factors used to develop a <i>Code of Good Educational Practices</i> (<a href="http://www.ganesa.uni.wroc.pl/Biblioteka/Dobre%20Praktyki%20Edukacyjne.pdf">http://www.ganesa.uni.wroc.pl/Biblioteka/Dobre%20Praktyki%20Edukacyjne.pdf</a>).</p> <p>Publications for which materials were collected during the method application:</p> <p>Tabernacka, M., Kusiak-Winter, R., Krakowska, M., Knauber, A., Reinhard, E., Miodek, M., &amp; Tracz-Molasy, A. (2022). <i>Dialog w Unii Europejskiej. Scenariusze zajęć dydaktycznych z zakresu komunikacji, mediacji, stereotypów i przeciwdziałania dezinformacji</i>. Oficyna Wydawnicza Politechniki Wrocławskiej. <a href="https://bit.ly/GANESA-Ebook-1">https://bit.ly/GANESA-Ebook-1</a></p> <p>Tabernacka, M., Kusiak-Winter, R., Krakowska, M., Knauber, A., Reinhard, E., Miodek, M., &amp; Tracz-Molasy, A. (2022). <i>Europa, dialog i perspektywy młodych ludzi w zwierciadle wyników badań prowadzonych w projekcie GANESA</i>. Oficyna Wydawnicza Politechniki Wrocławskiej. <a href="https://bit.ly/GANESA-Ebook-2">https://bit.ly/GANESA-Ebook-2</a></p> <div style="display: flex; justify-content: space-around;"> <div data-bbox="437 1301 895 1532">  </div> <div data-bbox="932 1301 1390 1532">  </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div data-bbox="459 1570 874 1630"> <p><b>Image 1.</b> Interview in the university courtyard.</p> </div> <div data-bbox="948 1570 1374 1630"> <p><b>Image 2.</b> Interview at the Oratorium Marianum.</p> </div> </div>	
<p><b>Evaluation</b></p>	<p>There was no external evaluation in the project, but its effectiveness and usage was confirmed in some of the external sources like media interviews, for example:</p> <ul style="list-style-type: none"> <li>• <a href="https://echo24.tv/odcinki/co-moze-dac-mlodziezy-nauka-mediacji/">https://echo24.tv/odcinki/co-moze-dac-mlodziezy-nauka-mediacji/</a></li> <li>• <a href="https://echo24.tv/odcinki/praktyczna-strona-europejskiej-demokracji/">https://echo24.tv/odcinki/praktyczna-strona-europejskiej-demokracji/</a></li> </ul>	

	<ul style="list-style-type: none"> <li>• <a href="https://podcasters.spotify.com/pod/show/radioluz/episodes/rozmoowa-Projekt-GANESA-e1nsjm5">https://podcasters.spotify.com/pod/show/radioluz/episodes/rozmoowa-Projekt-GANESA-e1nsjm5</a></li> </ul>
<b>References</b>	<p>The direct inspiration for the design and course of the interviews was Juul (2011). The author justifies the subjective treatment of children in expressing their opinions.</p> <p>Juul, J. (2011[1995]). <i>Your competent child: Toward a new paradigm in parenting and education</i>. Balboa Press.</p>
<b>Why is this method relevant?</b>	<p>One of the main scopes of EXPECT_Art is to contribute social change by exploring new methods of developing art and cultural understanding among school children. Interviewing children on current important matters and letting them at the same time exchange ideas and debate on their points of view seems directly connected to this goal. This could point to some directions that teachers could develop in their activities. Also knowing the perspective of children regarding earlier mentioned issues is crucial for picking educational methods used in schools.</p> <p>Using this method, children (people interviewed) had the opportunity to develop their own critical approach by changing the cultural context of the issues discussed and their approach to them. The point is that the influence of the genius loci of the place emphasized the importance of interaction. Young actors were aware that their opinion mattered. The use of the method also allowed for a critical look at the problem by students involved in film production – both interviewers and people selecting the film material, who selected fragments that were not only artistically important, but also allowing for a cross-sectional view of children’s knowledge and emotions – especially can be seen in a film about mediation, where spontaneous actors show not only knowledge but authentic emotions experienced in a private context. The film therefore also becomes a reportage and a documentary.</p>

