



# ART-CONNECTION

**Theoretical and methodological framework for Participatory Action Research**

**Enhancing the 8th European Key Competence  
(cultural sensitivity and expression)**



<b>Project acronym</b>	Art-Connection
<b>Project title</b>	Enhancing the 8th European key competence (cultural sensitivity and expression) to develop individual and collective skills at the service of social cohesion
<b>Project Agreement</b>	2019-1-FR01-KA204-062204
<b>Project website</b>	<a href="https://www.art-connection.eu">https://www.art-connection.eu</a>
<b>Co - Authors</b>	APapp : Salvi, Isabelle CAI : Santos, Helder Luiz - Santos, Graça ILS : - Teodorescu, Loredana - Tieri, Barbara Lboro : Bakewell, Lyndsey - Liguori, Antonia - Warwick, Melaneia - Wilson, Michael
<b>Coordination</b>	APapp : Salvi, Isabelle Lboro : Liguori, Antonia
<b>Date of preparation</b>	2019-2022



***Disclaimer notice***

*This project has been funded with support from the European Commission. This publication reflects the views only of the co-authors, and the Commission cannot be held responsible for any use, which may be made of the information contained therein.*

## TABLE OF CONTENTS

CHAPTER 1 .....	5
PRELIMINARY INTRODUCTION.....	5
1.1 WHAT IS THE PURPOSE OF THIS INTELLECTUAL PRODUCTION? .....	5
1.2 SUMMARY REVIEW OF THE DELIVERABLES EXPECTED FROM THE ART-CONNECTION PROJECT.....	5
1.3 DEFINITION OF THE ART-CONNECTION PAR.....	6
1.4 DEFINE THE AXIS OF THE ART-CONNECTION RESEARCH .....	6
CHAPTER 2 .....	8
LITERATURE REVIEW ON ACTION RESEARCH IN PARTNERS' THEORETICAL FRAMEWORKS ...	8
2.1 FRENCH THEORETICAL FRAMEWORK AND TESTIMONIALS .....	8
2.1.1 Action Research in France explained by Pascal Galvani .....	9
2.1.2 Action Research as a scientific approach to produce knowledge from action (Barbier, Desroche, Elliott, Gadamer, Pineau).....	10
2.1.3 Action Research as a socio-anthropological tool to change practices through reflection on action (Perrenoud, Schön) .....	10
2.1.4 Action Research as training through research to transform experience (Barbier, Desroche, Elliott, Gadamer, Pineau) .....	11
2.1.5 Focus on some good practices .....	12
2.2 ITALIAN THEORETICAL FRAMEWORK AND TESTIMONIALS .....	13
2.2.1 Participatory research in the Italian context .....	13
2.2.2 Challenges and opportunities .....	15
2.2.3 The relationship with practice .....	16
2.2.4 The example of the Bologna City Council's "Together for Inclusion" project.....	16
2.2.5 An example: the Ad Museum Project of the Milano-Bicocca University Library .....	17
2.3 PORTUGUESE THEORETICAL FRAMEWORK AND TESTIMONIALS .....	18
2.4 ANGLO-SAXON THEORETICAL FRAMEWORK AND TESTIMONIALS .....	20
2.4.1 Participatory Action Research (PAR).....	20
2.4.2 Limitations of PAR .....	21
2.4.3 The Participatory Arts .....	21
2.4.4. The Role of the Participatory Arts in Social Change .....	22
2.4.5 Reflections on the UK context .....	22
CHAPTER 3 .....	24

<b>DECLINATIONS OF PAR TO BE DEPLOYED WITHIN PARTNER COUNTRIES</b> .....	24
<b>3.1 TARGET AUDIENCE AND STAKEHOLDERS OF THE ART-CONNECTION AND DURATION PROJECT</b> .....	24
<b>3.1.1 At the micro level (direct recipients of the results)</b> .....	24
<b>3.1.2 At the meso level (direct users of results: adult education, training, integration, guidance sectors).</b> .....	24
<b>3.1.3 At the macro level (international, European and national political guidelines: national, European and territorial bodies)</b> .....	24
<b>3.1.4 PAR space-time</b> .....	24
<b>3.2 PAR IN FRANCE</b> .....	25
<b>3.2.1 What will APapp action research consist of in France?</b> .....	25
<b>3.2.2 How? = means and activities envisaged for the implementation of the Art-Connection PAR and the construction of the educational toolbox (IO5)</b> ...	25
<b>3.3 PAR IN ITALY</b> .....	25
<b>3.3.1 What will ILS action research in Italy consist of?</b> .....	25
<b>3.3.2 How? = means and activities envisaged for the implementation of the Art-Connection PAR and the construction of the educational toolbox (IO5)</b> ...	26
Action research will be carried out through the following research techniques: ...	26
<b>3.4 PAR IN PORTUGAL</b> .....	27
<b>3.4.1 What will CAI's action research in Portugal consist of?</b> .....	27
<b>3.4.2 How? = means and activities envisaged for the implementation of the Art-Connection PAR and the construction of the educational toolbox (IO5)</b> ...	28
<b>3.5 PAR IN THE UK</b> .....	29
<b>3.5.1 What will Lboro's action research in the UK consist of?</b> .....	29
<b>3.5.2 How? = means and activities envisaged for the implementation of the Art-Connection PAR and the construction of the educational toolbox (IO5)</b> ...	30
<b>METHODOLOGY FOR EVALUATING PROJECT RESULTS AND IMPACT</b> .....	31
<b>4.1 DEFINITION OF PROJECT DESCRIPTORS</b> .....	31
<b>4.2 EVALUATION</b> .....	31
<b>4.3 ORGANIZATION OF DATA COLLECTION</b> .....	31
<b>4.4 EVALUATION PERIOD</b> .....	31
<b>4.5 PAR CANVAS ON MICRO, MESO AND MACRO LEVELS</b> .....	32

# **CHAPTER 1**

## **PRELIMINAIRY INTRODUCTION**

### **1.1 WHAT IS THE PURPOSE OF THIS INTELLECTUAL PRODUCTION?**

The Art-Connection project seeks to enhance the 8th European key competence, based on the assumption that artistic, sensitivity and cultural heritage, in the broadest sense, are universal pillars that allow the individual to connect to himself, to others and to his environment, in a creative process of self-socio-eco-training.

The act of learning being a creative and systemic process that originates in an informal space-time, the partners of the Art-Connection project will seek to understand how to initiate this process, starting from cultural situations, as a sensitive and sensory breeding ground, for the emergence and development of a set of individual and collective skills, within the framework of reference of the eight European Key Competences.

To seek this creative potential buried in cultural informal situations, the partners of the Art-Connection project will implement, within the four partner countries, a participatory action research (RAP). The RAP will act as a socio-anthropological tool to liberate and develop the empowerment of all those who will in fact be engaged in a creative approach to reflexive and eco-dialogical research-training.

The purpose of this intellectual production is therefore to define and propose the theoretical and methodological framing.

- We will first define the theoretical framework for the concept of Action Research in each of the partner country of the Art-Connection project, in a way that determines its conceptual elements, which constitutes the RAP.
- We will then provide elements of the RAP's method and actions, allowing it to define its axis of research and ensure the translation of its results within the four partner countries.

Thus defined, this intellectual production will guarantee the efficiency in the production of the other deliverables of the Art-Connection project (IO4, IO5 et IO6).

### **1.2 SUMMARY REVIEW OF THE DELIVERABLES EXPECTED FROM THE ART-CONNECTION PROJECT**

#### **1.2.1 IO1 – State of Play**

The purpose of this intellectual production is to bring theoretical and experiential elements of understanding, of the impact of the cultural dimension, in a systemic or holistic consideration, on a self-co-eco-learning creative process, conducive to the development of individual and collective skills, in the service of social cohesion with a positive impact on economic growth and employment.

This production will bring a synthesis of the innovative pedagogical practices exercised by the four partners, commonalities and complementarities, creating an innovative formula for the promotion of inclusive pedagogical models.

This production will include a glossary with the project keywords as well as a literature review.



### **1.2.2 IO2 - Theoretical and methodological framework for Art-Connection Participatory Action Research (PAR)**

The purpose of this intellectual production is to define and propose a theoretical and methodological framework for the implementation and evaluation of the RAP by all partners of the Art-Connection project.

### **1.2.3 IO4 et IO5 - Co-construction of a reference frame for Cultural Connectors accompanied by its pedagogical tools**

The purpose of these two intellectual productions is to develop and produce, in the PAR space-time, educational and methodological materials and tools to enable professionals in adult education and training, to increase their skills in the accompaniment of adults towards the development of individual and collective skills, within the framework of the 8 European Key competences, in the service of social cohesion, with a cultural entering.

### **1.2.4 IO6 : European Memorandum**

The purpose of this intellectual production is to promote a philosophy of *aprenance* with a cultural entering, with territories and learning organizations, conducive to inciting, valuing-virializing (deploying from within) talents and creative capacity of all men and to accompany the paradigm shift in Recognition, Validation and/or certification of the Acquired Experience (RVAE). It will include a Glossary with the project keywords and a bibliography.

