COME2ART: Introducing a collaborative scheme between artists & community members fostering life skills development and resilience through creative placemaking

Contract number: 2020-1-EL01-KA227-ADU-094692

Erasmus + project, Partnerships for Creativity

"A life skills curriculum through arts

in the context of creative placemaking"

Module 2: Creativity in practice: methods and tools for collective artistic expression

Introduction

Artistic expression is often regarded as an intrinsically solitary pursuit, however in this module we will explore how the relationship between individual artmaking can be put in dialogue with others' work, thereby mutually acknowledging, enhancing and synthesizing ideas, approaches and outcomes in collective art practice. Recognition of the value of individual outlooks and inputs form the basis for art expression-in dialogue. Methodological approaches to engage, motivate and support collective art practice based on this principle will be explored in this module.

Module 2 will offer insights on the value, potential as well as the rationale for collective artistic practice. It aims to offer basic methodological tools and foster competencies that are essential for such collective approaches in artistic expression. Building upon Module 1, recognizing and managing one's own as well as others' emotions, as a key skill to engage in artistic practice. In this module we will explore how this can be applied in the context of collective engagement in artmaking. This module is divided in a more theoretical part and a section that will provide participants with the tools and methods for collective artistic expression. The main aim of this module is to provide necessary skills and knowledge for collective expression activities that can foster life skills development through the arts.

Module 2 is composed by three units:

Unit 2.1: *Artistic expression and meaning-making*

This unit introduces learners to recent theory on the topic of artistic practice as expression and as a site for meaning-making

This unit includes:

- Theoretical issues about expression
- Expressing emotion and communicating meaning through art practice
- Case studies of specific collective artworks and art projects

Unit 2.2: *Socially engaged and collaborative art practice*

This unit covers the following topics:

- What is socially engaged art
- Approaches for collaborative art projects with emphasis in engaging communities
- Case studies

Unit 2.3: *Case studies of collaborative expression and acquisition of life skills*

This unit covers the following topics:

- The rationale for collaborative expression as empowering factor for individuals and communities
- Collective creative practices as fulcrums for the development of emotional, cognitive and social skills
- Case studies

The main learning objectives of this Module are:

- Describe and discuss main theoretical and practice- related underpinnings of artistic expression and relevant meaning-making processes.
- Describe and discuss the 'Social Turn of the art' and the contemporary emphasis on collaborative art projects, as well as critically address their aims, and results.
- Describe and evaluate instances (case studies) of collective artistic practice in relation to their effectiveness in fostering life skills

Assessment

The level of achievement of the learning objectives will be assessed through:

- *Short discussion of case studie(s) in the form of essay*
- *Group conversation*
- *1 to 1 interview with artist/educator*
- *Arts-based tasks*

Assessment exercise

The module's assessment is based on the demonstration of appropriate understanding of the terms introduced and issues elaborated upon mainly through the presentation of case studies, that will be manifest in the participants' proposal of pertinent artistic projects.

Participating trainees will form a number of 4 to 5 groups, depending on actual turnout, and will discuss while taking notes, for about 25 to 30 mins what artistic project relevant to collaborative, socially engaged practice they may propose drawing inspiration on the examples outlined by the trainers.

Then an equivalent number of trainees' presentations of about 5 to 10 mins will take place describing their idea/proposal and time will be allowed for feedback and input from other teams/groups in the process.

Thus, they will manifest the degree of main concepts' apprehension through a creative, imaginative and constructive process in which they will be called to employ their newly gained insights in their effort to develop and support an art project proposal that is based on the notions of socially engaged, collaborative practice, and is directly relevant to the concept of creative place making.

This approach eschews the logic of true-or-false as in questionnaires and multiple choice tests, and provides an opportunity for trainees to use the understandings acquired constructively, by elaborating on possible directions their art projects may take, including the principles presented to them. This is an open-ended yet tangible way of assessing their ability to actually make use of the information and understandings they gained, literally in practice.

Unit 2.1: *Artistic expression and meaning-making*

Introduction

"*The artwork is not a repository of meaning but a site for meaning-making,*"
Nicholas Addison

This unit focus on artistic expression and its relation to meaning-making both on the level of viewers and artists. Artistic expression has been seen, especially in the 60s and 70s as an unmediated manifestation of the inner self through artistic means, something that exerted influence on art education. This is often referred to as the 'expressivist' paradigm. Post-modern theory indicates that expression is always culturally mediated. Moreover, the ideas expressed in an artwork are also contingent on the viewer's own background and meaning-making processes. Emotional impact of artworks cannot be separated by the ways these thought processes are set in motion, but their outcome depends on the viewer. In contemporary art is typically polysemic as the same artwork can have different meanings for different people, and thus can be interpreted in diverse but often equally valid ways. These aspects of what expression is, what factors influence the way meaning is being produced by viewers and the role of affect in these processes will be introduced in this unit.

Learning Outcomes

Upon completion of this unit, the learners will be able to:

● Identify key definitions and theoretical approaches artistic expression.