Master of tradition	
Dissemination & Evaluation	
<b>Compiled by</b>	University of Wrocław
<b>Typology</b>	Innovative methods by socially engaged art practices.
<b>Discipline</b>	Interdisciplinary/transdisciplinary. It combines visual art (traditional folk art) and media art (photography and film).
<b>Introduction</b>	<p>The method involves learning traditional folk art (in this case engraving techniques practices in Opole Silesia in Poland), students (<i>disciples</i>) experimenting with their own pattern/style under supervision of the master and storytelling, that conveys knowledge about local heritage, beliefs, and tradition. The master and the student are photographed and filmed while establishing a relationship to additionally consolidate the transferred elements of tangible and intangible artistic heritage.</p> <p>The method was used by folk artist Małgorzata Mateja and it was a form of protecting the artistic tradition of the region.</p>
<b>Context</b>	<p>The presented method was applied within the framework of one the projects realised under the governmental programme Traditional and Folk Culture funded by Ministry of Culture and National Heritage of the Republic of Poland. The scope of this governmental program has been expanded to include tasks directly related to the intergenerational transfer of unique knowledge and cultural skills, addressed to <i>masters of tradition</i> who are depositories of local and regional traditional and/or folk knowledge, customs, and art. The main goal mode is to support the transmission process within a given cultural community, manifesting itself in the direct transfer of knowledge, skills, functions, with particular emphasis on their uniqueness or the risk of disappearance. The <i>in situ</i> factor is important, the method of transmission should be as natural as possible, considering locally developing techniques and methods of transmission, which are an integral part of the tradition. Programme is simultaneously addressed to representatives of national, ethnic and religious minorities whose local culture constitutes an integral part of Poland's intangible cultural heritage. The desired effect of the program is to develop patterns of protection and creative inspiration from elements of traditional cultures, both in the material and non-material dimensions, considering the social context of their functioning.</p> <p>The method was applied under above-described programme in the project realised by Fundacja Dla Dziedzictwa [<i>Foundation For Heritage</i>] in Opole Silesia and was aimed at building intergenerational dialogue and preserving local folk art/heritage.</p> <p>The students' training lasted seven months (20 hours a month). The process of transmission and formation of the master-student</p>

relationship is documented and recorded using film and photos. Workshops consist of both theoretical and practical part. The training/art workshops program included: providing knowledge about the local art techniques such as: engraving technique in which specially prepared shells of chicken eggs are scratched; learning how to make blown eggs; learning how to dye eggs using natural methods (onion, nut, rye, etc.) and chemical dyes (showing the differences); individual stimulation of each student to find their own pattern (talks about family homes, presentations of patterns made in family homes, demonstration of family patterns by the master and explanation of why one should look for their own pattern); personalization of students, showing respect for the traditions cultivated in students' family homes and identifying them as sources of inspiration; skill training in the art of decorating eggs using the engraving method, learning how to decorate eggs using the batik technique, learning how to transfer a pattern from *kroszonka* to porcelain and other materials, experimenting with student's own *kroszonka* pattern developed in the education process.



**Image 1.** *Kroszonki* by M. Mateja.

**Image 2.** Decorative porcelain from Opole Silesia.



**Image 3.** Part of the brochure documenting method implementation (workshops and art pieces created by participants).

<b>Goals</b>	Data collection, process implementation, data dissemination.
<b>Mediation</b>	The Master of Tradition project assumes an individual approach to each student. Master shall devote time to each student and show them the way to find their own <i>kroszonka</i> pattern. For this purpose, the master will use the storytelling method, talks about family homes, and presentations of <i>kroszonki</i> made in family homes. Master will show her