## **1.3 DEFINITION OF THE ART-CONNECTION PAR**

The Art-Connection PAR, will be implemented on the basis of innovative educational practices of the four partners of the Art-Connection project ; the specifics have been defined in Intellectual Production No. 1: State of Place.

They are multimodal-transdisciplinary-based educational practices, articulating action, research and training, with accompaniment for reflexive and eco-dialogical practice, following a systemic process of co-creativity, encouraging social and collective responsibility and the development of partnerships and agreements on territories.

Art-Connection PAR will therefore build on what is known today about the learning process, namely that it is a process of self-socio-eco-training essential to the individual to enable him to build his knowledge and skills; it is through experimentation and individual and collective discovery that knowledge, skills, creativity, self-knowledge, self-confidence, motivation, modeling skills, expression and communication, teamwork, a taste for learning and entrepreneurship, the ability to project oneself into society and a sense of "being a part" will develop.

During the PAR, the partners of the Art-Connection project will therefore experiment, in a combination of unconventional, playful and participatory approaches, modalities and activities, with a cultural entering, relating to artistic sensitivity and cultural heritage.

## **1.4 DEFINE THE AXIS OF THE ART-CONNECTION RESEARCH**

The common thread for the axis of research of the Art-Connection project is to take, as a point of support, the innovative educational practices that constitute the core activity of the four partners.

These expert professional gestures/actions, carried out for many years by the partners, have already demonstrated the learning outcomes by developing individual and collective skills (within the framework of European key competences); these gestures are based on the accompaniment of adults in a reflexive and eco-dialogic research-training approach, starting from the personal dynamics of the person in his interaction with his socio-cultural environment.

The central focus of the Art-Connection project will be to try to transpose these expert professional gestures, into the field of learning situations of the cultural heritage, common to humanity, with a view to developing and promoting learning ecosystems.

The result is the following questioning to guide the observation, data collection and analysis within the framework of the PAR:

- At the level of learners engaged in PAR (micro), how does cultural entering enables the emergence of individual creative skills and/or abilities that foster a positive attitude conducive to openness to others, to the world, and personal, social, professional and economic development?
- At the level of professionals involved in PAR (micro), how does cultural entering encourages participation in cultural life in all its forms and in all territories?
- At the level of local organizations involved in the PAR (meso & macro), how does cultural entering enables the construction of political and educational strategies to develop "learning" cultural territories and to enhance and make visible the tangible economic and social impacts resulting from this diversity of creative expression, appreciation, participation or realization of works of art?

## CHAPTER 2

### LITERATURE REVIEW ON ACTION RESEARCH IN PARTNERS' THEORETICAL FRAMEWORKS

As a preamble, it will be said that Action-Research is a practice of research that developed from the 1940s, thanks to the work of the German-born American psychologist, Kurt Lewin (1890-1947), who specialized in social psychology and behaviorism. Conceptually, "Action-Research" aims to articulate two axes, "Research" and "Action," to enable "researchers" and "actors" to produce knowledge from action.

Kurt Lewin is the one who introduced the concept of group dynamics, starting from the premise, that it was important to consider the experience and understanding of the actors in the field. He considered that there could be no action without reflexivity or reflexivity without action. He is the researcher who opened the gap in the accompaniment of change in organizations, by giving the opportunity to "practitioners" in a pre-defined framework to express themselves, discuss with each other and give their opinions.

In Europe, the main schools that refer to this methodology are the French school, led by Rudolf Hess and Alain Touraine - with the texts *Sociology of Intervention* or *Sociology of Action* - and the English school, more properly derived from Lewin, which was later applied in northern European countries.

Very schematically, it will be said that two major currents of the Action-Research rub shoulders, one of "Top-Down" type and the other of "Bottom-Up" type.

In the Top-Down stream, it is the "academic" researcher who makes the questions, decides the action, places the actors in a framed method of experimentation, analogous to laboratory research.

The evolution of practices, falling within the currents of socio-constructivism, from eco-systemaism or complexity theory, to phenomenology-hermeneutics, have gradually favoured the co-construction of action-research programs that are becoming more and more participatory, with a gradient, in the sharing of power between "academic" researchers and actors, increasingly balanced, and even to the advantage of the actors.

It is indeed the gap opened by the work of Kurt Lewin that made possible the development of this second wave of Action-Research of emerging type, "Bottom-Up", whose purpose is to transform reality into a dialectical process in a group of actors (collective researcher).

We will focus exclusively on researchers engaged in this second type of current, visionaries of tomorrow's education, for all and throughout life.

#### **2.1 FRENCH THEORETICAL FRAMEWORK AND TESTIMONIALS<sup>1</sup>**

To explain the foundations and evolution of action-research practices in France, we chose to draw from the experience and theoretical framework of the French researcher, Pascal Galvani, professor of the University in Quebec in Rimouski and permanent member of EES (Education-Ethics-Santé).

Pascal Galvani's interests focus on research projects that revolve around a central axis: the exploration of self-training in lifelong learning, in a transdisciplinary and holistic approach.

---

<sup>1</sup> Les contenus de ce chapitre sont issus de plusieurs entretiens entre Pascal Galvani et Isabelle Salvi durant la période juil-oct 2020.



He sees education as an anthropological process of emancipating the lived experience.

He has developed a complex and transdisciplinary methodology articulating Training-Research-Action through the phenomenological and hermeneutic exploration of the decisive moments (kairos) of experiential self-training in its theoretical, practical and existential dimensions.

The notion of a moment of self-training is inspired by the kairos (decisive moment) and is part of a dialectical conception (Lefebvre) of the emergence of self-organizing (Morin, Varela) articulating formative continuity and trans-formative discontinuity.

His latest book, published in 2020, "Self-training and Self-Knowledge" published by Social Chronicles Editions, synthesizes a whole career in research and introduces new alternative practices to respond to the global ecological crisis.

### **2.1.1 Action Research in France explained by Pascal Galvani**

Without rejecting the socio-constructivist current, Pascal Galvani places himself more specifically in an approach to Action-Research according to the concepts of phenomenology-hermeneutics and eco-systemic pedagogy.

His masters of thought are great figures, among them:

- **René Barbier** (1950-2017), French honorary professor at the University of Paris VIII Saint-Denis in sciences of education and member of the Board of Directors of the International Centre for Transdisciplinary Research and Studies (CIRET). Barbier was a specialist in Action-Research. He first developed Action-Research, in relation to a humanist sociology: "Institutional-Action-Research". Then, in the 80s and 90s, he introduced his theory of cross-cutting approach, which integrates the categories of sensitive listening, the imaginary, the body, creativity, the mytho-poetics: the "Existential-Action-Research". He is the author of the book "The Action-Research", published by Economica in 1999.
- **Henri Desroche** (1914-1994), French sociologist, theologian and philosopher. Desroche was one of the great thinkers of Action-Research, which he used as a accompanied self-training methodology. For this researcher, it is a question of being trained by research on action, which he defines as an approach, a conduct "which is a matter of science: a little explanatory; much applied; passionately involved." He said that every life is a concrete universal whose experience represents a reservoir of new creativity. He is one of the pioneers of lifelong learning and the development of the validation of experience (VAE) in France. He is the author of the book Learning 3: Undertaking to Learn - from reasoned autobiography to Action-Research projects, published by The Workers' Editions in 1990.
- **John Elliott**, Emeritus Professor of the University of East Anglia. Elliott defines Action-Research as "the study of a social situation in order to improve the quality of the action within it." It aims to fuel practical judgment in concrete situations, and the validity of the theories or hypotheses it generates does not depend so much on the scientific tests of truth, but on their usefulness in helping people act more intelligently and skilfully. In action research, theories are not independently validated and then applied to practice. They are validated by practice." (Elliott, 1991, 69). It is well known internationally for its role in the development of Action-Research as an effective way to transform teaching practices and integrate cultural innovation into the

national competency-based teacher training curriculum. His approach is to engage the professional teaching profession (or more broadly psychosocial intervention practitioners such as facilitators, mediator trainers), in an active participation in the creation of knowledge in a reflexive approach to action.

- **Hans-Georg Gadamer** (1900-2002), German philosopher. Gadamer studied with Husserl and Heidegger. In 1960 he published his major work "Truth and Method", which gave new impetus to hermeneutic works (interpretation and understanding). He became the forerunner of the philosophical hermeneutic current in relation to the interpretation and understanding of the human experience.
- **Gaston Pineau**, honorary French-Canadian professor of the universities, in education science at the University of Tours (France). Pineau's work is part of the field of education and training sciences where he developed a theory of permanent training "in two stages (experiential/formal), three movements (empowerment, sociologization and greenization) ", thanks to an approach to life stories alternating self-training, socio-training and eco-training, with a transdisciplinary training engineering. In 1984, he published "Producing His Life: Self-Training and Autobiography" and supported a state doctoral thesis entitled: Time and setbacks in training in Tours, under the direction of Georges Lerbet.

