

URB ART

SUPPORTING COMMUNITY DEVELOPMENT
THROUGH URBAN ARTS EDUCATION



With the support of the
Erasmus+ Programme
of the European Union

Created by: URB_ART

Contact: info@urbart.eu
 Website: <https://urbart.eu/>

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Partner Organisations

EDUCULT – Institute of Cultural Policy and Cultural Management

Contact: oliver.loescher@educult.at
 Web: <https://educult.at/en/>



Proportional Message

Contact: artur@proportionalmessage.eu
 Web: <https://proportionalmessage.eu/>



Filmworks Trust

Contact: shamim@filmworkstrust.co.uk
 Web: www.filmworkstrust.co.uk



ZRC SAZU - Research Centre of the Slovenian Academy of Sciences and Arts

Contact: dasa.licen@zrc-sazu.si
 Web: <https://www.zrc-sazu.si/>



REYKJAVÍK ENSEMBLE

Contact: reykjavikensemble@gmail.com
 Web: <https://www.reykjavikensemble.com/>



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In-Service Training Package on Urban Arts Education

Introduction

The In-Service Training Package on Urban Arts Education for Community Development aims to create learning opportunities for adult and community educators, social workers, professionals in artistic and cultural fields, independent art educators and artists of different art disciplines; demonstrating how Urban Arts Education methodologies can be an added value for socio-educational community intervention, and a way to better understand and collaborate with communities.

The URB_ART project is co-founded by the European Commission under the Erasmus+ adult education programme with the aim of supporting low-skilled adults in marginalised communities through the concepts and activities of Urban Arts Education; while building solid and sustainable awareness of the potential of Urban Arts Education.

The URB_ART Project promotes social inclusion and inter and transcultural exchanges, with a strong emphasis on strengthening community building with hard-to-reach marginalised individuals and communities.

All the project activities are collaboratively developed by five non-governmental organisations: EDUCULT (Austria), ZRC SAZU (Slovenia), PROPORTIONAL MESSAGE (Portugal), REYKAJVÍK ENSEMBLE (Iceland) and FilmWorks Trust (United Kingdom).

Start here

Why Urban Arts Education?

Urban Arts Education is defined within the conceptual triangle of arts education, urban adult education and urban arts. It encompasses the creative development of the individual as well as the understanding of regional and international art and culture in large, densely populated urban areas with a diverse population. Within communities with marginalised low qualified adults, art can overcome socio-cultural barriers and provide access to new social groups, while different art disciplines can function as communication devices for intercultural dialogue and social integration.

Urban Arts Education is a valuable tool for community development, as it allows the development of social and cultural capital, fostering community empowerment and creativity. Social and educational interventions through urban arts require the cooperation between social and cultural organisations, and between professionals from different areas and sectors of activity in order to co-create innovative and sustainable solutions.

Urban arts are a means for those who are marginalised and often excluded from society to communicate and create an arena of expression; therefore, Urban Arts Education, when involving local communities, can be an innovative driver for social inclusion and change in community development.

Who is this Training Package for?

This In-Service Training is for adult and community educators, social workers, professionals in the artistic and cultural field and any educator provider who wishes to learn about how Urban Arts Education can be an added value for socio-educational community intervention. It is targeted at education providers and practitioners who seek to integrate Urban Arts Education as a tool for community development, namely in marginalised communities, and raise awareness to the inclusive power of Urban Arts Education, through theory and practice.

What is its Aim?

The URB_ART In-Service Training Package aims to provide education providers working with local communities and marginalised groups, an introduction to the understanding of Urban Arts Education and how its methodologies can be applied to promote social intervention and community development. This Training Package intends to be a

comprehensive tool for you, as an adult and community educator or art practitioner, to reach, work and engage with socially excluded and marginalised groups.

What will you find on the Next Pages?

On the following pages, you will find three main topics approached in a **modular structure**: Introduction to Urban Arts Education, Urban Arts Education for Social Change, and Urban Arts Education for Community Development.

As an educator, you will find **training content** comprehending each of these topics, supported by **self-directed resources** for further research and suggestions, and **practical activities** to perform when delivering the training.

For each of the modules, there is an introduction and further explanation of the main concepts, context, knowledge and applicability, illustrative **best practice** examples, and further useful resources, to improve insight and preparation to operate within Urban Arts Education.

Throughout you will find many **stories we have collected** from the [URB_ART StoryBook](#), prepared during the project, as well as **practical activities** and exercises for educators to perform with trainers and community members, or to energise community settings with Urban Arts Education.

The URB_ART training comprises a total of **30 hours of face-to-face learning** and **72 hours of self-direct learning resources**, including training, autonomous learning, and several exercises to choose from, that can and should be delivered modularly. Specifically, the URB_ART training will enable you to:

- ✓ Understand the concept and power of Urban Arts Education as an artistic and social movement.
- ✓ Identify the main characteristics of Urban Arts and Street Art.
- ✓ Recognise and apply Urban Arts Education and methodologies for urban adults' education activities.
- ✓ Understand the power of culture and arts education for social inclusion and civic participation.
- ✓ Understand the main success indicators of Urban Arts in areas of intervention for social change.
- ✓ Explore best practices of Urban Arts Education in

communities for social change and community empowerment from the URB_ART STORYBOOK.

- ✓ Understand the concepts of interculturalism and multi-/metrolingualism, as success indicators in Urban Arts Education.
- ✓ Understand, acknowledge, and adapt the different communities' social needs and challenges as a community actor and educator.
- ✓ Explore and apply the Asset-Based Community Development (ABCD) approach for Urban Arts Education.
- ✓ Explore and use different practical activities to engage marginalised groups and dynamise community settings.

How Can It Be Used?

By providing community actors with knowledge, insight, best practices, and practical activities examples on Urban Arts Education, we intend to provide instruments and resources to empower you in your work with hard-to-reach groups.

The URB_ART Training is a **tool for education and training**. This is a **train-the-trainer** programme, to be delivered to people working with marginalised groups and community members. **You can create modular sessions to work with your trainers and deliver the training modules, which consist of 10 hours of face-to-face learning, and 24h of self-directed learning resources per module.** By reaching educators, we can expand the number of educators who have tools to work with hard-to-reach groups, **increasing the social impact the URB_ART Project and Urban Arts Education can have.**



1. URBAN ARTS EDUCATION

Welcome to the first module.

On the following pages, we will give an overview of Urban Arts Education.

In the first section, we will define urban arts, its history, the difference with street art and graffiti, and provide an outline of the various art forms urban arts are manifested in.

The second part of the module will centre on urban arts education.

Its presentation will be followed by the methodology we developed and propose in the frame of our project, while an insight into its social prominence will conclude the section.

Lastly, we will illuminate the success factors and challenges that influence urban art education in practice. Of course, we are not listing all, but the four key ones: good educators, stable and adequate financing, sufficient and comfortable space, and reliable and focused public communication.

All the sections are supported by practical examples and enriched by many concrete examples from different European countries.