● Define what is meaning-making in relation to an artwork

● Identify at least 3 artworks with multiple readings

● Discuss polysemy (diverse readings of an artwork) as a key aspect of contemporary art – and create a sketch of a polysemic artwork

- Acknowledge the emotional impact of an artwork as fulcrum of thought processes
- Identify artworks in which the emotional impact encourages meaning-making
- Evaluate an artwork on the basis of how well emotional expression and communication of ideas work in synergy.

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Unit 2.1.: Artistic expression and creation of meaning

Introduction

This chapter includes:

- Theoretical issues about expression
- Expressing emotion and communicating meaning through artistic practices
- Case studies of specific collective artistic works and artistic projects

What is expression? Is it important? Why; What do you think?

- Expression has been defined by John Dewey (1980/1934) as the conscious, voluntary activity by which the artist creates, i.e. expresses, something which he then incorporates into the material medium.
- According to Dewey, expression is defined as an act and an object.

Dewey as a philosopher and specialist educator is highly influential in art education.
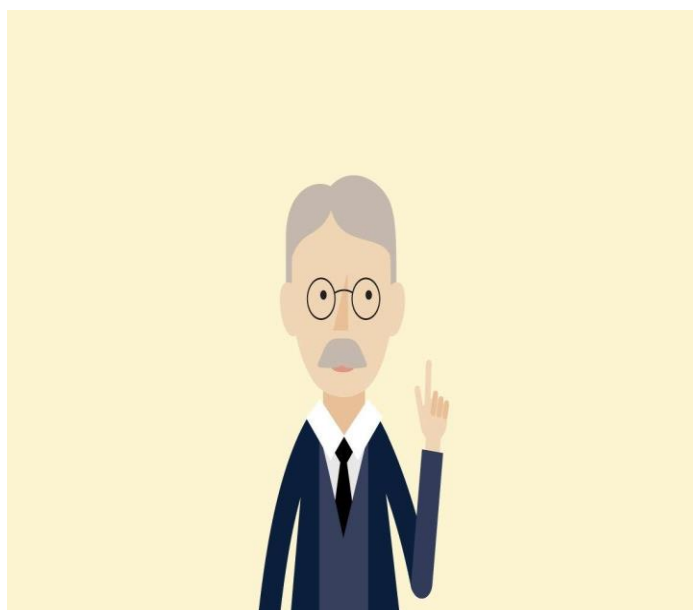

Figure 1 Dewey, J. (1980)

Creative practice is a way of thinking that works by making clear the work of thinking (Bourdieu 1990, the logic of action).

Characteristics of expression

1. Expression is thought in action.
2. Expression is achieved by social and socially shaped conventions.
3. What is understood as pure, unmediated inner feeling must be translated into a visual thing following certain culturally mediated artistic conventions. An emotion, a feeling or an idea, expressed through artistic practice in a visual form, is, in a sense, translated into an artistic medium.

Therefore, what is often considered pure, natural and unpretentious (for example, an emotion) must be rendered through some kind of artistic language so that it is itself culturally and socially shaped in aesthetic and semiotic terms.

The artwork is not a reflection of a feeling or an idea. It is the idea in material form.

Figure 2Dafiotis P., The Benevolent Trap, 2010, collaborative Installation detail, intervention by N. Addison. London, IOE, Art studios

4. Expression gives the answer to the problem of how to give material form to a creative idea.

5. It is about thinking through (artistic) materials that confuses logic and emotion, thought and matter, body and mind.

6. Expression is based on creative thinking through action.

What counts is not the abstract inner feeling per se or its expression, but the process of realizing creative ideas through expressive means that results in a work of art that can trigger thoughts and feelings in both the creator and the viewers.
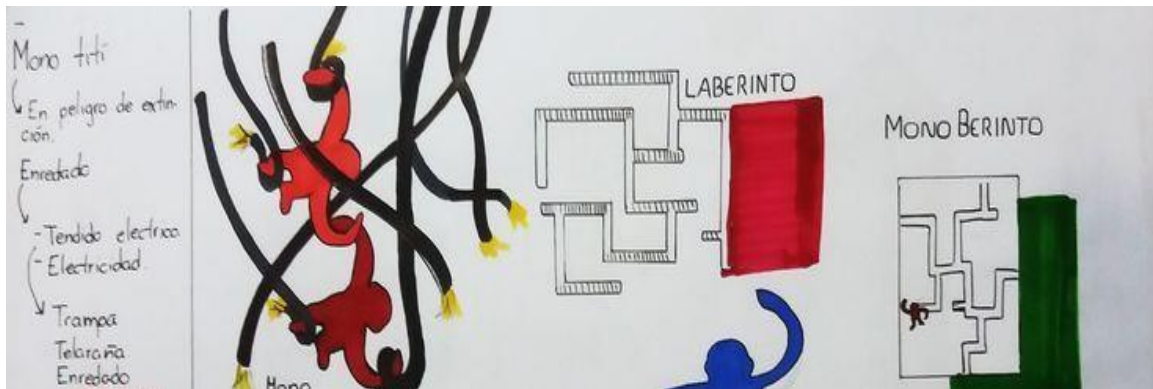

Figure 3 Addison, N. (2005), Expressing the Not Said: Art and Design and the Formation of Sexual Identities.