### **2.1.2 Action Research as a scientific approach to produce knowledge from action (Barbier, Desroche, Elliott, Gadamer, Pineau)**

Conceptually, when embarking on an Action-Research project, it is to produce knowledge, derived from reflection on practice, by linking up with a theoretical framework (concepts or theories of the human sciences); what Gaston Pineau calls "putting in culture." As a result, Action Research always incorporates data production and analysis constraints to produce knowledge.

The questioning, inherent in any Action-Research, necessarily implies the reflexivity of people on their actions. In other words, Action-Research is developing reflexive practices among actors who become "reflexive practitioners" (Schön, Perrenoud).

Nevertheless, anyone can do a spontaneous reflexive practice without being "practitioner-researchers", that is to say being in a basic research orientation.

As Perrenoud points out, research work only begins if this reflexive practice is linked to concepts in the human sciences, to actually do research.

René Barbier showed that there were several degrees of epistemological requirements, without any real clear delimitation, between practitioners-reflexives and practitioner-researchers, because we are in grey areas!

### **2.1.3 Action Research as a socio-anthropological tool to change practices through reflection on action (Perrenoud, Schön)**

Perrenoud has worked extensively with teachers on mutual observation and sharing an intense reflection on their practices in order to develop a methodological tool to evolve their practices, without placing themselves in a theoretical framework or connecting to particular concepts of the human sciences.

More than research questions, questions about actions are asked to advance teaching practices. Indeed, what interests many practitioners is to understand how they can evolve in their practices.

Entering a practice analysis group will automatically trigger a development and a skill building. Thanks to reflexive and dialogical practice, some professionals can become for example, true experts in pedagogical mediation, without having any bookish and conceptual "culture" on pedagogical mediation.

The action-research methodology is then used as a research axis: whatever the action, what we propose is to reflect on the action, in a specific approach! We are talking about an action-research device, but without scientific requirements: this is the beginning of research, but in a moderate way.

Instead of being research practitioners, we are reflexive practitioners! This is part of the tradition of the reflexive practices of Donald Schön.

#### **2.1.4 Action Research as training through research to transform experience (Barbier, Desroche, Elliott, Gadamer, Pineau)**

In France, Henri Desroche created the University Diploma of Studies of Social Practice (DUEPS) which is a training by research on action in the hermeneutic tradition (Gadamer).

Gadamer in "Truth and Method" indicates that a good researcher in the human sciences has tact, he knows how to understand others! By doing action-research in the hermeneutic tradition, the student-researcher strives to learn to better understand others; but he learns this because he learns to understand himself better, which ultimately leads him to transform himself.

In hermeneutics the criterion of relevance of a research is not to prove initial hypotheses, but to have transformed one's understanding. It's about using research-action to self-socio-eco-transform.

The action refers to the person's life course, which is used as a reflection to make it a research project. The professor-researcher accompanies the student-researchers in the construction of their own research project by inviting them to reflect on their life course (motivational letter, meaningful experiences, social, personal, personal issues of some decisive actions).

This is why Pascal Galvani uses the concept of research-training-action, namely training through research on action, which consists of making a reflexive practice on the path of experience.

In the United Kingdom, Elliott places his responsibility as an academic researcher, as a social function to methodologically accompany students to become practitioner-researchers in the hermeneutic tradition. He is a "enlightener" of "practitioner-researchers" in reference to Desroche's maïeutics.

Pascal Galvani was able to see that Elliott's work in the United Kingdom was surprisingly echoed by Barbier's work in France.

### 2.1.5 Focus on some good practices

#### **The association Moderniser Sans Exclure (MSA) Bertrand Schwartz<sup>2</sup>**

In 1990, Bertrand Schwartz, a prominent French educator, created the association "Modernizing Without Excluding" to "give voice to those who don't have it". It had won the support of 30 companies, 6 trade union organisations with the support of the public authorities.

He has devoted his whole life and career to putting in place innovative actions so that society takes into account and not takes charge the left behind. In his 1994 book "Modernizing Without Excluding", he recounts a series of training experiments conducted over thirty years with adults, which he first "listened to", seeking to demonstrate in a collective-action-research approach that the accelerated changes in our societies could not continue, leaving out entire fractions of the population. His commitment and action were enormous!

In 2007, he formulated five principles that sound like golden rules to accompany change:

1. Develop collective-action-research: "research" because it is closely part of a social innovation approach; "action" because the process constantly changes, by its evaluation, the action itself; "collective" because its principle is to involve all the players who bring the innovation to life.
2. Organize listening in such a way that for groups of actors, each with their own way of posing the problem, the solution is in them and emanates from them.
3. Ensure the minimum consensus, because an experience develops effectively only if it is carried by all the players.
4. To show each person's place, so that it is clear to all, promoting a person's awareness of the role they are giving themselves and that they are entrusted to them. Simply giving voice to those who are not usually consulted gives them a place they did not have before.
5. The concrete ... for working on lived cases leads to reflection and understanding while the abstract allows us to hide behind generalities.

#### **The Urban Sketchers<sup>3</sup> movement explained by its founder, Gabriel Campanario**

The Urban Sketchers movement was launched by Gabriel Campanario in November 2007. Campanario is a journalist from Barcelona who has moved to Seattle. Inspired by the world's World Sketchcrawl, created in 2002 by Enrico Casarosa, Campanario sees the opportunity to practice Sketching to discover its social, cultural and natural environment.

To develop a local community, he created a first Flickr network called Urban Sketchers. This idea quickly developed in parallel with the Sketchcrawl to become an international movement.

The basic idea is that simple! It's about proposing to people to come and do a drawing practice in situ, with other sketchers, without any requirements or prerequisites and no intention of training: everyone comes with what he is and what he has!

The event is organized in a friendly way; The goal is not to become an "artist" or nor to leave with a "work of art", more humbly it is a matter of coming to do his work!

---

<sup>2</sup> **FILM BERTRAND SCHWARTZ - 1991- Meeting with Paulo FREIRE** : <https://www.youtube.com/watch?v=QsFWoaNjccac>

<sup>3</sup> **Short video** illustrative realized by G. Campanario le 2/12/2018, intitulée « *Group sketch of a 360-degree view* »  
<https://www.bing.com/videos/search?q=gabriel+campanario&&view=detail&mid=0CCC336832E28DBC1D470CCC336832E28DBC1D47&&FORM=VDRVSR>

The movement that was created, on the basis of this proposal, has become a driving force, encouraging adults around the world to come together to draw their environment and embark on a creative and intercultural experience.

Gabriel Campanario explains that by drawing, one develops observational abilities as well as his interaction with the cultural environment, in the anthropological sense. The result is an individual creative movement: everyone sees what they see and enters into dialogue with what they see. The sketchers use the drawing to connect with their environment.

The activity also provokes interactions with the people of the neighbourhood who come to watch what the sketchers observe and draw, which undoubtedly leads to fruitful exchanges: what is the history of this place of life, this building, this collapsed wall, the colour of this wall, the name of this alley, this tree in particular, ...

It's all this dynamic that's at the heart of the USK movement.

Gabriel Campanario explains that this simple proposal to "come and draw together in situ" causes the connection to the world!

The sensory-motor coupling (Varela) of the person with his environment associated with the emotional reaction that is provoked, allows to rise in reflection, dialogue, sociability, knowledge.

As such, the USK movement is akin to supporting self-training in an informal cultural environment.

Campanario is the author of a series of books on the practice of in situ drawing, including "Travel Notebooks - The Art of Urban Sketch" published by Eyrolles in 2015.

## **2.2 ITALIAN THEORETICAL FRAMEWORK AND TESTIMONIALS**

The approach proposed here refers to participatory action research and can be applied more specifically to institutional contexts of a cultural nature and to non-formal adult education practices.

### **2.2.1 Participatory research in the Italian context**

In order to circumscribe participatory action research, it is necessary first of all to situate it within the macro-area of classical action research in order to understand its differences and to establish some main guidelines.

In fact, in the initial formulation of action research conceived by Kurt Lewin in 1946, we can trace various strands of research that can be declined in different ways, especially in relation to the object of investigation and the contexts of reference (formal and non-formal). Three main directions can be traced for the Italian context as well[1].

1. The first refers to the model of research-intervention in organisations, drawn up by the Tavistock Institute in London and developed above all by the school of human relations;
2. The second model is called action learning. Elaborated by Reg Revans (1983) in the framework of interventions dedicated to "action-based" managerial systems, it takes field experience and the in-progress analysis of results as a privileged source of learning;
3. The third model, is inspired by the work of Paulo Freire (1971) and associates research with educational practices of awareness and emancipation of social actors.

For the purposes of our project, we will privilege the third strand: the participatory research developed epistemologically by Freire, inspired by classical action research but aimed at "people who are the subject-object of study who are completely different from those of action research[2], pursuing different aims and explicitly referring to the original close link between the methodology and its social effects. This type of action research also responds to two fundamental needs: the democratisation of the process of creating scientific knowledge and the promotion of social change[3].

In Italy, Danilo Dolci is considered to be the leader of this approach to investigation, who, together with Federico Butera[4], inaugurated action research in the field of sociology.