This module explains the following:

- Introduction into the field of Urban Arts Education and methodologies.
- How Urban Arts Education relates to people and places
- Arts education and its power for teaching in urban spaces.
- Success factors and challenges for Urban Arts Education

1.1 Welcome to Urban Arts



1.1.1 What are Urban Arts?

Urban arts represent all art manifestations found in public urban space. Unlike traditional art, urban art is intended for a broader, non-specialised public. Even more, it is an artistic practice commonly inviting the observers to engage and aims to initiate public discussions. Urban arts come in many forms, ranging from paintings, statues and sculptures to graffiti, music installations, a variety of festivals all the way to yarn bombings. Yet, its forms are most commonly closely connected to contemporary urban lifestyle, to social realities, and not least to the urban spaces it inhabits.

Activity 1.1

In order to work practically on the topic in a group with trainers and/or community members, we recommend the exercise, "[We are the artists](#)", at the end of this module, about the artistic potential each of us has".

1.1.2 Sorting it Out: Difference between Urban Arts and Street Art

There are no clear-cut and static definitions of "street art", and "urban art", but in simple terms we work in this context with these definitions:

- **Street art** is art found on the streets, usually in forms of graffiti, self-authorised pictures, murals, characters, or tags, but also in not visual forms. Simultaneously, street art is also a movement or even a

subculture, in which art plays a very important role as a communication tool.

- **Urban arts include street art**, as they summarise all art forms arising in urban areas, its characteristic is also free accessibility. Unlike street art, urban arts today belong to the general art arena and its institutions. By the same token, it generally receives a positive societal response, remains within the legal frame, and seeks to be more participatory and inclusive. Also, urban artists generally think of themselves as artists and seek to earn a living through their art works.

SDL Resource

To have a better insight, have a look at the resource [Sorting it out: Difference with Street Art.](#)

1.1.3 Back to the Roots

The history of urban arts is old as human life in urban agglomerations. Still, the specific way we understand urban arts today goes back to the 1970s.

In the 1970s, many urban agglomerations in the so-called western world, especially the United States,

experienced a new movement taking place on the city streets: **the hip-hop subculture**. This new subculture was closely connected with the graffiti movement that first spread already in the 1960s, even more in the 1970s and the 1980s when graffiti flooded the streets, subways, trains, light poles, post-boxes etc; attempts to express social critique in a way, usually considered illegal, with graffiti and aerosol spray cans identified with vandalism.

In the 1980s, the graffiti and the hip-hop movement matured, spread across the world, and integrated into a new, wider movement known as **street art, a variety of art forms performed on the street** not aiming to offer an aesthetic pleasure, but **to challenge the existing state of political and social affairs** and inviting the general public to engage. Street artists were initially a specific community of young individuals, coming from lower- or middle-class background, not afraid to speak their own truths and passionate about their purpose. Also, their works became **more and more elaborated**, adopting particular local flares, such as manga-inspired street art in Japan.

Soon enough, graffiti as well as other **flourishing forms of street art became less and less underground and increasingly more mainstream and media**

Activity 1.2

In order to work practically on the topic of street art in a group with trainers and/or community members, we recommend the exercise "[A map of street art in my city](#)", at the end of this module.

present. Do you remember the Prince of Bel-Air? Street art was now more and more integrated in the general field of art and the art market.

In 2008, one of the most high-profile art institutions, the [Tate Gallery](#), invited selected urban artists to create outdoor pieces along the Thames. Many graffiti artists and other street art practitioners such as Banksy became recognised, while their works, because of their newly discovered artistic value, were moved to galleries, museums, and private collections, and now are widely recognised as artworks.

In the 1990s, street art in all of its nuances became known as a new art form - **urban art** - popular among art connoisseurs but also the general public. As previously suggested, street art found its way to the traditional art venues, yet still remains recognised for belonging to the public places and thus to everyone.

SDL Resource

To exemplify this, have a look at the resource [The History of Urban Arts](#).

1.1.4 What do Urban Arts look like? Genres and Examples

Urban arts are a dynamic field of art, with its artists using all sorts of surfaces, materials, and approaches to deliver their messages. We follow a broad definition and do not see a need for such limitations. As suggested in the following paragraphs, urban arts are all **artistic manifestations** taking place in **urban agglomerations**, usually addressing contemporary urban realities, and inviting the public to engage.

Let us get an overview of the most common genres:



PHOTO: Metelkova mesto (One of Ljubljana's legal urban art venues)

- The most recognised as well as the most common are various forms of **visual art**. As already mentioned, the so-called original urban arts are graffiti. Since the 1970s, graffiti has been becoming increasingly more complex, not bound to tags, but found in many variants.

Activity 1.3

In order to work practically on the topic of visual art in a group with trainers and/or community members, we recommend the exercise "[Street Art: Sketch Session](#)", at the end of this module.

For instance, 3D graffiti (known also as pavement art or 3D sidewalk art) that are painted, sprayed or drawn in a particular way to create optical illusions.

There are variants of muralism, grand artworks that cover whole walls, but unlike the original street art, insist on being legal and aspire to be politically innocent, aesthetically pleasing, and seek to **harmonise the community**. Oftentimes, cities have a regulation policy allowing and motivating artists to paint on selected locations. The municipality of Ljubljana¹ has for instance a listing that currently includes seventeen locations where graffiti and murals can be made legally.

¹ Find out more about Metelkova here:

<https://meetmeindpartures.com/metelkova-mesto-street-art-ljubljana/>

Another offshoot of street art is **rain-activated art** (also known as “rainworks”), which utilises water on surfaces and remains invisible when dry.

We cannot forget **guerrilla marketing** because it appears similar to typical street artworks but does not stem “from below”. On the contrary, companies use this as a **cost-effective and inventive marketing tool to increase brand awareness**.

The last type of graffiti we hereby mention for the sake of indicating **the heterogeneity** of contemporary graffiti forms is **yarn bombing** (also **yarnbombing**) that employs **colourful displays of crocheted/knitted yarn**. For instance, [Zavod Tri](#), a Slovenian institute, brings together migrant women and invites them to knit graffiti that are later hung in public places across Škofja Loka, a Slovenian town. They have shared their [Women of All Winds](#) success story with URB_ART. These belong to independent art practices inside graffiti.



PHOTO: Zavod Tri project, Slovenia



How could we forget about photography? Photographs realistically portray the social realities that we are otherwise rarely aware of. The Portuguese [Arzo Project](#), for instance, portrays the lives of refugees and through them invites observers into a conversation. This is another of the stories portrayed in URB_ART Storybook, [Pictures Stories](#).

PHOTO: Arzo Project, Portugal

Graffiti was first associated with the **hip-hop music**, a genre of popular music first developed by marginalised inhabitants of New York. Today, it can be found all over the world. Think of the Portuguese rapper [F13 LBM](#) who creates music to raise awareness about stereotypes and other aggravating social problems. Yet, street arts and now urban arts are today linked with a broader musical spectre that still includes hip-hop and rap, but also rock music, punk rock, and numerous kinds of electronic genres.