	family <i>kroszonki</i> and explain why we need to look for our own patterns. This will be a kind of personalization of students, showing respect for the traditions cultivated in students' family homes and indicating them as sources of inspiration.	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	A Master of Tradition: a recognized depository of local and regional traditional and/or folk knowledge, customs, and art; in this case local and esteemed folk artist Małgorzata Mateja.  Participants who are members of local community.
	<b>Term/Time</b>	May – December 2023.
	<b>Setting</b>	Informal, workshops taking place in home of the master.
	<b>Resources</b>	Paint, porcelain, eggs, natural and chemical dyes, graver/stylus.
	<b>Phases</b>	<ol style="list-style-type: none"> <li>1. Students' recruitment (youth and adults).</li> <li>2. Theoretical knowledge, storytelling, establishing relationship with Master.</li> <li>3. Practical workshops, learning and training of arts and crafts technique.</li> <li>4. Developing one's unique style.</li> <li>5. Simultaneously, creation of documentary film and photos.</li> <li>6. Exhibition and press conference</li> </ol>
<b>Results and Dissemination</b>	<ul style="list-style-type: none"> <li>• Presentation of students' works individually (each student separately and a collective show) during an organized press conference.</li> <li>• A documentary film and an exhibition of photos taken during the project (<a href="https://www.youtube.com/watch?v=yNSbGxPSIDI">https://www.youtube.com/watch?v=yNSbGxPSIDI</a>)</li> <li>• Pictures and relations from exhibition (<a href="https://radio.opole.pl/100,778498,projekt-mistrz-tradycji-czyli-tajniki-wzoru-opol">https://radio.opole.pl/100,778498,projekt-mistrz-tradycji-czyli-tajniki-wzoru-opol</a>, <a href="https://www.dladziedzictwa.org/2023/12/06/15-grudnia-wielki-final-projektu-mistrz-tradycji/#more-19808">https://www.dladziedzictwa.org/2023/12/06/15-grudnia-wielki-final-projektu-mistrz-tradycji/#more-19808</a>, and <a href="https://kedzierzynkozle.naszemiasto.pl/przez-pol-roku-uczyly-sie-wzoru-opolskiego-pod-okiem/ar/c13-9557381">https://kedzierzynkozle.naszemiasto.pl/przez-pol-roku-uczyly-sie-wzoru-opolskiego-pod-okiem/ar/c13-9557381</a>)</li> </ul>	
<b>Evaluation</b>	After the project was completed, a summary discussion with guests was held during the final exhibition and film screening event. Then, the participants were asked for their assessment of the project and could additionally receive feedback from such specialists as honorary	

	<p>president of the Opole branch of the Folk Artists Association, Stefania Topola.</p>
<p><b>References</b></p>	<p>About the method:</p> <p>Dla Dziedzictwa (2023, December 6). 15 grudnia – wielki finał Projektu Mistrz Tradycji. <i>Dla Dziedzictwa</i>.  <a href="https://www.dladziedzictwa.org/2023/12/06/15-grudnia-wielki-final-projektu-mistrz-tradycji/#more-19808">https://www.dladziedzictwa.org/2023/12/06/15-grudnia-wielki-final-projektu-mistrz-tradycji/#more-19808</a></p> <p>Nasze Miasto Kędzierzyn-Koźle (n.d.). Przez pół roku uczyły się wzoru opolskiego pod okiem... <i>Nasze Miasto Kędzierzyn-Koźle</i>.  <a href="https://kedzierzynkozle.naszemiasto.pl/przez-pol-roku-uczyly-sie-wzoru-opolskiego-pod-okiem/ar/c13-9557381">https://kedzierzynkozle.naszemiasto.pl/przez-pol-roku-uczyly-sie-wzoru-opolskiego-pod-okiem/ar/c13-9557381</a></p> <p>Radio Opole (n.d.). Projekt Mistrz Tradycji czyli tajniki wzoru Opole. <i>Radio Opole</i>.  <a href="https://radio.opole.pl/100,778498,projekt-mistrz-tradycji-czyli-tajniki-wzoru-opol">https://radio.opole.pl/100,778498,projekt-mistrz-tradycji-czyli-tajniki-wzoru-opol</a></p> <p>Radio Opole (2023). Mistrz Tradycji – twórczyni ludowa Małgorzata Mateja [Video]. <i>YouTube</i>.  <a href="https://www.youtube.com/watch?v=yNSbGxPSIDI">https://www.youtube.com/watch?v=yNSbGxPSIDI</a></p> <p>References about how the method was applied, in an analogue project, in a different region of Poland:</p> <p>Oleszkiewicz, M. (2021). Kielce centre of folk wooden toy-making in the light of the Seweryn Udziela Ethnographic Museum in Krakow collections. In B. Kotowski (Ed.), <i>Zabawy i Zabawki</i> (pp. 61–86). Muzeum Zabawek i Zabawy.  <a href="https://muzeumzabawek.kielce.eu/wp-content/uploads/2022/08/druk-Rocznik-2021.pdf#page=84">https://muzeumzabawek.kielce.eu/wp-content/uploads/2022/08/druk-Rocznik-2021.pdf#page=84</a></p> <p>About its relevance for CCL:</p> <p>Agbenyega, J. S., Tamakloe, D. E., &amp; Klibthong, S. (2017). Folklore epistemology: How does traditional folklore contribute to children’s thinking and concept development? <i>International Journal of Early Years Education</i>, 25(2), 112–126.  <a href="https://doi.org/10.1080/09669760.2017.1287062">https://doi.org/10.1080/09669760.2017.1287062</a></p> <p>Lubis, F. K., &amp; Bahri, S. (2021). Enhancing students’ literacy competence through writing bilingual folklore book by IT: process approach. <i>Randwick International of Education and Linguistics Science Journal</i>, 2(1), 105–115. <a href="https://doi.org/10.47175/rielsj.v2i1.205">https://doi.org/10.47175/rielsj.v2i1.205</a></p> <p>Fajar, D. A. (2017, October). Eco-Literacy Through Ecocriticism in Pekalongan Folklore. <i>2nd International Conference and Linguistics on Language Teaching (I-Collate)</i>. Universitas Negeri Yogyakarta, Indonesia.</p>
<p><b>Why is this method relevant?</b></p>	<p>Learning folklore can improve students’ cognitive abilities and, at the same time, foster their cultural awareness (Agbenyega et al. 2017). It was also proven that it supports spreading specific types of literacy (for example eco-literacy and ecocriticism; see Fajar, 2017). Some studies</p>