Among the two, Dolci immediately turned to participatory research, adopting it as a form of exploration of local communities in analogy with the intervention projects on the living conditions of the marginalised carried out in the USA, especially by Saul Alinsky.

Examples include the field studies carried out in the Nomadelfia Community and in the Sicilian village of Trappeto. The working areas are territorially limited and the intervention team is very small. It is the philosophy of non-violence that inspires the need to understand, to develop appropriate development techniques and to concretely promote tangible forms of social change, starting from the most immediate needs: job opportunities, adequate irrigation, better health conditions.

In this context, the concept of knowledge as the acquisition of civic power becomes important. The aim of participatory research becomes that of linking the production of knowledge to self-reliance in areas of social exclusion.

A fundamental characteristic of participatory research is that it involves the research subjects as co-researchers. They contribute to defining and outlining in progress the model of investigation and its objectives since it represents "[...] a research methodology that envisages two distinct things, fundamental as a methodological approach: firstly, managing to ensure that those who are the recipients of the research action also become the protagonists" (Volterrani).

Within the process it is possible to bring out some relational dimensions between researchers and subjects involved as in "a pact of collaboration between the actors, because this implies the possibility to work in a transparent way, and a trust, which is acquired naturally and is not a given, but which helps to co-comprehend what are the important elements" (Spinelli).

The researcher thus assumes, to some extent, an attitude similar to that adopted in participant observation. His role is to guarantee the scientific nature of personal experiences, popular knowledge and other forms of knowledge commonly considered non-scientific, such as oral literature or the widespread representations of everyday life.

Participation thus becomes the cornerstone of a project inspired by explicit demands for social change[5].

From a more strictly methodological point of view, participatory action research is characterised by the direct relationship between theory and practice, providing "intervention actions in order to be able to modify the reality put under analysis with the first part of the research" (Volterrani).



In other words, it constitutes a flexible solution to the problem of the relationship between theory and social practice, between research as a cognitive process, with a purely logical-analytical basis, and intervention understood as a transformative process of fields of relations between subjects and social institutions. Angela Spinelli defines this modality as "a capacity that is both theoretical and practical, that is, it is that professional tool that while you are acting helps you to understand what the action is and why you are doing it".

The emphasis is therefore on the one hand on the dimension of the object and subject of research, and on the other on the characteristics of the methodological process.

Andrea Volterrani summarises the three fundamental components as follows:

1. The first one privileges the recipients, providing a preliminary training to those who will have to try their hand with the field research actions and with the subsequent ones.
2. The second key component consists in the ability to closely and rigorously link the analysis and intervention phases, to avoid the risk of passing off as action-research a simple research and a banal sequence of actions. On the contrary, actions must be carried out in close connection with research activities and constantly monitored.
3. The third component of action-research is constituted by a great rigour in the operative conduction of the research and in the application of the adopted methodologies, remembering that no form of scientific research, as action-research wants to be, can "negotiate" beyond a certain threshold its own working strategies.

### **2.2.2 Challenges and opportunities**

Action research therefore offers a range of opportunities deployed at various levels, both empirical and non-empirical. Above all, it offers the "possibility of reflecting on experience, understanding it in depth and changing it, thus changing processes which perhaps over time have become structured and stratified and are no longer even perceived as inadequate, because for many reasons an organisation has designed them and maintains them in a routine manner" (Spinelli). In a way it is a change of perspective of the field research that allows to explore and know a series of elements that if it would be carried out in a traditional way you would not be able to see" (Volterrani).

The challenges identified by the interviewees themselves in fact concern two fundamental elements: the researcher who, compared to traditional research, is forced to take on an almost external role in order to leave space for the recipients who become the real protagonists of the action research:

"[...] the challenge is the involvement of the subjects who are beneficiaries, which is the most difficult thing because it also means putting oneself in the background as a researcher [...] and making sure that there is an involvement and a protagonism of the people who are the object of analysis, in any case this way of analysis is not always so easy" (Volterrani).

The second one concerns a paradigm change in the methodological process as Angela Spinelli explains: "the biggest challenge is to be able to put in contact the research element and the action element, that is to combine them so that what is learned and written down, as research reports are written down, is felt to the point to be acted upon".

Thanks to action research, therefore, the value of the formative, practical, active and transformative dimension of action in the field, which characterises the various training-intervention approaches, is highlighted. In this sense, the pairing of training and learning no longer prefigures indirect or marginal outcomes of field research, but rather objectives intentionally pursued through approaches based on intervention, participation and action[6].

### **2.2.3 The relationship with practice**

Participatory action research aims to meet needs not met by the experimental method, such as the application to complex social contexts in which it is difficult to isolate and control the most important variables, and the need to integrate research and practice in the field more effectively.

However, the field of application is complex and varied because participatory action research does not represent a single theory or a method in itself. Rather, it constitutes an attempt to synthesise and systematise different approaches[7] that share the objective of placing research at the service of the community, through the activation of participatory practices oriented towards social change.

In the Italian case, this type of approach has given impetus to programmes in which the research action is developed within unusual contexts or those that are difficult to reconstruct using traditional methodologies. In this way, unexpected opportunities for overcoming the existing order have taken shape, linked both to macro organisations (economic, institutional) and more restricted communities.

This is the case of some participatory research in local contexts, sometimes considered disadvantaged or degraded, such as degraded suburbs, or those conducted within specific disadvantaged contexts such as prisons.

### **2.2.4 The example of the Bologna City Council's "Together for Inclusion" project**

Most of the research in this field, however, takes place within local communities in small or large cities and addresses issues relevant to public policies such as social inclusion and integration.

Among the many examples, it is interesting to note the project "Together for social inclusion" promoted by the Municipality of Bologna, which aims to train young people from the civil service to implement two participatory research-action projects on the territory: the first is called "Case Zanardi" and is addressed to adults and families with minors in economically and socially fragile conditions and aims to create a network of services.

The second project is called WWW Villa Salus and aims at the creation of a network of collaboration promoted by the young people of the voluntary civil service, previously trained to implement the project, whose goal is to create a "community hub" able to offer coworking services, artistic and multimedia workshops and training programmes for asylum seekers and refugees welcomed by the city of Bologna in the former clinic called Villa Salus.

Whitin a system characterised by highly structured realities - the network society -, action-research favours short-range practices and on-field interventions, intending to animate new social networks, often outside the relational networks of organisations. Participatory research is very often used to investigate and improve organisational realities, including public structures.

This method can bring out subjectivities, generations, knowledge and skills that can become strategic in a period in which the empowerment of social systems becomes essential to withstand the destructive pressures of cultural and social globalisation without identity.

This leads to significant differences with other types of field research, allowing the identification of objectives and action strategies that cannot be foreseen beforehand. In fact, action research is not limited to the analysis of social phenomena, but aspires to trigger concrete processes of change.

In research concerning local communities or, for example, the numerous projects on interculturalism such as that of the Municipality of Modena which aims to build learning communities with the objective of promoting interculturalism through paths to be implemented in non-formal education contexts, thanks to the support of associations and intercultural centres, the active participation of the community in the research-intervention is consequently essential.

In short, the theory and practice of research are presented not only as an incentive factor for social change, but above all as a resource for social innovation. The knowledge and the effects of the actions implemented by social actors - professional sociologists, social workers, institutional leaders, social managers - make possible changes that transform the composition of structures, direct social dynamics and activate emotional and symbolic resources that have long been neglected and/or rejected.

Therefore, the final objective is not to create new knowledge but the creation of new skills in creating knowledge. The involvement of the addressees of the action takes on a methodological relevance.

In this way, a circular process, linking knowledge and action, bringing out habits, cultural models, styles of thought and, consequently, allowing new hypotheses to be formulated, can take place.

### **2.2.5 An example: the Ad Museum Project of the Milano-Bicocca University Library**

Even for those researches regarding more properly cultural contexts such as museums[8] or libraries, paths are developed in a way to encourage the organisation of these structures and to improve their functioning, producing learning processes that arise from direct experience.

In the example of an action-research carried out at the University Library of Milano-Bicocca, from 2009 and 2011, the activity carried out was part of a two-year project whose objective was to improve the perceived quality of services to the public. In this case, several training techniques based on the narrative or autobiographical approach were used, demonstrating how they can "encourage self-reflection, the comparison of points of view and the exchange of experiences within the working group and with the various stakeholders with whom one comes into contact"[9]. The construction of knowledge is thus participatory, as the constructivist approach of the social sciences highlights.

---

[1] Bortoletto N. (2005), *La ricerca-azione: un excursus storico-bibliografico*, pp. 54-67, in Minardi E., Cifiello S. (eds.) (2005), *Ricercazione. Teoria e metodo del lavoro sociologico*, Franco Angeli, Milano; Lipari D. (2003), *Apprendimento organizzativo e ricerca sociale*, in Moretti G. (ed.). *Quality practices and action-research. Building the school of autonomy*, Anicia, Rome; Lipari D. (2012), *Formatori. Ethnography of a professional archipelago*, Franco Angeli, Milan.

[2] Brown L.D. e Tandom R. (1983), Ideology and political economy in inquiry: action research and participatory research, "The Journal of Applied Behavioral Science", n. 3, pp. 277-294.