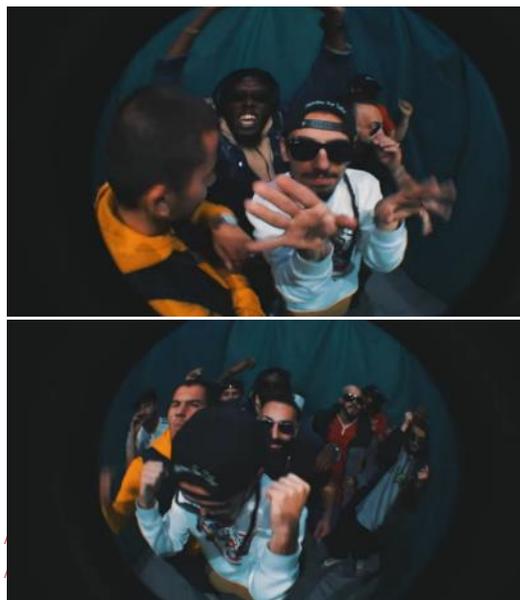


PHOTO: "F13 LBM performance, Portugal"



Music can stand on its own, but it can also be a segment of other **performative art** forms or art in motion. The Austrian workshops "[Do you dance art?](#)", in the URB_ART Storybook, shows how communication can happen through art and not through words.

PHOTO: "Do you dance art? Workshops, Austria"

- Recently, there are more and more street artists interested in staging their performances, ranging from simple live-painting events to more elaborate performances, among them Banksy's [The Sirens of the Lambs](#). This famous British graffiti artist used a number of stuffed animals looking out of a slaughterhouse truck driving through New York City to emphasise the issue of animal suffering.
- We cannot forget about **street theatres** that differ from regular theatre not only because the performances take place outdoors, at times also indoor public spaces and do not ask for tickets, but also because they offer a social commentary, invite the observers to interact, do not use microphones and other props, and are simple to follow. Flash mobs have been known to engage a large number of people singing and dancing together. Its specificity is that it gives an

illusion of spontaneity, while it in fact is not. The details are very well thought of in advance and the participants are prepared.

SDL Resource

To illustrate this, have a look at the self-directed learning resource: [Urban Art Genres through Flash Mob](#)

- **Urban art practitioners** also bring unexpected **three-dimensional art works** into the urban space. They are usually temporary, but powerful in bringing across a **social message** or simply nice pieces successful in creating tourist destinations. They are a great way for the artists to express himself/herself to a very wide audience.
- Another very spatial, yet (still) marginal kind of urban art is **guerrilla gardening** or seed bombing. Individuals throw balls containing seeds and fertilisers at vacant lots in cities, to provoke social change by using gardening as a form of protest and direct action.

1.2 What is Urban Arts Education?

Urban Arts Education is the conceptual triangle of arts education, urban adult education, and urban arts. Urban adult education includes all forms of non-vocational adult education in urban areas, whether of formal, non-formal or informal education activities by adults after leaving initial education and training. You will learn more about what we mean by [Urban Arts Education in 1.2.2](#).

1.2.1 First of All: Arts Education

It is well known that arts education offers pupils a way to express themselves and to relax. It also sparks creativity, conversations, serves as a means of skill-learning, but also plays an important part in children's social and critical understanding. **How about adults?** Among educational sites that welcome adults are galleries, museums, art studios, and community education centres. If the first three target the general, if not upper-class population, the last one "teaches" art in a less conventional way. **Aspiring to offer adult participants art content, workshops and other forms of formal and informal artistic collaboration focus less on the artistic skills themselves, but more on enhancing one's overall quality of life as well as bettering community integration.**

Arts education is a collective term for **creative processes** and **learning activities** in **different disciplines of art**. Arts education brings along participation, social inclusion and potential empowerment of individuals and social groups. It offers social access to cultural and educational activities and new skills that are usually not within everyone's reach. As we will develop in [Module 3](#), **community intervention through art** is one of the **most effective methodologies** to achieve a fuller education on all levels (affective, cognitive, social and motor) and aims to **unite the community**, including those who are socially excluded.

SDL Resource

To go further, have a look at the self-directed learning resource [The power of street art in the community](#).

1.2.2 Our Take on Urban Arts Education

Urban Arts Education is a method of **cultural education** aspiring to spark the participants' creativity as well as to include elements of urban, so not only classic art forms. Urban art does not strive to be strictly modern, nor does it attempt to reject older types of art expression, but it does stem from street art and continues to nourish the community and participatory aspects of the movement. For that reason, **urban art** is especially **welcoming** and **easy** to reach **low-skilled adults from marginalised communities** that seek to overcome socio-cultural barriers, feel better, and integrate better.

Urban Arts Education builds on the elements from the **urban art scene**, but it is defined also by its life within what is denoted as urban, it belongs also to the field of **urban education** connoting very dynamic and complex urban settings with communities shaped by a discriminatory past. Urban education is defined by the presence of education inequality, which is reflected also in the greater disproportions in the urban dwellers' access to education. The differences can usually be traced along the lines of inner-city vs. suburban schools, which fits the pattern of economic inequalities.

Urban art has another characteristic that makes it very **integrative, participatory, empowering** and facilitates promoting the idea of a socially inclusive Europe, namely its openness to transnational intercultural networks and exchange. Bringing together people of different backgrounds

Activity 1.4

As project inspiration with community members to get in touch with urban surrounding, you can use the Practical Activity "[Storytelling: Urban Legends](#)" available at the end of this module.

is thus simpler though urban arts than traditional arts because the latter are commonly very nationally rooted.

1.2.3 Methods of Urban Arts Education

Urban Arts Education is a form of art education with elements of urban arts that represents an important tool for community development that should not be underestimated because it allows the development of social and cultural capital, thus fosters community empowerment.

The question now arising is, how do urban art educators do that? What are their methods and approaches? It is through our project, that we attempt to jointly develop the methods of Urban Arts Education by applying the benefits of art education to an urban field and through that develop an innovative concept of further education and empowerment.

There are thousands of arts education curricular models. Hence, there is no uniform methodological procedure, but within our project we seek to develop our own strategies, not only because of the urban elements - in terms of art form, urban setting and target groups - we constantly try to bring in, but also because of what our Baseline Survey on transdisciplinary and multilingual Urban Arts Education illustrated.

Urban art educators we interviewed do not believe in a product-oriented method. They were all talking about the process of engaging in the artistic creation and not the result. The practitioners also do not distinguish between different art disciplines. Urban arts can include performing art elements like dance, drama as well as music, literature, poetry, storytelling, and different kinds of visual art, films and photography included, crafts, design, digital arts, etc. The array is very wide and does not define the methods chosen by the educators, what defines the strategies they take when teaching their courses or workshops is the primary goal, we as educators have in mind.

Activity 1.5

In order to work practically on the topic of engaging in the artistic creation in a group with trainers and/or community members, we recommend the exercise "[RAPresenting](#)", at the end of this module.