	<p>demonstrate that interactive exposition to folklore can help balance impacts of globalization and make exploration of local traditions more interesting thus increasing students' critical literacy skills (see Lubis &amp; Bahri, 2021), enhancing students' literacy competence through writing bilingual folklore.</p>
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<b>Outdoor screenings of an urban audiovisual archive</b>	
<b>Dissemination &amp; Evaluation</b>	
<b>Compiled by</b>	University of Barcelona
<b>Typology</b>	Socially engaged arts practices.
<b>Discipline</b>	Visual arts (video, cinema).
<b>Introduction</b>	<p>Puríssima Concepció is an old pedestrian street in the western part of the neighbourhood of Poble Sec, in Barcelona. A council plan approved in 2000 and finally carried out in 2012 resulted in the demolition of three buildings and the eviction of their inhabitants, most of whom had lived there their whole lives. The plan was to renovate this small plot, building a residence there for international students attending the Theatre Institute, a performing arts college close to that side of the street. This scheme was never completed due to the financial crisis that broke out in 2008. The demolitions left an empty fenced-off plot which remained in these conditions for almost two years. In 2013, a local film collective called <i>Taller de Ficció</i> (Fiction Workshop, TdF) initiated a participatory process aiming to produce and gather dissenting visual memories of the street.</p>
<b>Context</b>	<p>TdF came together in 2012 around the Poble Sec assembly of the 15M Movement. The name of the group was taken from two linked references: Portuguese director Pedro Costa's films about Fontainhas (a Lisbon neighbourhood that was demolished in 2000) and Jacques Rancière's notion of fiction. Rancière (2004) argues that fiction is neither opposed to reality nor simply consists in "telling stories" (p. 102). Rather, it is a work which seeks to establish "new relations between words and visible forms, speech and writing, a here and an elsewhere, a then and a now" (p. 102). Yet for the TdF group, this fictional work was not restricted to a montage of images and sounds. The whole apparatus through which these images and sounds were projected also came to be a key aspect of the work.</p> <p>TdF started by creating an audiovisual archive about Puríssima Concepció, bringing together photographs, maps, drawings, interviews with neighbours of different ages, documents, and their own video recordings. Then this archive was set in motion by sharing it with residents and ex-residents in a two-day workshop. The idea was to co-compose audiovisual pieces about the street with them. However, most of the participants did not show too much interest in meeting for a while to see images and discuss urban issues. After the second session, TdF realized that another socio-material practice was needed: one that would enable other types of engagement with the street.</p>

	<p>After a thorough clean up, the first action of TdF at the empty plot—now renamed El Solar de la Puri—was to paint a white screen on the wall and, above it, a sign in red capital letters saying CINEMA (see figure 1). The outdoor screenings started some weeks later, at the end of July 2014. Each session combined dialogue sequences from the archive, basically fragments of interviews, with fictional movies such as <i>Alice</i> (Jan Svankmajer, 1988), <i>The Forgotten Ones</i> (Luis Buñuel, 1950) and <i>My Neighbour Totoro</i> (Hayao Miyazaki, 1988). This blend sought to set in motion a work of fiction not assigned to any specific genre but consisting in a crossover of sequences in relation to the history of Puríssima. Also, this work did not only involve the screen but the whole space, turning it into a summer cinema.</p>	
<b>Goals</b>	<p>a) Implementation of the inquiry into the history and memories of Puríssima Concepció Street and b) dissemination of the audiovisual archive about the street.</p>	
<b>Mediation</b>	<p>The members of the TdF were all residents of the neighbourhood of Poble Sec. They contacted residents and ex-residents from Puríssima Concepció street by knocking on their doors or phoning them. Also, the audience of the screening sessions was mostly composed of neighbours from Poble Sec who were notified through social networks or posters in the urban space.</p>	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	<p>The local activist film collective TdF, along with residents and ex-residents of Puríssima Concepció street and Poble Sec.</p>
	<b>Term/Time</b>	<p>Fall 2013-Summer 2014.</p>
	<b>Setting</b>	<p>From the fall of 2013 to the spring of 2014, the social centre cccbarri, located at the end of Puríssima Concepció, worked as the set to record interviews and gather the multiple pieces of the archive. From the spring to the summer of 2014, TdF occupied the vacant lot left by the demolitions in Puríssima Concepció St. and turned it into an outdoor summer cinema, known as El Solar de la Puri from then on.</p>
	<b>Resources</b>	<p>Cameras, projectors, sound system, a website.</p>
	<b>Phases</b>	<p>The method included two phases. The first phase, from the fall of 2013 to the spring of 2014, was aimed at gathering the audiovisual archive. The second phase, from the spring to the summer of 2014, consisted in building El Solar de la Puri and organizing the screening sessions to show excerpts of the archive along with fictional movies.</p>