Ways of communicating meaning (or feelings for that matter) are always socially and culturally mediated whether related to the arts or not. Therefore, any form of expression, especially in the arts (a field in which one must have the minimum education to understand that works of art have meaning) is not and cannot be some kind of natural, unsophisticated transcription of feeling into visual art, given that such translation incorporates, uses and is part of existing conventions that are socially structured, as shown by the Multimodal theory (see the work of Gunther Kress, Van Leeuwen, Carey Jewitt).

7. Expression as translation into the language of art

"The whole concept of 'inner experience' enters our consciousness only after it has found a language that the individual understands...

This 'translation' precedes, indeed constitutes, any formed expression..."

(Foster quoted in Addison 2005)

Nicholas Addison, a leading theorist of art education says of Expression:

It is true that in the case of a simple response to external stimuli, the resulting expression will be a barely involuntary sound or a gesture but, more often, expressive forms are understood as intentional acts that inform others of something that would otherwise remain hidden. In this sense, expressions are excited points created to produce social effects. WHAT DO YOU THINK?

8. Expression is often differentiated from other types of communication such as description or narration because it is exclusively related to the subjectivity of the creator, his inner world.

Many understand this world as something that emanates solely from the self even if subjectivity is seen as a phenomenon shaped by the social interactions of people's historical and cultural situation...Art making is said to enable young people to recognize the emotional or emotional potential of human experience

Artistic expression as something richer than abstract thought

Paul Crowther defines the work of art as something fixed (having material form) but charged with semiotic and conceptual energy.

This fusion of the senses and the conceptual allows art to express something deeper and the richness of something that has a material existence in a way that escapes the modes of abstract thought, such as philosophy. WHAT DO YOU THINK?

"The work of art is not a repository of meaning, but a place for the creation of meaning"

Addison (1999, p. 36)

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4 minute video to watch.

https://www.youtube.com/watch?v=HoXyw909Qu0&ab_channel=TED

(Note that for the subtitles you can choose any language used in the Come2art project from the video settings.)

Polysemy of Art and Expression

Art can mean different things to different people: Polysemy

As Addison and Burgess (2008, p. 60) explain, "In the visual arts, the image or object is a kind of sign or cluster of signs created by a relationship between the signifier (colors, lines, sounds, textures, volumes) and the signified (associations, representations), which lead to specific referents (the things we see, the experiences we feel, the actual events). For the viewer, this recognition indicates the significance of the signs for the creator and invites them to make sense of them, i.e. to assign specific meanings (concepts) to them and these may be different for different readers.

Polysemy as a strong point of art. Polysemy (when the same thing means different things to different people) is common in modern art.

Artworks are often ambiguous and open-ended and therefore tend to create different responses, thoughts, influences on people based on different interests, sensibilities and educational backgrounds. WHAT DO YOU THINK ABOUT THIS?

As Jacques Rancière explains in his influential text "Emancipated spectator works that are normative and have only one valid interpretation leave no room for spectators to create meaning and think freely. As such, they may have a chilling effect on viewers rather than broadening their horizons to alternative ways of thinking.

Figure 4 Rancière, J. (1997). The Emancipated Spectator. Artforum

Hence, it is polysemous to perceive the uncertainty of the artistic work as a potential strength rather than an inherent weakness.

Case Study

1. Broken Fingaz

Make them disappear in the most "bloodless way"

Broken Fingaz, a collective of four artists (Portland, USA), created a mural to highlight how invisible homeless people are in public space. They create an emotional as well as a cognitive response with the strong contrast between pop culture related visual conventions and symbolism. They seem to be asking the homeless to disappear in the most bloodless way possible. Using irony and social criticism, they simultaneously remain somewhat effective, using portraits that, while not beautifying the depicted homeless people, translate them as visual beings with each carrying their own personal story.

Watch a video documenting the creative process: https://vimeo.com/239621382

As the collective says: "We met a lot of interesting people living on the streets of Portland, heard their stories and painted them, then painted this huge wall of their portraits on a building in the city."

Figure 5 Highlighting differences in the social sphere, https::/brokenfingaz com/portland bad karma mural/

Henri Lefebvre observed: "To the extent that abstract space [of modernism and capital] tends towards homogeneity, towards the elimination of existing differences or particularities, no new space can be born (created) unless it accentuates differences." Furthermore, Lefebvre explains that "Public space is a (social) product … the resulting space therefore also functions as a tool of thought and action…". These collective murals naturally embody a call to action through the emphasis on social differences.
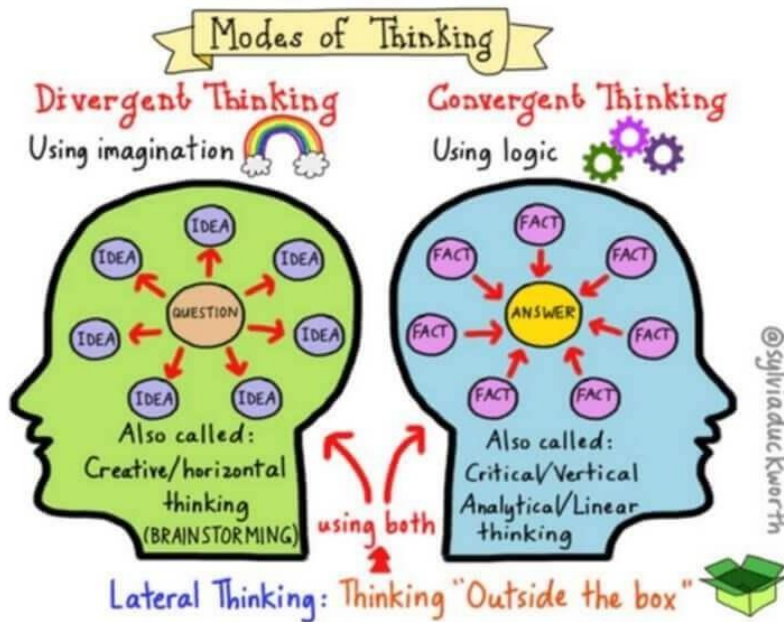
WHAT DO YOU THINK? Invitation to debate