The main goals that decide on the chosen methodology and generally overlap are usually the following:

- **Project-based learning of particular skills.**
The general idea is for the participants to acquire an artistic and technical skill set of fine arts and/or technology. The Austrian [Firefly Club](#) serves as a good example with their story "[At the](#)

[end, there's always music](#)". In the frame of this association people with cognitive disabilities learn to become DJs. Similarly, some Slovenian prisoners had the opportunity to get involved in the project "[Film making behind bars](#)" conducted by a team called [Hupa Brajdič](#), where they could learn the basics of film theory and equipment handling. These are the skills and experiences are of lasting value.

- **Language based art classes**

Where participants create, but also strive to slowly learn a new language, normally used with immigrants. Like in the frame of the "[Selfi](#)" project, currently taking place in Ljubljana. Women from Kosovo, Iraq, Iran, and elsewhere knit their auto portraits while attending a language course.

- **Therapeutic**

Art is also a form of therapy and connecting to one's inner self. In concrete terms, for instance [Pan Intercultural Arts](#) is an association based in London which uses arts to facilitate traumatised young migrants, refugees, and asylum seekers, as they share in their story "[Driving social Change](#)".



PHOTO: "Building Bridges" project, UK

Similarly, Birmingham based collective the [Red Earth Collective](#) uses art to stimulate dialogue about mental health amongst marginalised and racialised communities, as they share in their story "[Let's talk about mental health.](#)"

- **Socialising**

Artistic endeavours can also be way for the participants to connect to one another, to talk, make friends, and feel like they belong to the community and can contribute to its growth. For instance, marginalised people in the Austrian city of Graz have the opportunity to socialise in the frame of synthesiser workshops. Read more about it in the URB_ART story [Just Jamming](#) The participants make music, but primarily gather, communicate, create a community. Along the same lines,

Islandic male inmates gather every week to explore different art practices, with [Independent Educators](#).



PHOTO: "Broken Barriers" project, Iceland

- **Income oriented**
Some art projects are meant to offer a financial support participants, one of the projects we looked into in IO2 was called Revealed Hands and aimed to support a group of migrant women living in Slovenia in opening their own [online shop](#).²

SDL Resource

Urban Arts Education is everywhere around us, impacting people and places, with outstanding initiatives. To go further, have a look at the self-directed resource [The Power of Urban Arts: Crossing borders](#) and [Urban Arts under COVID](#).

1.3 Success Factors and Challenges for Urban Arts Education

1.3.1 Great Teachers

As our baseline survey convincingly put forward, **educators are a very heterogeneous group**, generally well-educated in arts education, but also in other disciplines, like pedagogy, andragogy, anthropology, special education, social work, psychology, and not least particular art disciplines. Formal degrees are however not an absolute necessity because pedagogic, andragogic, and artistic skills can also be learned outside of universities. Whether independent art teachers or associated practitioners they enjoy working in small and local ways with discrete groups of individuals. Hence, do not focus on degrees, but value also practical skills.

Educators are crucial for the success of Urban Arts Education, so are one of the success factors. Many among them believe they are on a mission, using

² Project's Revealed Hands (Razkrite roke) online shop: <https://www.razkriteroke.si/trgovina/?lang=en>

creativity to improve the lives of the individuals and the society as such. Still, their idea is not to “help”, but to assist individuals and let them co-create as equals. Educators normally excel also in terms of their social skills, they feel and express great empathy which enables them to carry out the workshops in the ways most suitable to particular groups of participants. In addition to education and skills, educators must be also empathetic. Ewa Marcinek, a creative writing teacher from Iceland, shares her success story “[Holding a Space](#)” in the URB_ART StoryBook. She emphasises the importance of being encouraging and vulnerable when leading workshops, especially with hardships facing immigrants. By the same token, the teachers are, according to her, responsible also for **creating safe spaces**, in which connection with the participants is key.



PHOTO: “Holding Space”, Iceland

1.3.2 Funding: It’s a Rich Man’s World

The question of financing is not minor. Though there are numerous schemes devoted to disseminating funds to arts, art education, and adult education, from which urban art educators can draw, funding/financing is one the biggest challenges in this field. That being said, our baseline survey participants all shared the opinion **that funding in the field of Urban Arts Education has to increase**. In addition to that, they expressed their wishes for the funding to be less project oriented and more long term and stable. Many of them work in this field for a few years and then because of the exhaustion of constantly searching for short-term financing choose other, more reliable job sectors.

Also, low-skilled adults from deprived communities would benefit from financial stability because it would undoubtedly also **signify a more stable environment, which many vulnerable participants need**. Unlike the majority, they need a longer period of time to relax and for progress to be noticed.

Only such a stable environment allows them to open up, express curiosity, and the willingness to learn. This is, therefore, another reason to establish a more permanent funding scheme.

Survey participants **protested also against the narrow administrative categories** they need to fit **when applying for funding**. An NGO that is, for instance, formally dedicated to helping troubled youth, can often not apply for an art-oriented project funding. The applicants need to be creative and fit a certain profile, which administrators can restrictively prescribe. A very similar issue arises when recognising the effects of a particular project. **Public administrators want to see instant and concrete results, while Urban Arts Education is not a quick fix**, but a **slow and curvy process** that can be measured only in the long run; see the holistic concept of **sustainability** and the **process-oriented methodology** we outline in [Module 2](#). It is best to indicate short-term and long-term goals in any application process.

One can only wonder what would happen if the municipalities, states and the EU would increase the budget intended for urban arts education. Could urban arts thrive with an increased and more steady support?

1.3.3 Let's Talk about Space

Another important factor deciding on the success (or failure) of Urban Arts Education are facilities. The Baseline survey respondents wished for **more numerous or rather better equipped community centres where arts would be constantly on offer** and participants and teachers could join as equals. As community (art) centres are not something entirely new or extremely rare, we suppose there are issues with how exactly the existing ones operate, so here are more tangible characteristics such centres should be able to offer.

Rooms should be spacious, comfortable, airy and as open as possible. Some participants need to have the possibility to distance themselves from the group in case they need to calm down or simply have some time for themselves.

Openness was not intended only in the symbolic sense, but also in concrete terms, **suggesting an outside park, terrace** or other kind of facility where **passers-by could stop**, get curious and potentially immersed in urban arts. After all, urban arts developed on the streets, and is, where they feel most at home.

1.3.4 Sharing is Caring

The last success factor we believe should be mentioned is connected to **communicating or rather providing public information on urban art activities**. In simple terms, spreading the word about the numerous benefits

of urban arts education. Again, our Baseline Survey clearly showed there is plenty urban art educators have to offer, this information unfortunately sometimes does not reach the intended participants. Social Media and local media coverage are hence of key importance. Both are, of course, connected to stable financial means.

Building a permanent online infrastructure that will be easy to read, easy to find, and regularly updated greatly increases the number of participants. Also, the promotion should be **targeted directly at marginalised groups and in doing so using appropriate languages**. The last recommendation is to make sure the communication channel **stays up to date** and **exists for longer** than a few years.