**Results and Dissemination**

The white screen and the red sign were the only parts of the summer cinema that stayed permanently at El Solar de la Puri (image 1). Even so, this minor infrastructure worked as the key to entering the space, redesigning the ruins and transforming them into a community place (image 2).

Each screening addressed a specific issue about Puríssima Concepció St. by interweaving audiovisual fragments from the TdF archive (interviews, photos, documents, etc.) with fictional movies.

The inaugural session showed a short film about the occupation of the plot, which had been an intensively manual and at times even archaeological process. This was followed by Jan Svankmajer’s *Alice*, in which stop-motion techniques emphasized the handmade ethos and opened a door to the imaginary. The second session began with a TdF interview with an ex-resident explaining the pedagogical relationship he had established with some young squatters in his building two years before the demolitions. This was paired with Luis Buñuel’s *The Forgotten Ones*, a surrealist movie about marginal, uncared-for Mexican youngsters. In the third session, TdF presented a video featuring two young sisters and residents of Puríssima Concepció imagining the things that El Solar could ideally have, swimming pool included. This video was followed by Miyazaki’s *My Neighbour Totoro*, which blurs the boundaries between reality and fantasy. Although these filmic encounters mattered very much, so did their emplacement in a summer cinema in which the historicity and street environment could be sensed (image 3).

From June 2014 on, a group of kids living in and around the street started visiting the plot in the evenings to play and make seats with old tyres (image 4). Also, in the fall a group of locals grew a vegetable garden on the right side of the screen (image 5). Thus, the cinema enabled other practices to emerge.



**Image 1.** White screen and the red “cinema” sign, fall of 2014. Photo by Óscar Guillén.



**Image 2.** El Solar de la Puri in the evening before the start of a film. Photo by TdF.





**Image 3.** A screening in 2017. Photo by Laboratorio Reversible.



**Image 4.** A group of kids playing with a plastic swimming pool in front of the screen. Photo by TdF.



**Image 5.** The vegetable garden of El Solar de la Puri in the fall of 2014. Photo by TdF.

	 <p><b>Image 3.</b> A screening in 2017. Photo by Laboratorio Reversible.</p>  <p><b>Image 4.</b> A group of kids playing with a plastic swimming pool in front of the screen. Photo by TdF.</p>  <p><b>Image 5.</b> The vegetable garden of El Solar de la Puri in the fall of 2014. Photo by TdF.</p>
<p><b>Evaluation</b></p>	<p>No systematized internal evaluation was implemented during the project.</p>
<p><b>References</b></p>	<p>Castro-Varela, A. (2023). Connecting Socially Engaged Art Education in the City With an Environmental Aesthetics of Detachment. <i>Studies in Art Education</i>, 64(4), 482–490. <a href="https://doi.org/10.1080/00393541.2023.2255088">https://doi.org/10.1080/00393541.2023.2255088</a></p> <p>Castro-Varela, A. (2022). Relocating the cinema in the city. In L. Trafí-Prats &amp; A. Castro-Varela (Eds.), <i>Visual participatory arts-based research in the city: Ontology, aesthetics and ethics</i> (pp. 23–39). Routledge.</p> <p>Rancièrè, J. (2004). <i>The politics of aesthetics. The distribution of the sensible</i>. Continuum.</p>
<p><b>Why is this method relevant?</b></p>	<p>In relation to the city, cinema has historically been assigned the role of mirroring its everyday life. This method reframes such connection and goes beyond the signification, significance or accuracy of filmic depictions addressing the urban. Cinema no longer works as a mere <i>external</i> cultural force but belongs to, takes place in and configures the city materially. Boundaries between moving images and urban spaces, or screens and streets, can therefore be reimagined or even blurred through other material-discursive enactments.</p> <p>The screenings taking place at SP—that is, among ruins turned into a site of memory and visual pleasure—led people to experience the urban by means of a (trans)filmic interface. In turn, at the venue the cinema apparatus encountered an atmosphere which embraced communal styles of togetherness. This performative shift is in line with the critical</p>