[3] Stoecker R. e Bonacich E. (1992), Why participatory Research? Guest Editors' Introduction, "The American Sociologist", n. 4: 5-15.

[4] In a volume of 1991 Butera dwells on industrial work in Italy between 1969 and 1979, proposing a specific and rigorous use of the term action-research to avoid that this methodology could be confused with militant research and workers' enquiry, which had known a short-lived fortune in the years of the protest cycle; and from them he wants to distance himself. It therefore proposes to consider action-research as a specific and coherent way of tackling a "complex problem of understanding social relations of production and interpreting organisational systems". What characterises it is therefore not a different way of knowing compared to traditional research, but rather the nature of the object and the problems for which it is used, which due to their specificity require their own specific methodology.

[5] Volpini D. (1992), Antropologia e sviluppo, CUAMM, Padua.

[6] Cecchinato F., Nicolini D. (edited by) (2005), Action learning, Il sole 24 Ore, Milano; Levin M. (2008), The praxis of educating action researchers. In Reason, P., & Bradbury, H. (edited by), The Sage Handbook of action research. Sage, London; McAteer, M. (2013), Action Research in Education, Sage.

[7] Reason, P. & Bradbury, H. (Eds.) (2008), The Sage Handbook of action research, Sage, London.

[8] See project "Ad Museum. The museum as a place for the education of young people, adults and older people".

[9] Cf. Moroni I. Action-research in libraries: the method, the experiences and a significant case, JLIS.it. Vol. 2, n. 2 (December/December 2011) p. 5.

### **2.3 PORTUGUESE THEORETICAL FRAMEWORK AND TESTIMONIALS**

Participatory research engages community members in the research process, from problem identification and developing the research question, to dissemination of results.

The volume of guidance for engaging communities and conducting participatory research has grown steadily in the past 40+ years not only Portugal but also in many countries and contexts. Further, some funder organizations now require community members engagement in research as a condition of funding. Interest in collaborating in the research process is also growing among the public.

Participatory research engages community members to work alongside researchers across all stages of the research process, from problem identification and developing the research question to the dissemination of results. Community and stakeholder engagement can be defined as the involvement of relevant stakeholders as full partners in all phases of research, requiring relationships built on trust and respect regardless of partners' training or experience in science or research (Woolf et al., 2016). In this context, and throughout the research process, participation is the defining principle "recognizing the value of each person's contribution to the co-creation of knowledge in a process that is not only practical, but also collaborative and empowering" compare participatory and conventional research processes and note that "the key difference between participatory and other research methodologies lies in the location of power in the various stages of the research process."

Authentic engagement in the research process develops community capacity to be coproducers of the research process and outcomes.

Participatory Research is a research paradigm whereby the research process, in its entirety, is a partnership between community members with different backgrounds and perspectives, such as researchers, professionals, community members, policy makers, and others. Collaborative nature of participatory research necessitates a trustful relationship between the researchers and community partners, which in turn can promote the community's acceptance of the study. Community acceptance may improve participation, data quality, and uptake of results.

The use of a participatory research approach enables the integration of members' perspectives and research on questions prioritized by communities that are often not considered by researchers. Hence, the engagement of communities in the study design contributes to production of data that are more adequate and relevant for them.

This engagement is also valuable in the development and validation of data collection instruments, development of tailored recruitment approaches, and data collection. By having a deep knowledge of the community context, community partners can help researchers identify locations and social networks to facilitate participant recruitment and data collection. This is particularly true with underrepresented populations such as people in vulnerable situation, these groups might be more reluctant to participate in research studies. Additionally, the participatory research process contributes to the promotion of capacity building, empowerment of communities to address their needs and priorities, and an increased sense of ownership of the project.

Finally, the participatory processes can stimulate the receptiveness of communities to policies and recommendations that arise from the research results—but engaging with policymakers can also be a key strategy for translating research into policy development and implementation.

This trend has occurred in many countries and contexts but fit quite well in the social street work Human rights approach. Interest in collaborating in the research process is also growing among the public. To move in this direction, both Educators and target population need to develop the capacity for conducting participatory research and need to be able to identify useful and appropriate methods suited to their partnerships, project goals, and processes.

In Portugal participatory research methods are very popular in at least 4 sectors, such as Health, Education, Social Issues as Migration, victims' discrimination and anti-social behaviours and Urbanism. More used more recognition in the field of research these community-engaged methods can be used throughout the research process.

Working with children adolescents and youth adults how can participatory methodologies promote a more collaborative work with them? and what may be the impact of participatory methodologies in the research processes with them, evaluating their receptivity and engagement around their related topics.

In the last decades more research is being conducted involving actively them and not only on young people as participants. This perspective is far from a vision in which they are seen as problems, but rather as a fundamental resource to be cultivated in their communities. The use of participatory methodologies proposes to give space to the subjects while researching, having as premise the

importance of the involvement of the participants in the research process. Indeed, this involvement of children, adolescents and Youth adults in research activities facilitates an alignment between research and them and enables research to be aligned with their priorities and needs.

## **2.4 ANGLO-SAXON THEORETICAL FRAMEWORK AND TESTIMONIALS**

This section presents the context for the landscape for the participatory action research in the UK in order to locate its distinct standpoint through explorations of participatory arts practices. Terminology for naming this set of practices is varied and includes: inclusive, community, dialogic, relational, and collaborative arts; the term participatory arts is commonly used in the UK and has an established place with commissioners and funders, on the ground organisations and University Research Centres.

### **2.4.1 Participatory Action Research (PAR)**

PAR emerged in the late 1990s where it had an ideological link to research related to marginalised people (Kemmis and McTaggart 273); “participatory research has long held within its implicit notions of the relationships between power and knowledge” (Gaventa and Cornwall 70). It was informed by the traditions of participatory research and the destabilization of traditional hierarchies of knowledge by action research, but differentiated from action research by its desire to focus on better understanding of particular contexts and populations (Kemmis and McTaggart 272-284). PAR was aligned to arts-based and inclusive research practices in its change-making concerns; contra to action research that is not always focused on the flattening of power structures in research relationships. (Schostak and Schostak 3; Kemmis and McTaggart 292-293). Imperatives related to access are also found in the intent of PAR; it is built around the commitment to include its participants as collaborative partners in its research processes so that they become fully conversant with them. By placing the site of expertise with these populations, it acknowledges and seeks to give voice to the tacit knowledge they hold. In short, PAR has an emancipatory goal that is realised by engaging a community and putting social change in the hands of the research participants. This adjustment of traditional research roles can place knowledge creation and the sharing of research findings on participants; this adjustment can present interesting challenges in the tensions between group problem solving and leadership, shared power and facilitation.

PAR was modeled on a spiral of iterative self-reflective cycles similar to those found in models of action research. By their self-reflective nature these cycles implicated an emphasis on understanding the ‘real world’ of research such as the contextualised factors that impact it. Whilst PAR explored the concrete, the current and the particular, what set it apart from other forms of action-research was its emphasis on the collaborative: “if practices are constituted in social interaction between people, changing practices is a social process” (Kemmis and McTaggart 277). Ongoing action is typical to PAR and involves cycles of planning, action, observation and reflection that enquire about key questions: what people do; how do people interact with the world and with others; what people mean and what they value and the discourses in which people understand and interpret their world.

PAR was defined by a number of characteristics also found in action-research, it progresses the traditional action-research spiral model along social and individual lines, via the reconstruction of the social interactions an individual enacts through her experiences. In this way PAR is practical and collaborative; it is reflexive in that it opens up deliberate discussion based on actions. In this it



encourages communities to critically question both the ways in which they participate in, and which external limitations may impact their involvement in a study. PAR's focus on limiting community and individual dissatisfactions creates its emancipatory character. It is transformative of theory and practice through a mutually weighted dialogue between the factors outlined here. This "participatory condition" closes the gap found in traditional research relationships (Montero 132).

### **2.4.2 Limitations of PAR**

Warnings have been made against a focus on "celebratory narratives" (Warwick 8) and the risks inherent in socially located researchers that could create bias, inflating the change-making potential of PAR. On-the-ground researchers have learned that aspirations for empowerment must be tempered by a realistic view of the research context which may be messy, unpredictable, resistant or reluctant: "in real settings...individual and collective change (is often) extremely difficult to effect" (Kemmis and McTaggart 285). Although enthusiasm can be a powerful motivator for the researcher, there needs to be an appreciation that they cannot create the changes they seek alone or simply through will. Traditional research roles and their association with detachment and neutrality risk the potency that researchers have to impact social change.

### **2.4.3 The Participatory Arts**

The participatory arts are located along a scale of practices that have been described as an Audience Participation Spectrum (Brown and Novak-Leonard 5): at the 'inventive' end of the Spectrum creative control is given over to participants who ultimately shape the creative experience. At the other end of the Spectrum creative outputs such as artefacts are passively 'received' by an audience. These distinctions offer a mixed bag of meaning making opportunities that recognise that the arts are not always "crystallized and fixed" (Belfiore and Bennett 16) and that there is not a 'best' model of engagement for leveraging social change. Instead focus is on the alliance between artists, participants and significant others, "relationships...between intention and means...between art and society" (Matarasso 2). While it is clear that no single model for the participatory arts exists, there is a range of possibilities that extend creative opportunities broadly across society.