1.4 Annex 1: Self-directed learning resources

1.4.1 Sorting it out: Difference with Street Art

Module 1	Urban Arts Education
Sorting it out: Difference with Street Art	
Instructions	<p>1) Think about which funding opportunities are suitable for your organisation at European and national level and make a list!) Try to recollect the variety of different styles of street art you might encounter in your city. What would you consider to be the most representative street art pieces in your city?</p> <p>2) Design a simple map of your city showing street art hotspots. If this map does not already exist, you can improve it and make it available to local communities to enrich the awareness and tourist offer of the city.</p> <p>3) To learn more about street art around the world visit https://streetartcities.com/. Search for your city or other cities that interest you. If the featured street arts catch your attention, download the streetartcities app and get ready for new adventures.</p>
Duration	3 h

Links	Visit streetartcities.com
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1.4.2 The History of Urban Arts

Module 1	Urban Arts Education
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The History of Urban Arts

Instructions

Urban arts goes far back in the history. If you would like to fully understand its background watch, think and dig deeper on the history of street art.

Duration	2 h
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Links	From Writing to Street Art / Google Arts and Culture
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1.4.3 Urban Art Genres through Flash Mob

Module 1	Urban Arts Education
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Urban Art Genres through Flash Mob

Instructions

A flash mob is a community form of expression in which a group of people unexpectedly performs an artistic action in a public place. Through this urban art form, a group of people communicates aesthetic, political, or social messages. By watching recordings of various flash mobs and reading articles about them, you can get an idea of how urban art is used to express thoughts, ideas, desires, or artistic skills in society.

Then think about the issue you want to take a public stand on, create your own form of a flash mob, and conduct it in your city.

Duration	3 h
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Links	Flash Mob Article / CNN Flash Mob Article / Social Interest Research Greenpeace Flash mob / The Guardian Flash Mob in Munich / YouTube Protest Flash Mob (India) / YouTube Protest Flash Mob (Israel) / YouTube
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1.4.3 Community intervention through Urban Arts

Module 1	Urban Arts Education
The Power of Street Arts	
Instructions	<ol style="list-style-type: none"> 1) Think and complete the above list of arts education impacts with specific examples from your city. 2) Then listen to multimedia visual artist Daniela de Castro Sucre speak passionately about the power of art and the messages and emotions it can convey to the viewer, reflecting on the power of urban arts. 3) Take inspiration from her talk and write an essay about how specific urban art genres could help solve the most pressing problem in your neighbourhood or city.
Duration	4 h
Links	Daniela de Castro Sucre / YouTube

1.4.4 The Power of Urban Arts: Crossing borders

Module 1	Urban Arts Education
The Power of Urban Arts: Crossing Borders	
Instructions	Urban art has an incredible power to transcend boundaries of all kinds. Not only political and social ones, but also linguistic ones. The aim of this activity is to increase knowledge about the various ways barriers of all kinds can be overcome through the use of urban art and Urban Arts Education.
Duration	3 h
Links	CROSSING BORDERS / CROSSING BOUNDARIES

1.4.5 Urban Arts under COVID

Module 1	Urban Arts Education
Urban Arts under COVID	
Instructions	<ol style="list-style-type: none"> 1) The social role of urban arts is of great importance not only for the disadvantaged populations, but especially in times of uncertainties. During the recent restrictions of the Covid 19 pandemic, what art was most readily available to the public in your city? 2) Try to find out if any new urban arts pieces were created during the period of social distancing in your city. 3) Follow the links provided to learn more about new modalities for sharing art across physical distance have emerged from the great artistic potential of urban art.
Duration	3 h
Links	<p>Art Seen: The Power of Street Art Under COVID https://www.youtube.com/watch?v=APFjwdymkHo Urban Arts Project MADE: SPEAKFEST 21 https://www.youtube.com/watch?v=o9JSWR9Byvs https://www.youtube.com/watch?v=XOKvlepmGqw</p>

1.5 Annex 2: Practical Activities

1.5.1 We are the Artists

Activity n°: 1 Module 1

We are the artists

Target Group Community members

Introduction Everybody knows something others don't. Sometimes people take their knowledge and skills for granted and don't suppose somebody could find them desirable. The aim of the workshop is to discover these skills and find a way to successfully communicate them to the others in a short amount of time. The possession of a certain skill can help with acquiring a desired identity inside a group; gaining confidence and respect from the surroundings which could help deprived people become more integrated into the society.

Materials

- Photos for the brainstorming process,
- paper and pencils,
- a ball,
- a mechanism for the drawing of pairs.

Instructions **Step 1** - Participants gather in a circle, with a few photos of urban art activities in the centre. Each person chooses a photo that inspires them. Then they introduce themselves in the circle (name, country), describes the photo and examines why they selected the photo.

Step 2 - Each participant is given a pen and paper and has a few minutes to reflect on their valuable knowledge and skills. At the same time, they brainstorm their own easily learned skills that they could share with others they decide for a simple one which they feel comfortable to teach other participants. This could be a song or recitation in a foreign language, a trick, a dance step, a beatbox rhythm, a story, a drawing skill, a game, a finger or hand skill ...something that can be taught immediately.

Step 3 - A ball is passed between the participants. The person, starting with the workshop mentor, who has the

ball repeats their name, country of origin, and profession, and then describes in one sentence the skill they can teach the others. This can be either a simple skill or a more complex skill, but one that can be learned quickly (within 10 minutes) and that requires no additional tools (other than those already in the room) to practise.

Step 4 - The pairs are chosen with the help of a draw, in order to avoid the preference of more desirable skills or partners.

Step 5 - 20 minutes that the participants use for teaching and learning. Each half of the pair teaches and learns from the other half.

Step 6 - Demonstration of newly acquired skills by each of the participants. Reflection on the skills and the learning process.

Step 7 - Feedback with the help of the ball-passing.

Conclusion/ Reflection

The final discussion underlines the artistic potential of everyone and confirms the awareness that everyone is an important member of society.

Further comments

Recommendations for further workshops:

- pairs are exchanged so that everyone learns everybody's skill.

- participants discuss if they have any other skills that they could not present here in the scope of this short and simple skill presentation

- participants discuss which skills of others they would like to learn, perhaps choose one and so the bearer of the skill becomes their mentor; skills barrier/keeper and mentors are exchanged

- participants develop the idea of which skills they could learn and pass on to others, outside the scope of the present workshop; participants are encouraged to self-organise skills-based activities.