	<p>cultural literacy perspective, which also entails moving from a text-oriented approach to cultural practices towards an understanding of them as embodied, sense-making interactions constituting subjectivities and collective modes of existence.</p>
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Urban minded	
Dissemination & Evaluation	
<b>Compiled by</b>	University of Southern Denmark
<b>Typology</b>	Innovative methods by socially engaged art practices.
<b>Discipline</b>	Visual arts (however, acknowledging it is the categorization in more languages, architecture is not visual, it is spatial).
<b>Introduction</b>	<p>The project was about asking how to learn about teenage girls’ (aged 14) use of public spaces in the light of problems with youth and mental health issues. This is to obtain knowledge that can be interpreted for designers/architects to learn how to design for a particular group and with specific questions/agenda. The project identified three challenges: “1) How do we design public urban spaces that are more appealing to teenage girls? 2) How do we design urban spaces in ways that contribute to the mental health and well-being of teenage girls? 3) How do we avoid falling into gender stereotypes while focusing on teenage girls in the design?” (Henning Larsen, 2023, p. 8).</p> <p>To answer these challenges the research was conducted through three components: 1) fieldwork: using ethnographic research methods: walk-and-talk interviews, video diaries, and workshops; 2) expert groups from more fields including public health, psychology, physical education, and gender studies; and 3) a literature review conducted by The Danish Institute for Public Health.</p> <p>The overall form of conducting these components was: initial interviews with expert group members, followed up with group meeting; establishing contact with target group (teenage girls) through schools and institutions; walk and talk interviews, approximately one hour and a half; self-conducted video diaries; workshops with the participants: first for data collection; after data analysis a second workshop for deeper insights and validation.</p> <p>An important lens through which the project is conducted is intersectionality, recognising the multiple layers (gender, age, ability, ethnic background, sexual orientation etc.) that overlap and create complex patterns of interests in forming relations, identities and powers.</p> <p>The outcome is a design guide (Henning Larsen, 2023a).</p>
<b>Context</b>	<p>The project was conducted by the Danish architectural office Henning Larsen in Copenhagen with partners from research (South Denmark University) and organisations working with youth as an expert panel.</p> <p>Mental health issues (different forms of disorder, stress and likewise both diagnosed and not diagnosed) among teenagers is an increasing problem – or subject to increasing awareness – in contemporary society.</p>

	Architecture, design and urban planning play an important role in creating and organising spaces for all, however, the knowledge of how a particular group like teenage girls may perceive, feel, and use designed public areas is sparse to the point of being non-existent and the ideas of their needs both generalizing and stereotyping.	
<b>Goals</b>	Data collection and Dissemination. The goal was to obtain knowledge of the contextual elements (cultural, spatial, social, economic, or circumstantial) that influence the design of the project, as well as the method used for its development. The knowledge formed the foundation for a design guide.	
<b>Mediation</b>	A group of architects at Henning Larsen.	
<b>Process and Implementation</b>	<b>Actors/ Participants</b>	Project team at Henning Larsen, expert group as consultants, 25 teenage girls from four different locations in Copenhagen.
	<b>Term/Time</b>	2022-23.
	<b>Setting</b>	Different selected localities in the Copenhagen.
	<b>Resources</b>	Moveable auditing and filming devices, physical space with community creating props (pizza and candy).
	<b>Phases</b>	<p>Extracted from <i>Urban Minded process guide</i> (Henning Larsen, 2023, p. 25):</p> <ol style="list-style-type: none"> <li><b>1. Define the Challenge.</b> The first step is to define the challenges we want to solve, and the desired impact we want to create. The more precise we are in this phase, the easier it becomes to evaluate the project and to reiterate for better results.</li> <li><b>2. Define the Desired User Experience.</b> The next step is to define what kind of user experiences we want to create, when addressing the challenge.</li> <li><b>3. Define Ways to Create Impact.</b> Next, we define the ways we can address the challenges and facilitate the desired experience.</li> <li><b>4. Design for Impact.</b> This is the design phase in which we translate ideas into designs that can facilitate the desired user experience.</li> <li><b>5. Monitor and Evaluate Impact.</b> In the last stage we monitor and evaluate our impact. The findings then feed back into stage 3 and validate it or, alternatively, point to new ways of creating the desired impact through an iterative process.</li> </ol>