A number of names exist to define the range of practices where art meets communities: socially engaged practice, participatory, collaborative, dialogical, relational, arts and health, therapeutic arts and community cultural development. The problem of the complex terminology in this field can be understood thus: the breadth of language is both necessary to avoid simplistic categorisations and to reflect the diversity of practice, and problematic because it can lead to confusion.

Collaboration is not the only goal for the participatory arts; they have been positioned as "sites for resistance" especially where there is a threat of the "neo-liberal hegemony" (Fyfe 3) that arises when state-institutional aims can be read as efforts to instrumentalise the participatory arts. In the UK since the Thatcher era, critics have noted that participatory arts have been positioned as a salve for societal ills rather than potential sites of political action that question the status quo. Still, the boundaries between these ambitions can be conceived as porous, particularly where research takes place in infrequently accessed locations that are ethically burdensome and challenging to penetrate. Where participatory arts projects do occur in such institutional settings, collaboration and resistance to traditional hierarchies are advanced.

#### **2.4.4. The Role of the Participatory Arts in Social Change**

There is little consolidated knowledge to inform audiences on the chronological development of the participatory arts; there is a lack of “official histories for relational, social and collaborative practices” (Badham 93). In the last decade, critic Clare Bishop and curator Maria Lind have identified the development of a ‘social turn’ and a ‘collaborative turn’ respectively (Bishop “The Social Turn” 178), highlighting a general direction of interest in the field. Additionally there is a growing interest in academic research accompanying this field of creative practices, illuminating a myriad of interdisciplinary, geographically diverse research possibilities. This is most often community-facing, acknowledging the non-academic and the academic (Rolling 2012) to which it wishes to speak and share its learning. Crucially it aims to “enact its enquiry in the social world” (Finley 73); the aim of these approaches is resonance, understanding, multiple meanings, dimensionality and collaboration. In addition its moral aspirations are to flatten hierarchies of power, knowledge and expertise (Walmsley 189).

The outcomes of participatory practices have included activities, tools and training programmes and have been documented in a range of forms including film and animation. More traditional forms of academic knowing and debate such as journal articles are emerging as discourse communities continue to both grow outward, and merge together (Fox and Macpherson 134-161). Participatory arts-based projects have a strong role to play in the development of communities by showcasing not only what recruited participants can achieve but also in what the potential is for other marginalised populations or groups (Matarrasso 37-44). Conceptually this work may be embedded in attempts to reinvigorate, empower, build capacity or reuse, and approaches involve partners, stakeholders and others whose engagement with projects causes a paradigm shift or new alliance to develop.

Whatever their process, these art forms are socially active and face towards the body politic; their political interest though does not guarantee that work is considered successful by community members and other stakeholders. Where projects are crowded, not all involved will perceive a positive outcome. Badham reminds practitioners that, “many creative collaborations involve multiple stakeholders with competing narratives and frameworks. If not carefully managed, this plurality of voices and positions confuses the clarity of vision and purpose usually afforded to the singularity of authorship” (95). Eventual success relies on persistence, negotiation, good working relationships and the establishment of mutual trust and understanding.

#### **2.4.5 Reflections on the UK context**

Qualitative research broadly is aligned to getting to know individuals and supports their evolution as an expert advisor. It is not a new idea that the arts can be a powerful force that gives voice to marginalised groups and that they have a “humanising power” (Belfiore and Bennett 176). In participatory arts research, methods developed for working with people are varied and relational; they disrupt traditional research hierarchies and constructions about knowledge.

Participatory practices exist on a sliding scale of audience participation and may not always be politically radical in their aims to challenge power hierarchies, indeed they may be utilised to bolster prevailing practices (Schostak and Schostak 45). They are often interpretive in their approach and where the focus is to question the established order, researchers remind others in the sector to be

aware that the "dominant views will require some form of narrative deconstruction....an unchaining of the sequences of action 'glued' by the key rigid designators" (Schostak and Schostak 60).

The participatory arts are replete with binary positions and fluctuating terminology, but in reality the boundaries between audience experiences may be porous and focus may be on both product and process. Debate in, and conceptualisation of, the field is still developing. What is apparent is that this practice controverts the traditional researcher as the owner of knowledge, instead opening up a space for praxis as a reasoned, ethically informed, socially committed and reflective conversation (Rolling 36).

## **CHAPTER 3**

### **DECLINATIONS OF PAR TO BE DEPLOYED WITHIN PARTNER COUNTRIES**

#### **3.1 TARGET AUDIENCE AND STAKEHOLDERS OF THE ART-CONNECTION AND DURATION PROJECT**

##### **3.1.1 At the micro level (direct recipients of the results)**

The micro level concerns the direct recipients of the project results.

The results of the project will be aimed at a wide variety and diversity of young and adult audiences.

In particular, we seek to reach out to the excluded audiences, who are low-skilled or discouraged, those in fragile situations, in order to remobilize them and thus enable them to become actors and builders of their life paths: need access to skills-building pathways, disabled, in a situation of geographical, social and/or relational isolation, residents in rural areas or in the political districts of the city, in situations of social, societal, digital exclusion, migration situations, long-term job seekers, young people without jobs or training (NEET), workers who are poor, low-skilled and/or illiterate, and/or illiteracy, and/or living on the street...

##### **3.1.2 At the meso level (direct users of results: adult education, training, integration, guidance sectors).**

The meso level concerns all direct users of the project results. These are all the professionals in the accompaniment of orientation, the integration and education of young people and adults, professors and researchers from universities or large schools in the education and training sector but also in a very broad way, all cultural and artistic actors, social organizations, associations that are in direct contact with the direct recipients of the project results, public and/or private and/or associative institutions, non-governmental institutions, actors and operators of the popular education sector and adult training throughout life, formal, non-formal and informal.

##### **3.1.3 At the macro level (international, European and national political guidelines: national, European and territorial bodies)**

At the macro level, national, European and international political bodies are concerned in the field of lifelong learning.

These target groups are very broad because of the ambitious objective of the Art-Connection project, which aims to demonstrate the importance and impact of arts and culture in all its forms, as a powerful vehicle for inclusion, territorial anchoring, integration and social cohesion.

##### **3.1.4 PAR space-time**

It is expected that the RAP will be conducted within the 4 territories during Phase 2 of the Art-Connection project, for a period of approximately 15 months (October 2020 to December 2021).

## **3.2 PAR IN FRANCE**

### **3.2.1 What will APapp action research consist of in France?**

To launch its PAR, APapp will use the territorial anchorage of its network.

It will build on the pedagogical fundamentals of the APP approach and its latest developments under the "Agile Learner" certification device, as part of the tracking mechanism for validating the experience, to get users and beneficiaries of the project results to get involved in a range of learning actions, in a process of identifying and valuing individual and collective skills.

On the basis of 2 projects studied on 2 experimental fields, the APapp' PAR will strive to understand what entering culture tells of the APP, what emerges in terms of teachings according to the three Art-Connection research axes, which it will then be possible to translate into guidelines for Cultural Connectors in adult education and in terms of good practices to learn how to co-build partnerships in learning territories.

The Art-Connection project will also be directly linked to another project carried out by APapp and funded as part of a national call for projects "100% inclusion - The factory of remobilization". This other project, called [Re]connaissances, has the challenge of reaching out to and accompanying vulnerable, even invisible, audiences, often far from employment.

Two APP sites will therefore conduct experiments in the APP pedagogical environment based on accompanied self-directed learning:

- 1 APP in connection with the Re-connaissances project with the APP of Barbezieux, which will organize a very big event, a craft symposium to promote craftsmanship, in a dynamic of building partnerships on a territory.
- 1 APP in the Hauts de France, which will carry out a cultural project on the theme of discrimination.

### **3.2.2 How? = means and activities envisaged for the implementation of the Art-Connection PAR and the construction of the educational toolbox (IO5)**

Several APP sites will experiment a combination of unconventional, playful and participatory approaches and pedagogical modalities, according to a process of co-creativity encouraging social and collective responsibility and the development of partnerships and agreements in the territories.

## **3.3 PAR IN ITALY**

### **3.3.1 What will ILS action research in Italy consist of?**

The proposed action research aims to implement an explorative-descriptive study to demonstrate how culture and art can be instruments of social cohesion and, more specifically, considering it as a dimension to be explored within the intergenerational dialogue and to facilitate the learning and self-learning processes and the implementation of competences are at a wider range.

For this purpose, two themes have been identified on which it is possible to focus action research using and enhancing the immense bibliographic, historical and visual heritage of Luigi Sturzo Institute: leadership and Europe. Strategic issues for the context, identified in the city of Rome.

The main objective is in fact to carry out an action research capable of verifying and validating the inspiring assumptions of the EU community project, of experimenting new learning and self-learning techniques through creative research tools (visual, artistic, performative investigation) and digital procedures such as video and image editing, collection of visual stories. The project also aims to develop a research model that can be replicated in other contexts or at various levels.