Optional video on ambiguity and creative thinking

It is particularly interesting from the 3rd minute onwards.

Making Art: Thoughts and Emotions Triggered

The challenge is to use artistic media in what is described as "intelligent making" in such a way that making art about concepts brings affect and thought together.

In this model, works of art produce effects, emotions and, at the same time, trigger thoughts, even on specific topics such as social problems.

Unit 2.2: Socially engaged and collaborative art practice

Introduction

Unit 2 is focused on Socially engaged and collaborative art practice.

This unit covers the following topics: What is socially engaged art, as well as approaches for collaborative art projects with emphasis in engaging communities.

Moreover, case studies of collaborative art projects will be discussed. The main focus of this unit is the 'Social Turn' of art, the value, rational and issues that pertain to socially engaged art, as well as collaborative art. Emphasis is put on art projects that aim to provide voice to a discriminated or vulnerable community.

Moreover, the notion of the 'Educational turn' of contemporary art as described by Irit Rogoff in 2008 which derives from the term 'social term' (C. Bishop, 2006) will be presented to highlight the increasing amalgamation of educational projects and visual arts within collaborative arts-led initiatives in the interstices of socially engaged art and (art) education.

Learning Outcomes:

Upon completion of this unit, the learners will be able to:

- Identify key instances of collaborative art practice
- Define the notion of 'Social turn' in the visual arts
- Define the term 'Educational turn' in the visual arts
- Describe key characteristics of collective creative practices
- Discuss the benefits for community members from a collaborative and inclusive art project
- Describe the importance of interpersonal communication, negotiation and empathy in collective art
- Make a brief proposal for a collective artistic project suggesting its thematic and conceptual content

2.1.1 Socially engaged artistic practice

Introduction

Socially engaged art practice describes art that is collective, often participatory and involves people who are the medium or material of the work.

This chapter covers the following topics:

- What is socially engaged art?
- Approaches to participatory art projects with an emphasis on community involvement
- Case studies

Case 1st: Mural Arts Pliladelphia

Putting Injustice on Public View: Participatory Art Projects from the Philadelphia Mural Arts Program

The Justice Portraits, "Mural Arts Philadelphia"

Figure 6 Prophesied © 2020 City of Philadelphia Mural Arts Program / Russell Craig, the African. American Museum in Philadelphia, 701 Arch Street. Photo by Steve Weinik.

Giving voice and visibility to formerly incarcerated community members.

The Mural Arts program is an outreach program. It empowers communities with murals that inspire, are relevant and drive conversation. It empowers the wider society by heralding the values of justice, equality and progress. It empowers artists by providing canvases in marginalized neighborhoods and trafficked areas, empowering them to understand their power as agents of change to bring social and political issues to the forefront of public discourse. The latent messages painted on these walls have given the Mural Arts program the ability to bring about change.