1.5.2 A Map of Street Art in my City

Activity n°: 2 Module 1

A Map of Street Art in my City

Target Group	Art educators, artists, professionals in the artistic and cultural field, community members
Introduction	Street art surrounds us every day in an urban environment in different forms like graffiti, street music, other art performances, art installations, guerrilla gardening... Sometimes we may not even notice it, while sometimes it moves or encourages us to think. Some forms of street art offer us aesthetic pleasure, others convey social or political critical message, in some places city or state politics regulates artistic expressions on the street. The present exercise wants to sensitise the attitude towards street art.
Materials	Mobile phone or/and a sketchbook, printed copies of the city map
Instructions	<p>Step 1 - The mentor explains the topic of the workshop and gives clues for free conversation: forms of street art in the city, messages or purpose of street art, city and national regulations.</p> <p>Step 2 - Individually or in pairs (if the group is larger) go on a 45-minute walk around the city looking for examples of street art, photographing or filming it, recording information about it or sketching it. Participants agree on which directions of the city they will go so that they will not visit the same places. When discovering the street art form, they mark the spot on the city map.</p> <p>Step 3 - Upon return, individuals or pairs share information, show photos or videos to each other about what they saw. Together they mark all the street art spots in one common city map.</p>

1.5.3 Storytelling: Urban legends

Activity n°: 3 Module 1

Storytelling: Urban legends

Target Group Community members

Introduction The initial question is which legend is the most associated with your neighbourhood or the city as a whole. It can be a legend of the origin or an urban legend, myth, or tale which consists of fictional stories associated with the macabre, superstitions, ghosts, demons, cryptids, extra-terrestrials, and other fear generating narrative elements. Urban legends are often rooted in local history and popular culture. Even if there is no specific urban legends associated to the neighbourhood or a city there is a legend of the origin of the every city most inhabitants are familiar with. The aim of the activity is to support participants to feel comfortable to narrate not only the urban legend but also the story of themselves in the city.

Materials

- Smartphone
- Big screen computer

Instructions **Step 1** - Participants gather in a circle. Each person briefly introduces him/herself including the city they come from.

Step 2 - Participants are asked to think about the urban legends or the legends of their city that comes first to their mind.

Step 3 - When they are ready, participants are invited to present the legend to the others in the form they like the best. If they are not confident with narrating the story, they are given other possibilities to play the song, music or video on the big screen.

Conclusion/Reflection In the final discussion, try to find basic actions and elements that legends from different cities might have in common. Participants are invited to tell their own story about life in the city.

Further comments For further information on the urban legends and the storytelling, participants are invited to consult the storytelling centres and to attend the storytelling performances and workshops in their cities.

1.5.4 RAPresenting

Activity n°: 4 Module 1

RAPresenting

Target Group Community members

Introduction Music has the potential to help overcome diverse cultural barriers, evoke different emotions and affective states, and promote the non-verbal and verbal communication we want to establish in a group of diverse people.

In this workshop, participants create a simple rap song, based on personal experiences of acceptance, positions, of inclusion or exclusion in society.

Materials

- Wi-fi connection,
- smartphones,
- bluetooth speaker,
- musical instruments (if desired by the participants)

Instructions **Step 1** - Participants gather in a circle. Each person briefly introduces him/herself.

Step 2 -The mentor explains the topic of the workshop and gives clues for free conversation: what are some common hopes, difficulties, obstacles or desires in life that people can share with other people?

Step 3 - Make pairs by putting candies in a bag (box), two of which match (if the number is odd - use three candies in one case). Participants should draw their own pair.

Step 4 - Pairs talk about the diverse or common experiences they could share in a rap song. If necessary, the mentor can consult rap writing guides beforehand, e.g., <https://www.wikihow.com/Write-a-Rap-Song> or one of writing rap tutorials. Participants write the lyrics, which can be very simple, and choose the background bear on YouTube. Alternatively, they can produce or perform one by themselves.

Step 5 - Pairs perform their songs in front of the audience and gain feedback.

Conclusion/Reflection Music production is a learnable skill, and we have to start somewhere. Our first songs don't have to be the best, but

Further comments

their message can be equally important to us or to others.

The longer workshop can include producing the beat in a Digital Audio Workstation or live with the help of the hardware. The next stages can include the mixing and mastering of the song and learning how to publish it on online platforms.

1.4.5 Street arts: Sketch session

Activity n°: 5 Module 1

Street arts: Sketch session

Target Group Community members

Introduction Street art is the most present and publicly visible part of urban arts. Many people associate street art with the graffiti they encounter every day in their cities.

To master graffiti making and for them to be accepted as a work of art requires knowledge and extensive experience.

In this sketching session, participants will learn about different art elements (e.g. colours, contrasts, composition), develop their own style and strengthen their creative expression.

Materials

- paper of various thicknesses and dimensions
- pencil
- eraser
- sharpener
- black markers of various thicknesses (e.g. Pigma Micron)
- colour markers

Instructions **Step 1** - Mentor prepares all materials needed for the workshop.

Step 2 - The activity leader can prepare different content starting points for participants to consider when creating a sketch (e.g., colour scheme, composition) and share them with participants. They can help themselves with various online tools or videos can be used, such as [Introduction to Sketching / etchrstudio.com](https://www.etchrstudio.com)

Step 3 - Mentor and participants sketch together according to the introductory considerations.

Step 4 - After the sketches are finished, they hang them in a small exhibition and share the thoughts and feelings they had while sketching.

**Conclusion/
Reflection**

Throughout the process of sketching, it is important to discuss with participants the impact of (street) art on other people. At the end of the session, participants can express their thoughts and feelings about the process of sketching and share ideas for adapting and further developing their sketches.

2. URBAN Δ RTS

EDUCATION FOR SOCIAL CHANGE

As introduced above, the concept of Urban Arts Education not only has artistic and educational elements for individual development but can also contribute to social change. This chapter aims to describe what the connecting lines are, what social benefits can be achieved through Urban Arts Education and how this can be concretely implemented in practice.

This module explains the following:

- Principles and interface of urbanity, arts education, and social change
- Perspective of critical awareness about Urban Arts Education and social change
- Generating solutions for social inclusion/cohesion
- Driving social change by using Urban Arts Education
- Transculturality and identity as key concepts

This training module is directed to adult educators, community educators, social workers, independent art educators, artists and other professionals in the artistic and cultural field that are interested in Urban Arts Education for the purposes of social change. Through simple theories, self-directed learning resources and activities we will impart knowledge, competences, and skills.

How important is urbanity?