<p><b>Results and Dissemination</b></p>	<p>The final outcome of the project is a design guide (free download, see below). The outcome of the methodical investigation is the identification of six psychological needs: stimulation, sense of safety, visibility and recognition, levels of privacy, social interaction, sense of identity, which combined with the collected data identify key focus areas: to flow in the city, to be in the city, to play in the city finally becoming visions for concrete design actions.</p>
<p><b>Evaluation</b></p>	<p>There is no systematic evaluation conducted. However, the production of a design guide can be seen as result of successful data collection and analysis. The best evaluation would appear through concrete design and whether the acquired knowledge proves adequate for the intentions of the project or would still only give partial knowledge of the target group of reproduces some or more stereotypes.</p> <p>The publications are open invitations for others to share experiences of related cases or use of methods and guidelines.</p>
<p><b>References</b></p>	<p>Henning Larsen. (n.d.). <i>Urban Minded</i>.  <a href="https://henninglarsen.com/en/projects/2200-2299/urban-minded">https://henninglarsen.com/en/projects/2200-2299/urban-minded</a></p> <p>Henning Larsen (Eds.) (2023). <i>Urban Minded. How can the design of urban spaces contribute to the mental well-being of teenage girls? A process guide</i>. Henning Larsen, National Institute for Public Health (Denmark), &amp; University of Southern Denmark.  <a href="https://brandcentral.ramboll.com/share/1nhGvejPN3sj3Wzmq9CP">https://brandcentral.ramboll.com/share/1nhGvejPN3sj3Wzmq9CP</a></p> <p>Henning Larsen (Eds.) (2023a). <i>Urban Minded. How can the design of urban spaces contribute to the mental well-being of teenage girls? A design guide</i>. Henning Larsen, National Institute for Public Health (Denmark), &amp; University of Southern Denmark.  <a href="https://brandcentral.ramboll.com/share/UQFE9B7b9dUoG45zajrE">https://brandcentral.ramboll.com/share/UQFE9B7b9dUoG45zajrE</a></p>
<p><b>Why is this method relevant?</b></p>	<p>The method used is an attempt of finding ways of exploring and learning about a very specific group of people who do not have a clear voice or are easily categorised problematically based on prejudices and <i>good intentions</i>.</p> <p>The method used here can be defined as how to answer the initial challenges through a strategy of defining challenges, experiences, and impact by means of multidisciplinary participation informing interactive interventions with the groups the research intends to understand.</p> <p>The use of walk and talk (walking has, since 1970s, been developed in different forms in urban planning as a method for learning how users actually use the built environment) allow the participants to not only talk but also show their environment while being in it, and the workshops conducted by architects who have a work practice of drawings, modelling, image constructing that enable the creation of connection to the target group has potential for learning about the participants' perception of themselves, their needs and the environment.</p>



## 5 CONCLUSIONS

According to EXPECT\_Art DoA, the overall objective of WP2 is to create a robust interlinking foundation in the conceptual, data and policy frameworks through a cross-disciplinary approach to ensure conceptual equivalence in relation to arts education and cultural literacy. These findings are summarised in twin outputs (D 2.1 and D 2.2) as key research deliverables (D2.1 and D2.2), and as a solid theoretical base for the fieldwork packages (WP3–WP4).

As one of these research deliverables, this review report not only aims to share with readers an assortment of innovative tools for designing and carrying out community arts-based research and interventions, but also serves to inform the subsequent EXPECT\_Art work packages by providing a solid methodological foundation for the project’s fieldwork. In WP3, regular team meetings at the national level will be conducted to test, discuss, and reflect on methodological and meta-methodological issues related to the community-based exploration of art practices in schools and local communities (task 3.3). This report will serve as a valuable resource for these meetings, as the methods presented here are relevant to contexts similar to those that will be approached in the next stage of the EXPECT\_Art project.

Additionally, the overall objective of WP4 is to generate comprehensive knowledge about how arts education is taught and practiced in schools and local communities, and how cultural literacy can be enhanced by redesigning and reapplying arts education in community-based research interventions in Denmark, Slovenia, Spain, Hungary, Poland and Germany. These interventions will find useful ideas and approaches within the catalogue of methods gathered in this report, which emphasizes social interactions in both formal and informal learning settings. As the methods are innovative, arts-based and community-based, they will serve an inspirational purpose for the consortium when conducting community-based research in schools and local communities (tasks 4.4, 4.5 and 4.6), because some of the activities which the research teams can explore together with the participants in the school and local communities are activities “developed in other contexts” (DoA, part B., p. 10).