Field research aims to involve three types of subjects:

- young people: about fifteen young volunteers involved in the Civil Service applied to the cultural sector in Rome (at Istituto Luigi Sturzo and other cultural institutes) who will develop the research project;
- the trainers who will support the young volunteers in the main stages of research through mentoring techniques together with the staff of the Sturzo Institute;
- the local community.

The recipients of the experimentation will be involved at three different levels: micro, meso and macro.

- At the micro level, reference will be made to the principles of the Art Connection project by involving all the subjects indicated (teachers, young volunteers, the local community), showing how through a research project it is possible to develop skills based largely on the interaction between the participants and cultural heritage. In this way it will be possible to develop a model concretely based on self-learning techniques.
- At the micro and meso level, the impact of the research project on the organization, on the operational level and in the network creation programs (learning networks) will be analyzed.
- At the macro level, the focus will be on producing a replicable model to be used in non-formal education and self-learning programs.

### **3.3.2 How? = means and activities envisaged for the implementation of the Art-Connection PAR and the construction of the educational toolbox (IO5)**

Action research will be carried out through the following research techniques:

- Bibliographic research actions
- Mentoring techniques
- Interviews / videos / use of visual stories and other creative tools
- Production of a digital storytelling

The articulation of the research design provides:

1. Desk analysis (level 1). It requires in-depth bibliographic research aimed at reconstructing the historical and sociographic antecedents (previous research on the subject or similar) useful for placing the subject of the investigation and defining the research context in its lines: historical, economic and sociographic.
2. Desk analysis (level 2). Structuring and subdivision of working groups on the basis of themes chosen by the students. In this phase the working hypotheses will also be specified.
3. Background search.
  - Development of survey tools
  - creation of the working groups
  - mentoring



4. Preparatory preparation for action research. Starting from this background research, the steps will be defined and the research tools will be developed
5. Empirical detection
6. Processing the information emerging from the action research
7. Production of a final production in the form of digital story telling or other creative ways chosen by the participants
8. Verification of all the implementation phases of the empirical research
9. Interpretation of materials and drafting of final report

#### Some expected results

- Make available to interested institutions and operators a reference framework that demonstrates how culture can represent a strategic resource for various learning paths and encourage experimentation.
- Develop a modality applicable to self-learning techniques and suggest factual and tested examples of mentoring
- Suggest appropriate ways of presenting a multimedia product based on digital storytelling techniques.
- Encourage creativity as its own form of both traditional and self-learning learning
- Define and make available to potential users a model that can be replicated in different local communities.

### **3.4 PAR IN PORTUGAL**

#### **3.4.1 What will CAI's action research in Portugal consist of?**

CAI through the SwTI (Street work Training Institute) team of researchers, will carry out with partners and stakeholders from their local networks one participatory action research project that aims to identify which are the street-based youth workers skills needed to become promoters of cultural competence among their target populations.

The literature is prolific demonstrating that increasing the use of learning methodologies connected with cultural competence impacts directly in vulnerable groups boost self-learning and social inclusion including the skills that allow them better access to the labour market.

The Social Street Work methodology has been used for a long time by the education, cultural and social sectors aiming social inclusion. This methodology has developed in particular from educational strategies based on cultural, intercultural and non-formal activities. Street Educators use a comprehensive socio-cultural background-based approach to develop an educative relationship with target populations (vulnerable groups or in vulnerability conditions). The aim is to develop technical and social skills that enable them to deal with some important issues; for example, issues regarding issues for youth NEET, such as early dropout from the formal school, antisocial behaviours, illiteracy or the lack of learning pathways required to enter the labour market.

This participatory action research will be co-constructed, implemented and evaluated by a group of 3 types of actors: street educators working in the field of adult education, trainers of these educators, and a group of adults selected from the target population. The group will work together according

to their own lines of study or objectives, to feed the action research outcomes in a circular mode of production of knowledge.

Specific goals are as following:

- **Street based Youth Workers** - To Study, based on their experience:
  - Which are the criteria to define a cultural competence promotion program;
  - Which are the principles that they need respect and the educative tools appropriated to the implementation of these programs;
  - Finally, which are the skills that Street Based Youth Workers must develop to implement a cultural competence promotion program with their target population.
- **Youth from vulnerable groups** - To study:
  - Which is their social representation about how a cultural competences promotion program based on their cultural background can empower them in order to be useful for their projects of life decision-making processes;
  - What are the skills that they think the street educators should have to manage programs to promote cultural competences with them.
  - Finally, how they can be peers' educators of cultural competences in their social environment.
- **Street based Youth Workers Trainers** - To study:
  - Which are the criteria to define a cultural competences promotion program;
  - Which is the knowledge, skills and competences on the Training Programs;
  - Finally, which are the principles and the educative tools appropriated to the implementation of these programs on the field;

These groups of the experimentation will be involved at three different levels: micro, meso and macro:

- In accordance with the principles of the Art Connection project by involving participants in a safe and mutual learning environment, based on the respect of cultural background this action-research project reveal that is in the participatory process that we can go further in the knowledge production (Micro);
- The impact of the action-research project on the participants' overflows to its social groups from which they originate, causing transformation of social roles and creating a process of social learning. The organisations and local authorities can profit of that participatory social dynamic (Meso);
- At the macro level, the outcomes and results are for to be shared on the Dynamo International - Street Workers Network (51 countries members at worldwide level) and to be used in non-formal education and self-learning programs of SwTI (Training branch of the international network legally supported by CAI).

### **3.4.2 How? = means and activities envisaged for the implementation of the Art-Connection PAR and the construction of the educational toolbox (IO5)**

Action research will be carried out through the following research techniques:

- Bibliographic research actions;
- Focus Group

- Participatory tools (Group Dynamics, World Journal...)
- Podcast and video in addition to; blogging, vlogging and a variety of other formats.

The key stages the participatory Action Research project will be:

- Phase team researcher's preparation

A State of art analysis on PAF, participatory research action process. It requires bibliographic research aimed at providing means for the different participants to have a perception of the object of study and its active role in the design of the action-research process.

- Phase - Action - Research Implementation

1. Firstly, establishing relationships and common agenda with all participants and stakeholders. Collaboratively the participants decide on issues on research design, ethics, knowledges and accountability;
2. Build relationships: Together Identify roles and responsibilities, design research processes and tools, Discussing potential outcomes. Is the moment of reflection on research questions, design, working relationships and information required;
3. Work together to implement action research and collect data, enabling participation of all members, collaboratively analyse findings and plan future actions. Working together all reflect on, has the participation worked? And, what else do we need to do?
4. Begin to work on feeding research back to all participants and plan for feedback on process and findings. Reflection Evaluate the action and reflection processes as a whole;
5. Finally, collectively identify impacts.

Some expected results

- Develop a set of Educative Materials for Street based Youth Workers, to self-learning on work with cultural competences with vulnerable groups;
- Training peers' educators enable to promote cultural competences in their communities;
- Define and make available to potential users a training model program that can be replicated in different countries and communities with different cultural backgrounds,
- Share to interested institutions and operators a reference framework that demonstrates how the development of cultural competences can represent a strategic resource for various learning paths and encourage experimentation and contribute for social inclusion.

### **3.5 PAR IN THE UK**

#### **3.5.1 What will Lboro's action research in the UK consist of?**

The team of researchers from Loughborough University will create and deliver with community partners and local stakeholders two action research projects: one in Loughborough, co-led with final year Drama students, and one in Birmingham, co-designed with artists and practitioners from Artscoop.

As part of the first community project participants will be involved to create a digital soundscape and an accompanying interactive digital platform. Two mini-websites will document the creative and socio-cultural process through online storytelling, in addition to; blogging, vlogging and a variety of other formats.

The project will primarily be the creation of a soundscape that will investigate migration in the town of Loughborough through the medium of food. Students and researchers will have to gather testimonies, sound atmospheres in restaurant and take-away outlets around town. The gathering of this verbatim material might lead to the organisation of live events (accessible online in a 3D representation of an imaginary Leicestershire urbanscape co-designed as part of this module) and video and digital storytelling might be part of the documenting process.

### **3.5.2 How? = means and activities envisaged for the implementation of the Art-Connection PAR and the construction of the educational toolbox (IO5)**

Participants will be organised in different production teams, depending on their interests and skills.

We envisage the participation of 2 researchers, 15 Drama students and 30 community members.

For the second action research project, researchers from Loughborough University will work with Artscoop, a Birmingham-based organisation to provide cultural/community opportunities to Ladywood/Edgbaston residents. The local community will be brought together by collecting diverse personal stories from people living near Edgbaston Reservoir, an important city-centre outdoor/community space. These stories will be presented digitally via a dedicated website and social media campaign. This project will connect intergenerational groups around their shared experiences of living by and using the reservoir, whilst helping them to recover from the negative impacts of Covid-19 and social distancing.