Participatory art promotes social inclusion
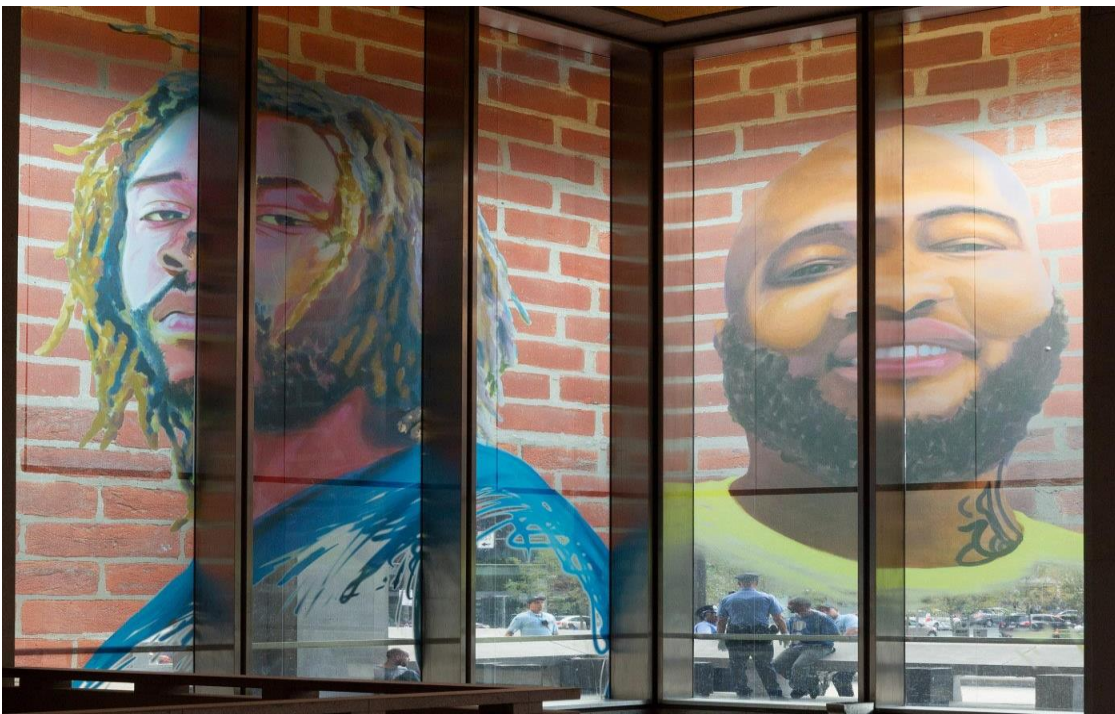
Mural-artwork that showcases a drug addiction program for underprivileged youth through participation in collective art creation. These murals are created by members of Mural Arts Philadelphia.

He engages the viewer through simple portraits depicting young people who were incarcerated, therefore cut off from public and social life, deprived of visibility and the ability to interact and have their voices heard.

This mural, through its location, use of scale, direct eye contact in many cases, which "returns the beholder's gaze" and spectacular symmetry, makes the depicted important, present and willing to rejoin the public sphere. with confidence.

"Portraits of Justice call on us to change the way we see people involved in our city's criminal justice system […] These striking portraits remind all who see them that formerly incarcerated people are remarkable people with complex lives and capacity for change, not as problems that require a solution."

Case 2nd

We will look at two examples of participatory and socially sensitive artistic practice, the first from the 90s (The roof is on fire) and the famous field artist, Suzanne Lacy, the other from a recent example of a collective that won the prestigious award Turner in 2015 for their work involving community engagement and creative improvement of public space (ASSEMBLE).

1.The roof is on Fire (1994), Oakland, California

Participatory art that promotes social inclusion through dialogue.

Suzanne Lacy, Chris Johnson, and Annice Jacoby created TEAM's first large-scale arts event, involving 220 high school students in impromptu and virtuous conversations about family, sexuality, drugs, music, neighborhood, and the future as they sat in 100 parked cars in a rooftop garage.

FIGURE 3. *The Roof Is on Fire*, performance with 220 teenagers, by Suzanne Lacy, Annice Jacoby, and Chris Johnson, Oakland, California (1994). Courtesy of Suzanne Lacy. Photograph by Sosa.

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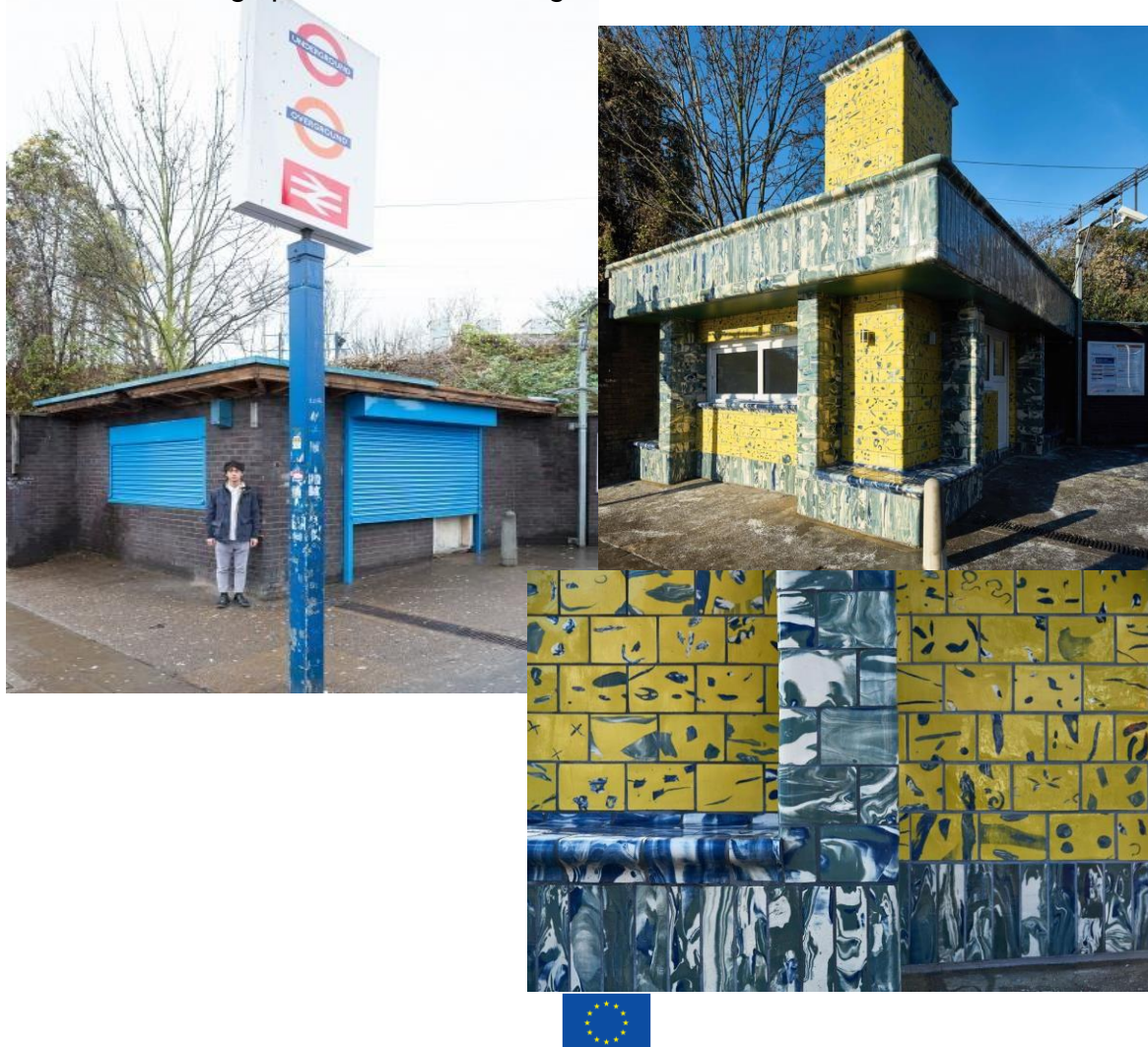Erasmus+ Programme
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2.2015 TURNER AWARD ARTISTS: ASSEMBLE