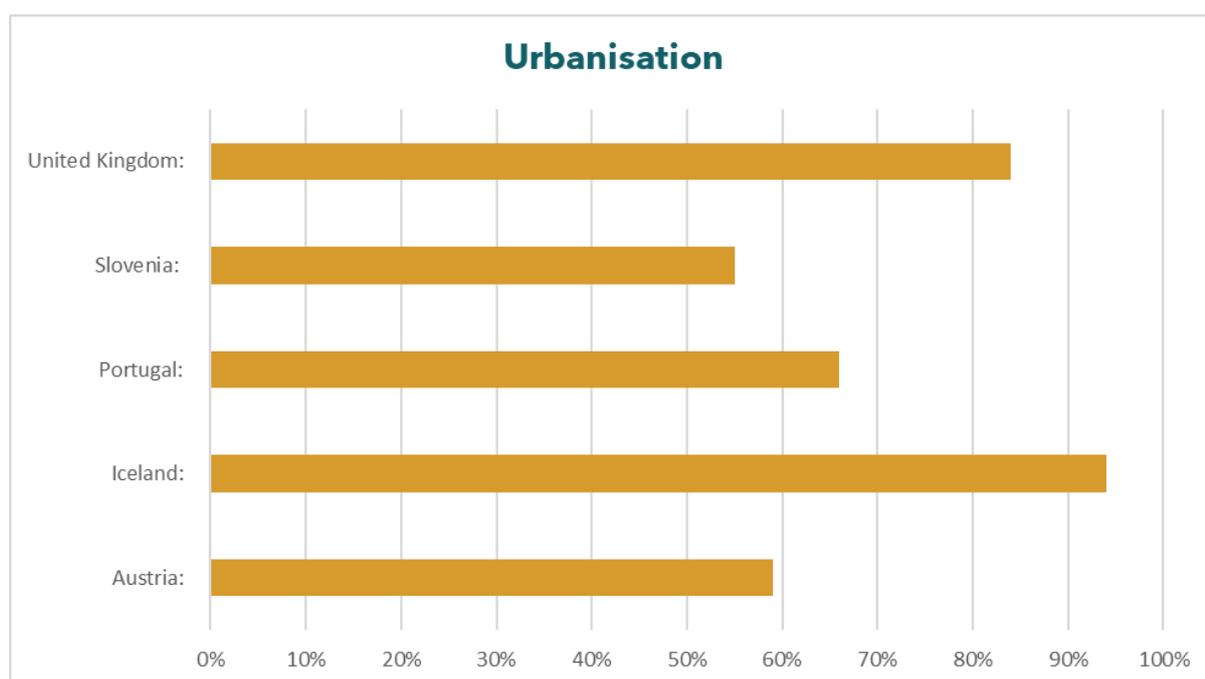
In [Module 1](#), we asked: *Where else other than in the cities would social and educational intervention through arts have its biggest potential?*

In current times, cities across Europe are home to a large part of its population. They are also social, economic and cultural epicentres of growth and innovation. Looking at the population between urban and rural areas data from the World Bank data³ in 2020, the following figures show up in the countries of the partner organisations within the URB_ART project.

The percentage of urbanisation indicates what proportion of the national population lives in urban areas.

Activity 2.1

As project inspiration with community members to get in touch with urban surrounding, you can use the Practical Activity "[urban:sounds](#)". Here, participants explore the city auditorily and create a music track from recorded material.



With these figures, it can be implied that urban areas are of high importance, as they constitute a majority of these countries' population. The European Commission notes that "cities are not just economic engines, they are unrivalled as providers of the basic ingredients for quality of life in all its

³ cf.

https://data.worldbank.org/indicator/SP.URB.TOTL?end=2020&name_desc=false&start=1960&view=chart

senses: environmental, cultural and social.”⁴ For urban arts, this is important as it takes place in a large part in cities, where diverse population and sectors of society coexist daily. To illustrate this, you can do the mini activity ["Urbanisation Quiz"](#).

2.1 How do Urban Arts Education and Social Change come together?

2.1.1 Social Change begins from how we Interact with Others

In society, we see changes constantly. Therefore, it is important to know what we understand as **social change**:

“Social change can be defined as the way in which human interactions, relationships, behaviour patterns, and cultural norms change over time. These changes ultimately transform cultural and social institutions, concepts, and rules, which will inevitably impact society for the long-haul. These changes and transformations are not necessarily good or bad, but they are profound. On the surface, we may not notice social change; it can take years — even centuries — of action to cause one change.”⁵

Social change happens in all levels and areas of society. Two common types of social change are those that are incentivised by institutions or grassroots organisations. These two types of actors that influence social change can also be known under the **top-down** or **bottom-up** logic, as top-down would involve higher level institutions -often from government positions- and bottom-up would involve grassroots organisations or movements.

In order to see how a bottom-up approach can influence the social surrounding, you might have a look at the URB_ART success story [“Saved by the Music”](#). In London, the Young Urban Art Foundation’s ([YUAF](#)) raises aspirations through music and to help others escape social deprivation. The mission is to empower the lives of young people by strengthening wellbeing and building opportunities through creativity and culture, ensuring that they are seen, heard and celebrated.

⁴ European Commission. 2011. Directorate General for Regional Policy, p. 42.

⁵ cf. <https://www.uopeople.edu/blog/what-is-social-change/>



PHOTO: YUAF Media Bus project, London

Urban Arts Education is often community driven by artists, associations or communities. Therefore, initiatives would be from a bottom-up logic of social change. But without a legal and cultural policy framework this is not possible either.

For these reasons, Urban Arts Education is a bottom-up activity that is subject to political frameworks. Therefore, it is advisable to be innovative in creating but at the same time to seek dialogue with decision-makers and municipalities as well as to be aware of cultural policy conditions in order to have the best possible chances of implementing a project.

Due to its connection to urban spaces which offers free access for urban citizens, Urban Arts Education is also an expression of democratic coexistence. This should of course be reflected in the choice of location as well as in the possibilities for participation.

Our tip: Choose a location that is as freely accessible as possible and make participatory offers!

Excursus: The political side of Urban Arts Education

Whether and to what extent an Urban Arts Education activity can be carried out does not depend solely on the motivation of the trainers and participants, but also on the political framework. This is usually consistent of cultural policies: a form of public policy, which is concerned with community cultural and artistic development, cultural diversity, cultural sustainability, cultural heritage, cultural and creative industries and others. Thus, ideological, financial and administrative framework conditions defined by political decision-makers are decisive for the implementation of arts education in cities. The budget allocated, the focus of the content and the administrative burden have a decisive influence.

“The assumption is that Arts Education is one of the best media for nurturing creativity (when the methods of teaching and learning support it), but the mechanisms for this are not well documented and the argument is therefore not well received by policy makers.”² Research can help to increase the value of Arts Education to policy makers through evidence-based data that is implemented in policy making and administration.

For initiators of Urban Arts Education, it is therefore important to know the regional/national as well as the European cultural policy context and support possibilities and to be in contact with relevant representatives. Thus, one can try to make use of all the possibilities offered by cultural policy, if one has the knowledge about it.

But due to the interdisciplinary approach it is not only about cultural policy, but also about educational and urban policy. Here, too, the framework but also the funding conditions can be importantly used for implementation.

cf. David Bell and Kate Oakley. 2015, p. 5

² UNESCO 2006:4 Road Map for Arts Education, p. 12.

SDL Resource

Have therefore a look at the self-directed learning resource [“Webinar on EU Cultural Policy with the European Music Council”](#).

2.1.2 Urban Arts Education as a Tool for Social Change

Urban Arts Education makes it possible to take up positive aspects of the areas "Social Affairs, Education and Culture" in an interdisciplinary way, to connect them with each other and thus to have an **impact on different levels of urban societies**. Not only is art taught, but also **further education and skill development** is provided for recipients, thus stimulating **creative dialogue and exchange** in the urban space.