Working closely with 3 community groups: Avery Care Homes, Osler Street Park Children's Group and Eat Make Play, over 6 months we'll deliver 6 x 2hr online Zoom digital storytelling workshops and 3 x 2hr socially distanced storytelling workshops. In total we expect at least 50 residents/members of these groups aged 7-100 to take part and contribute their story.

Experts in Digital Storytelling from Loughborough University will train 3 leaders from each community group in the best ways to use simple technology to gather digital stories and lead storytelling workshops. Workshops will then be run by community leaders in tandem with Professional Digital Artists to support community group members to document their stories using simple mobile phone videos, photographs and voice recordings. The Artists will use this content to create a dynamic online archive and interactive website.

All staff/participants live across Ladywood, which in many parts is in the 10% most deprived in the country (IMD 2019). Avery Care Home residents are suffering from increased loneliness/isolation as a result of Covid-19 visitor/activities bans and need accessible/safe activities to give them focus, connect socially with others and help protect against early-onset dementia. Children in the local groups have been cut-off as a result of Covid-19. This project will help them reconnect with each other and their local area in a safe way through enjoyable storytelling workshops/activities.

Both projects will involve local people and participating community groups have advised us that there is a need amongst their service users for a creative project that will help people to look beyond the Covid-19 pandemic.

## **CHAPTER 4**

### **METHODOLOGY FOR EVALUATING PROJECT RESULTS AND IMPACT**

#### **4.1 DEFINITION OF PROJECT DESCRIPTORS**

**At the level of direct beneficiaries, learners engaged in RAP (micro)**, how does cultural entry enable the **emergence** of individual creative skills and/or abilities that foster a positive attitude conducive to openness to others, to the world, and personal, social, professional and economic development?

**At the level of professionals involved in RAP (meso)**, how does cultural entry enable the transition to a new paradigm of adult education and training to encourage participation in cultural life in all its forms and in all territories?

**At the level of local organizations involved in the RAP (macro)**, how does cultural entry enable the construction of political and educational strategies to develop "learning" cultural territories and to enhance and make visible the tangible economic and social impacts resulting from this diversity of creative expression, appreciation, participation or realization of works of art?

#### **4.2 EVALUATION**

Each partner will evaluate the quantitative and qualitative results and the impact of the project at the level of its experimental territory.

Evaluation of quantitative and qualitative results and impact of the project will be strengthened at the time of the writing of the reports of the 3 dissemination events and at the time of the production of the European Memorandum (IO6).

#### **4.3 ORGANIZATION OF DATA COLLECTION**

Based on actions/activities carried out during the participatory-action-research set up by each of the partners

Via fulfilment of the Art-Connection common Canvas on the three levels: micro, meso and macro, according to the strategic objectives of the Art-Connection project.

With the contribution of participants and stakeholders to the participatory-action-research on the occasion of the 3 dissemination events.

With the contribution of the expert committees and a scientific committee, on the occasion of the 3 dissemination events.

#### **4.4 EVALUATION PERIOD**

Since stage 1 is focused on the phases of research, studies, data analysis, methodological framing for the implementation of the project, it is only from stage 2 that the evaluation of the results of the project, i.e., from the implementation of participatory-action-research by the partners of the Art-Connection project, will begin. Stage 3 will consolidate the results of the project.

#### 4.5 PAR CANVAS ON MICRO, MESO AND MACRO LEVELS

<p><b>MICRO LEVEL – Learners (beneficiaries - target population)</b></p> <p><b>Why and how does culture allow the emergence of individual creative skills that promote a positive attitude conducive to openness to others, to the world, and to personal, social, professional and economic development?</b></p> <p>We will seek to analyze with the experimental learners, the individual and collective skills they have identified, mobilized and developed, and how to formalize them in the reference framework of the 8 EKC but also how they wish to be accompanied and how they could themselves accompany their peers in this process of self-directed-learning.</p>	
<b>Title</b>	<i>What name best describes participatory action research (PAR)?</i>
<b>Location/geographical coverage</b>	<i>What is the geographical origin of PAR? If possible, the country, region, province and city should be indicated here.</i>
<b>Introduction</b>	<i>What is the context (situation of departure), the problem raised? Give a brief definition of the practice discussed and indicate the length of time it has been in place.</i>
<b>Beneficiaries/ Stakeholders</b>	<i>Who are the beneficiaries or target group? Who are the users? Which institutions, partners, implementing organisations are involved and what is the nature of their involvement?</i>
<b>Methodological Approach</b>	<i>What methodology was used or tested to address the initial problem that led to the results? What was the approach and how was the process participatory?</i>
<b>Results Micro I</b>	<i>What individual and collective competences did the target public identify, mobilise and develop during the action that is the basis of the research?</i>
<b>Results Micro II</b>	<i>What kind of competences the target public think the professionals should have to accompany them in this self-training process?</i>
<b>Results Micro III</b>	<i>How could they, themselves, support their peers in developing individual and collective skills in their social and cultural environment?</i>
<b>Impact Beneficiaries</b>	<i>In what way does entry through cultural situations allow the emergence of individual creative abilities that foster a positive attitude conducive to openness to others, to the world, and to personal, social, professional and economic development?</i>
<b>Innovations and key success factors</b>	<i>How is participatory action and research a social innovation?</i> <i>What are the conditions for replicating the participatory action and research successfully (in a similar context)?</i>
<b>Constraints</b>	<i>What are the difficulties encountered by the beneficiaries and the challenges to be met?</i>

## MESO LEVEL – Les professionnels de l'éducation et de la formation

### Why and how culture does it enable the transition to a new paradigm in the education and training of adult population?

We will seek to identify with the experimental professionals, within the framework of the activities carried out, the practices and gestures to be developed, the principles to be respected, the conditions of success, the appropriate educational tools, to implement cultural practices in the field with the target populations (= participants in the cultural project).

<b>Introduction</b>	<i>What is the context and what are the issues with which professionals are working? Give a brief definition of the practice addressed and indicate the length of time it has been in place.</i>
<b>Beneficiaries/ Stakeholders</b>	<i>Who are the beneficiaries or target group? Who are the users?</i>
<b>Methodological Approach</b>	<i>What methodology has been used or experimented with to address the issue of cultural competences that has led to results? What was the approach and how was the participatory process?</i>
<b>Results Meso I</b>	<i>What individual and collective competences should the professionals mobilise and develop during the action course which is the basis of the research?</i>
<b>Results Meso II</b>	<i>What pedagogical tools need to be developed to support people in a self-training process? What knowledge-capacities and skills need to be acquired or developed by support professionals for the implementation of pedagogical practices in the field with target populations?</i>
<b>Results Meso III</b>	<i>What principles to respect, what appropriate educational tools have to be developed by the accompanying professionals, for the implementation of pedagogical practices in the field with the target populations?</i>  <i>What knowledge-capacities have to be acquired or developed by the accompanying professionals, for the implementation of pedagogical practices in the field with the target populations?</i>
<b>Impact Cultural Connectors</b>	<i>How does cultural situations could be a "gate in" be enable the transition to a new paradigm of adult learning in order to encourage participation in cultural life in all its forms?</i>
<b>Innovations and key success factors</b>	<i>How is the participatory action and research a social innovation? What are the conditions for replicating participatory action and research successfully (in a similar context)?</i>
<b>Constraints</b>	<i>What are the difficulties and challenges faced by professionals? How did they address them in context?</i>



## MACRO LEVEL – Local Stakeholders

**Why and how does culture make it possible to develop learning territories and to value and make visible the economic and social impacts resulting from this diversity of creative expression, appreciation, participation and realization of works of art?**

We will seek to know how private or public organizations can seize the pedagogical tools, developed as part of the Art-Connection project, to build within their territories, an educational system capable of encouraging, valuing-viralizing (deploying from within) all the talents and creative capacity of all men, bearers of innovation and prosperity for our new societies

<b>Introduction</b>	<i>What is the context and issues in which the organisation works? Give a brief overview of the roles and responsibilities in your field of action?</i>
<b>Stakeholders/Actors</b>	<i>Who are the beneficiaries or target group? Who are the users? What are the cultural institutions, partners, implementing organisations and what is the nature of their involvement?</i>
<b>Methodological Approach</b>	<i>What methodology is used or tested to address the issue? What is the approach and how participatory is the process?</i>
<b>Results Macro I</b>	<i>How does cultural situations could be the trigger to enable the construction of political and educational strategies to develop learning cultural territories?</i>
<b>Results Macro II</b>	<i>What extent does the diversity of expression, creativity, appreciation, participation and realisation of works of art impact on the economic and social level of your target audience?</i>
<b>Results Macro III</b>	<i>How could stakeholder organisations put into practice strategies for the validation or recognition of knowledge acquired based on the development of the 8th competence in their social and cultural environment?</i>
<b>Impact Organizations</b>	<i>To what extent does the diversity of expression, creativity, appreciation, participation and realisation of works of art have an impact on organizations working in the field of Adult Education?</i>
<b>Innovations and key success factors</b>	<i>What are the conditions to be met to successfully reproduce this action in a similar context?</i>
<b>Constraints</b>	<i>What are the difficulties encountered and the challenges to be met?</i>