Participatory practice that promotes social inclusion through job creation

Assemble is a London-based collective that engages the fields of art, design and architecture to co-create projects with communities that use and inhabit them. These architectural spaces and environments promote direct action and enhance the sensibility of doing something on one's own. They hire apprentices who gain valuable experience.

Transforming spaces – transforming lives

The tiles were made by Assemble with two apprentices through an on-the-job training programme

Video of the creation of the project:https://www.youtube.com/watch?v=J7oSzKwmD9s&t=288s&ab_channel=ArtontheUnderground

Art after the "Social Turn"

Socially sensitive art that operates under the broad term of the 'social turn', a term introduced in 2006, tends to take place outside of museums or galleries. Because much art is collaborative and focused on constructive social change, it is rarely commercial or object-based.

Follow the link for extra information about the social turn in Arts: https://www.tate.org.uk/art/artterms/s/socialturn#:~:text=The%20term%20was%20coined%20by,it%20not%20always%20the%20case

The term "educational turn" in the visual arts

The term, introduced in 2008, describes artists' growing interest in education. Some artists create learning spaces that are simultaneously artworks (often

installation artworks), others create artworks that celebrate or intervene in education through activities, apprenticeships, performances.

The example of Thomas Hirschhorn

Thomas Hirschhorn is a well-known artist and his work is an apt example of contemporary art practices that strive to engage community members in learning through resources and spaces provided in temporary art installations.

This is an example of creative improvement of public space, although it is the work of a lone artist (who of course has assistants to create these spaces), the resulting installations function as informal libraries or participatory learning spaces.

Figure 7 Thomas Hirschhorn "Gramsci Monument" in New York

Your turn!

Formulate a short proposal for a collective art project proposing its thematic and conceptual content.

Browse through the examples given in the sources above and make a proposal for a socially sensitive and participatory art project that temporarily transforms a space into a center of interpersonal communication and visual transformation of its features during the project.

Participants can also be inspired by collaborative projects with community participation from the following website which maps relevant practice

Sources:

https ://www suzannelacy.com performance installation

and, in particular, cases such as The Crystal Quilt (1985-1987): https ://www suzannelacy com/performance installation#/the crystal quilt

Unit 2.3: *Case studies of collaborative expression and acquisition of life skills*

Introduction

Unit 3 is focused on Socially engaged and collaborative art practice in relation to the envisaged benefits for life skills that may be acquired by the community members or other participants, during the creatinve process.

This unit covers the topic of what is the rationale for collaborative expression as empowering factor for individuals and communities

Moreover, it puts emphasis on Collective creative practices as fulcrums for the development of emotional, cognitive and social skills. Case studies will be presented, and their results, potential and possible shortcomings of contradictions between stated aims and actual methods employed will be elaborated upon. In essence this unit builds on the previous one (2.2) adding the factor of life skills acquisition, and focus on the long-term benefits such arts-based projects may have, and the conditions or factors that affect their effectiveness in this respect.