Therefore, by identifying innovative methods in previous community-based research and critically informed arts education interventions on Cultural Literacy (task 2.2), this report also paves the methodological way for the forthcoming empirical phases of EXPECT\_Art.

## APPENDICES

### Appendix I: Innovative Cards' Template

#### Task 2.2. Identification of Innovative Methods for Community-Based Research on Cultural Literacy and arts education

**What do we mean by “innovative methods”?** Experimental participatory methodologies used in specific projects crossing art-based research and socially engaged interventions/research on (critical) cultural literacy. Please, keep in mind the following excerpt of EXPECT\_Art:

“With the concept of **critical cultural literacy**, the project perceives promotion of cultural literacy as a process taking place in situated social interaction, which is inherently shaped by power dynamics and structures and, potentially, involves a multitude of patterns of meaning and expressions” (EXPECT\_Art, Part B, p. 6).

Each partner must share between 3 and 5 innovative methods by filling in this card (see below) by April 5. Each card must have an extension of 1000-1500 words.

#### A) PROJECT TYPOLOGIES

Innovative methods are related to specific projects and contexts:

1. **Innovative methods related to school contexts** (Art as a tool for pedagogical purposes in educational contexts: formal education, informal education, art therapy...).
2. **Innovative methods by socially engaged art practices** (Community and participatory art practices and art-based research. Art as a medium for critical literacy and purposeful socio-political approaches: “What characterizes socially engaged art is its dependence on social intercourse as a factor of its existence” (Helguera, 2011, p. 2).
3. **Hybrid art-based methods crossing socially engaged art and pedagogical purposes** (Using social art practices in educational and community contexts).

#### B) ART DISCIPLINES

Which artistic disciplines were the basis for activating the innovative method in the project?

1. **Visual arts** (architecture, ceramics, drawing, film, video, cinema, painting, photography, sculpture, installation, etc.).
2. **Performing arts** (dance, music, theatre, performance, etc.)
3. **Literary Arts** (writing, storytelling, poetry, etc.)

4. **Media art** (video games, virtual technologies, 3D printing, robotics, interactivity, etc.)
5. **Interdisciplinary / Transdisciplinary** (including or going through two or more combinations of any of them).

## C) GOALS OF THE INNOVATIVE METHOD

Why and at which stage of the project is the method used?

1. **Data collection:** the method was used to gather and produce data with the participants (e.g. the use of artistically inspired methods, such as digital storytelling, photography, drawing, poetry writing, performance, etc., to collect data)
2. **Process implementation:** the method served to develop, initiate and/or carry out interventions, activities or encounters during the project (e.g. the use of arts-based methods to create forms of collaboration, knowledge exchange or socially engaged practices).
3. **Data analysis:** the method was intended to analyse data (e.g. using art-based methods to draw attention to specific issues, complexity, raising questions, etc.)
4. **Dissemination:** the method was used to present or disseminate the project/research results (e.g. exhibitions, performances, fiction and poetry, in addition to or as a replacement of a purely academically written text)
5. **Evaluation:** the method was intended to evaluate the project/research process and/or results (e.g. arts-based discussions, multimodal interviews, etc.)

Title of the innovative method	
<b>Typology</b>	Depending on the project and its specific context (A).
<b>Discipline</b>	Artistic fields or disciplines used (B).
<b>Introduction</b>	Briefly introduce the method within the frame of the project carried out, explaining the artistic discipline, the project typology.
<b>Context</b>	Explain the contextual elements (cultural, spatial, social, economic, or circumstantial) that have influenced the design of the project, as well as the method used for its development.
<b>Goals</b>	Define the goals of the innovative method (C).
<b>Mediation</b>	Explain the relationship between involved actors: boosters, institutions, participants, stakeholders, public (audience)...

<b>Process and Implementation</b>	<b>Actors/ Participants</b>	-
	<b>Term/Time</b>	-
	<b>Setting</b>	-
	<b>Resources</b>	-
	<b>Phases</b>	-
<b>Results and Dissemination</b>	Explain the results or the dissemination of the project (using images if possible).	
<b>Evaluation</b>	If the project incorporated internal evaluation, describe its methodology and conclusions.	
<b>References</b>	Is there any bibliographic reference that inspired or elaborates on this method? Please include its information and explain why it is important.	
<b>Why is this method relevant?</b>	Explain why this method or project is relevant for the EXPECT_Art framework.	