Learning Outcomes

Upon completion of this unit, the learners will be able to:

- Identify key definitions of basic life skills,
- Identify key links between basic life skills and collective art practice
- Identify at least 3 life skill benefits that may result from engagement in collaborative
  artistic practice
- Describe key characteristics of collective creative practices aiming to foster life skills
- Create a collective artistic project, and explain its ability to foster life skills in brief

- Evaluate a collaborative art project design (from presented case studies) on the basis of its ability to enhance life skills
- Identify, describe and evaluate the affective potential of a given collective artwork in relation to the acquisition of life skills
- The rationale for participatory expression as an empowering factor for individuals and communities
- Collective creative practices as bases for the development of emotional, cognitive and social skills
- Case studies

The main purpose of this chapter is to combine the knowledge and understanding gained in the previous chapters (mainly in chapters 2.1 and 2.2) with the concept of life skills, the strengthening of which is also the aim of this chapter.

This means that the art projects presented, such as participatory, socially sensitive or issue-based case studies, will be linked to the life skills they promote – particularly based on participants being asked to actively participate in the grade discussion. in which each art project corresponds to the basic life skills that will be presented in this chapter.

We will start with a definition of life skills.

First the basics: What does the term "life skills" mean? How are life skills defined?

The World Health Organization, UNICEF and UNESCO give some basic definitions.

Basic definitions of life skills

The World Health Organization defines life skills as "the capacities for adaptive and positive behavior that enable people to cope effectively with the demands and challenges of everyday life". Key points here: adaptability and positivity

UNICEF defines life skills as "a behavior change or behavior development approach designed to address the balance of three domains: knowledge, behavior and skills".The key points here: knowledge, behaviour, skills as interrelated agents of behavioral change

UNICEF, UNESCO and WHO have put together ten key life skills strategies and techniques, as you will see below:

- Problem solving
- Critical Thinking
- Effective communication skills
- Decision making
- Creative thought
- Interpersonal skills
- Abilities to develop self-awareness
- Empathy
- Coping with stress and
- Coping with emotions

Below we will look at these 10 life skills.

WHO divides life skills into three categories:

a) Critical thinking skills / Decision making skills

b) Interpersonal skills / Communication skills

c) Coping and self-management skills

The key points here are:

- THINKING SKILLS

- COMMUNICATION SKILLS

- COPING SKILLS

a) Critical thinking skills / Decision making skills

- They include decision making / problem solving skills and information gathering skills

The individual should also possess abilities to assess the future effects of the actions he and others take in the present.

They must be able to determine alternatives and analyze the influence of their values and the values of the people around them.

WHAT DO YOU THINK OF THE SIGNIFICANCE OF THIS, ESPECIALLY IN PARTICIPATORY ART?

b) Interpersonal skills / Communication skills

- They include verbal and non-verbal communication, active listening and the ability to express feelings and give feedback.

Also in this category are negotiation/refusal skills and self-confidence skills that directly affect a person's ability to manage conflict.

Empathy, which is the ability to listen and understand the needs of another, is also a key interpersonal skill.

Teamwork and the ability to cooperate also include showing respect to the people around us.

WHAT DO YOU THINK OF THE SIGNIFICANCE OF THIS, ESPECIALLY IN PARTICIPATORY ART?

c) Coping and self-management skills

- refers to the skills of increasing one's internal locus of control so that the individual believes they can make a difference in the world and bring about change.

WHAT DO YOU THINK OF THE SIGNIFICANCE OF THIS, ESPECIALLY IN PARTICIPATORY ART?

Self-confidence, self-awareness and self-assessment skills and the ability to set goals are also part of the more general category of self-management skills.

Self-awareness: improving the relationship with the Self as the basis for developing life skills

The importance of self-esteem, self-awareness, self-confidence and self-esteem

- Self-awareness, self-esteem and self-confidence as key tools for understanding the strengths and weaknesses of each of us
- Consequently, the individual can discern available opportunities and prepare to face potential threats.
- This leads to the development of social awareness of the concerns of one's family and society.
- Therefore, it is possible to identify problems that arise both within the family and within society.

WHAT DO YOU THINK OF THE SIGNIFICANCE OF THIS, ESPECIALLY IN PARTICIPATORY ART?

Life skills related to collective artistic projects

The life skills that need to be strengthened are seen as a method to strengthen the resilience of the community in general.

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That is, these life skills concern:

- Critical Thinking
- Creative thought
- Flexibility in the face of uncertainty and changing situations
- Increased ability to recognize and manage our emotions and the emotions of other people.

Furthermore, in relation to learning, metacognitive skills are key, for example, learning how to learn and helping others take initiatives to manage their own learning.

Finally, equally important are communication and collaboration skills such as cooperation, empathy and mutual recognition of opinion and perspective to be effective in any of our pursuits, let alone in an open artistic project where perspectives and approaches should be are combined into a continuous whole.

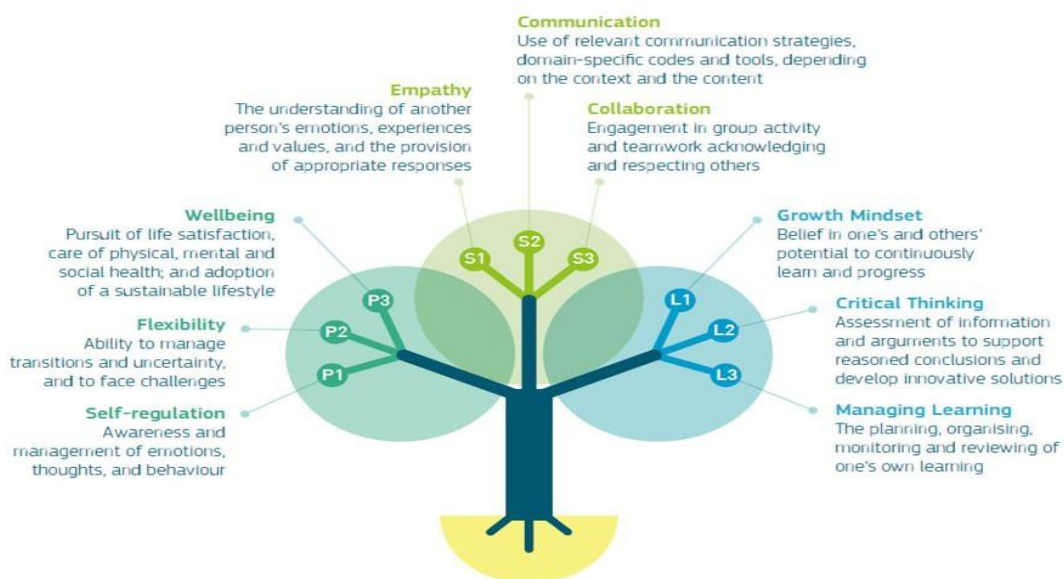Below the European Framework for Personal, Social and Learning Competences:

Figure 8 A diagrammatic view of key competencies related to the desired life skills under discussion, the LifeComp (2020).

The table below highlights and further illustrates the areas of empathy, communication and collaboration that prove to be key to collaborative art projects. (optional transparency)

S1	Empathy
S1.1	Awareness of other people's feelings, experiences and values
S1.2	Understanding other people's feelings and experiences and being able to proactively consider their perspective
S1.3	Quickness to respond to the feelings and experiences of others, being aware that one's sense of belonging to a group influences one's behavior

S1	Contact
S2.1	Awareness of the need for multiple communication strategies, language style and tools adapted to context and content
S2.2	Understanding and managing interactions and discussions in different socio-cultural contexts and situations in specific fields
S2.3	Quickness to respond to the feelings and experiences of others, being aware that one's sense of belonging to a group influences one's behavior

S3	Cooperation
S3.1	Intention to contribute to the common good and awareness that others may have different cultural affiliations, backgrounds, beliefs, values, opinions or personal situations
S3.2	Understanding and importance of trust, respect for human dignity and equality, dealing with conflict and negotiating disagreements to create and maintain fair and respectful relationships
S3.3	Equitable distribution of tasks, resources and responsibilities within a team taking into account its specific purpose. Encouraging the expression of different points of view and adopting a systemic approach

Your turn!

Identify key links between key life skills and collaborative art practice

Participants are asked to relate the knowledge gained from Chapter 2.2 to the information given in Chapter 2.2. The participatory art projects presented will be used as examples to identify life skills (see the ten key life skills above) that participants feel can be promoted for those who took part in these dialogue-based art projects. Match life skills with art projects!

What life skills do you think were promoted?

Case 1. Roof is on fire (1993-1994)

- Problem solving

- Critical Thinking

- Effective communication skills

- Decision making

- Creative thought

- Interpersonal skills

- Abilities to develop self-awareness

- Empathy

- Coping with stress and

- Coping with emotions

Match life skills with art projects!

What life skills do you think were promoted?

Case 2. Justice Portraits, "Mural Arts Philadelphia"

- Problem solving

- Critical Thinking

- Effective communication skills

- Decision making

- Creative thought

- Interpersonal skills

- Abilities to develop self-awareness

- Empathy

- Coping with stress and

- Coping with emotions

Match life skills with art projects!

What life skills do you think were promoted?

Case 3. "Clay Station", Assemble

- Problem solving
- Critical Thinking
- Effective communication skills
- Decision making
- Creative thought
- Interpersonal skills
- Abilities to develop self-awareness
- Empathy
- Coping with stress and
- Coping with emotions

Match life skills with art projects!

What life skills do you think were promoted?

Case 4. Optional: one of the projects proposed by the participants during the discussions in Chapter 2.2, in the evaluation activity (optional)

- Problem solving
- Critical Thinking
- Effective communication skills
- Decision making
- Creative thought
- Interpersonal skills
- Abilities to develop self-awareness
- Empathy

Assessment exercise

Suggest a collaborative art project and explain its ability to promote specific life skills

Based on the above, participants are asked to outline a collaborative art project, stating its purpose, goals, participants, visual parameters and explain its ability to promote life skills in summary through a written paragraph and/or discussion .

Evaluate a collaborative art project for its ability to enhance specific life skills (optional assignment)

Participants are asked to rate a collaborative art project design (from the case studies presented) based on its ability to enhance life skills

Therefore, you can choose a collaborative art project and assess its ability to reinforce specific skills one by one (optional assignment):

- Problem solving
- Critical Thinking
- Effective communication skills
- Decision making
- Creative thought
- Interpersonal skills
- Abilities to develop self-awareness
- Empathy
- Coping with stress and
- Coping with emotions