This discipline promotes **creative, constructive and critical thinking**. The "importance of arts and their role in cognitive and social development"⁶ has been proven. It tries to **critically engage with its social environment** and to contribute to change. The connection between individuals and communities is essential here. Since arts affect individuals and their development, individual people are the ones that influence the social context and have **profound implications for social change**.⁷ However, this also involves some **challenges** that need to be considered in order to work in a target group-oriented, substantive and methodologically correct way.

On the one hand, as mentioned in [Module 1](#), as an **urban arts educator**, it is not enough to have artistic skills. One also needs **pedagogical skills** and **social sensitivity**. As we will see further down, working with marginalised groups requires empathy, linguistic sensitivity and social competence. This applies to the education of arts or even the training of artistic techniques. An urban arts educator thus has to be a kind of all-rounder, combining many qualities and skills. An Urban Arts Education activity can also be **divided among different trainers who have different skills**. It is therefore **not necessary to have formal education/training in all sub-areas**. By practicing **Arts Education in social settings**, one **can acquire these skills**. Therefore, the range of possible profiles of Urban Arts Educators is also very diverse.

On the other hand, and as stated in [Module 1](#), when looking for public funding, it is not so easy to decide whether to **apply for funding for social work or artistic/cultural work**. Because an activity of this kind includes both: **arts and social/educational**. Depending on the national/regional funding context, it may even be possible to apply for both, as long as you **emphasise the social or cultural added value** of the project to the relevant agency and adapt your project application accordingly. At the same time, this bipolar approach also offers the chance of **additional funding**, which means that the project can be larger or better financed.

⁶ cf. Krensy Holloway. 2001, p. 354

⁷ Ibid.

We would like to show you a best **practice example from Slovenia**. It is a project with probably the most isolated people: the inmates of high security prisons. It was attempted to break the inmates' routine with a film workshop. Their goal was to make a feature film. Look at the story "[Filmmaking behind Bars](#)". It was initiated by [Society Center 21](#) and [Hupa Brajdič production team](#)



PHOTO: Filmmaking behind bars, Slovenia

SDL Resource

In order to dive into the topic of Urban Arts Education and social change, the self-directed learning "[Art is a weapon for social change](#)" resource provides ideas to reflect upon how arts can foster social change.

2.1.3 How do we Foster Inclusion, Cohesion and Participation in Communities?

Social change is not possible without the **understanding of structural inequalities in society**. These **inequalities** have led to a **lack of access and participation in cultural activities** by **marginalised groups** in society.

As a social debt with these groups, it is essential to seek for **social inclusion, cohesion and cultural participation**. These are groups, who for economic, social, cultural, health or any other reasons have been denied of equal access to cultural activities that should be democratised for all the population. These inequalities rise due to discrimination, which is a human rights violation established in local and international laws and treaties.

- 1) **Social inclusion** – “the process of improving the terms of participation in society, particularly for people who are disadvantaged/have fewer possibilities, through enhancing opportunities, access to resources, voice and respect for rights (United Nations, 2016)⁸,

⁸ United Nations. 2016. Leaving no one behind, p.17.

- 2) **Social cohesion** – “the degree to which members of a society are willing to cooperate with each other to improve the quality of life and wellbeing for all”⁹,
- 3) **Cultural participation** – the act of taking part in a cultural event or activity; for example, individuals can participate in an active form, through creating art themselves. They can also participate in a passive way through attendance to arts activities such as going to a performance, listening to music, etc.¹⁰

To see how inclusion, cohesion and participation can be achieved, we present the URB_ART story "[An Oasis in the City](#)". The association [Strangers become Friends](#) together with community members have designed and built a parklet for transcultural exchange with the support of the municipality in Vienna/Austria.



PHOTO: Strangers become Friends, Austria

SDL Resource

To further explore these concepts in a practical way, you can consult the self-directed learning resource "[Hearts and Minds: The Arts and Civic Engagement](#)".

⁹ The Arts Council: Glossary. Making Great Art Work, p. 14.

¹⁰ cf. Kevin F. McCarthy, Kimberly J. Jinnett, p. 7

2.1.4 Theory of Change

A theory of change (ToC) is a **method intended to explain how we think change happens** or will happen **in the area we want to address**, and how we **intend to work to influence these changes**. It can be a powerful approach to support programmatic and organisational learning and change processes.¹¹

With this method, trainers in Urban Arts Education have the opportunity “to analyse how a given intervention (or set of interventions) is expected to lead to specific development change, (...)” How does that work?

- 1) Identifying long-term goal(s).
- 2) Backwards mapping and connecting the preconditions or requirements necessary to achieve that goal and explaining why these preconditions are necessary and sufficient.
- 3) Identifying your basic assumptions about the context.
- 4) Identifying the interventions that your initiative will perform to create your desired change.
- 5) Developing indicators to measure your outcomes to assess the performance of your initiative.
- 6) Writing a narrative to explain the logic of your initiative.¹²



ToC situates a **project/programme** within a **‘bigger picture’** analysis of the **development process and takes into account all factors necessary for change to occur**. It is an ongoing process of reflection and a framework in which we continuously examine the change(s).¹³

SDL Resource

In [this guidance](#) you can learn more about the implementation of a ToC workshop.

¹¹ cf. http://cafod.azurewebsites.net/Theory_of_Change_Guidance.pdf

¹² <https://www.theoryofchange.org/what-is-theory-of-change/how-does-theory-of-change-work/>

¹³ http://cafod.azurewebsites.net/Theory_of_Change_Guidance.pdf

2.2 Transculturality is the key!

In order to **understand** and properly **deal** with social settings in urban communities, an urban art educator should be **aware that cultural diversity** and thus **transculturality** determine the interpersonal relationships.

Transculturality is the understanding that **cultures are not homogeneous** entities that can be clearly delimited from each other. They are increasingly **networked** and **hybridised**, especially **as a result of globalisation** and migration. This understanding can bring an empathetic perspective on the diversity of modern societies.

UNESCO describes **cultural diversity** as *“embodied in uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognised and affirmed for the benefit of present and future generations.”*¹⁴

Cultural diversity is an **inherent part of society** and needed for the **development of fair societies** around the world. Also, **cultural differences** can be misunderstood when **performing local** projects with **diverse audiences**. Therefore, cultural diversity needs to be understood in both of these aspects, the nature and need for societies to be culturally diverse and also the tensions that arise from differences and political discourses.

In the implementation of **Urban Arts Education** this understanding is needed and yet it can be a **challenge in practice**. **Diversity** means at the same time that people of different resources, from **different ethnic** and **cultural contexts**, with **different knowledge, habits, skills**, etc. can come together and interact. This is undoubtedly the **reality of modern urban societies** as well as a challenging factor. Inevitably, there will also be communication / understanding / interacting problems due to different languages, interpretations, or views, which need to be moderated and reflected upon, as we will see in [Module 3](#).

SDL Resource

Nevertheless, grasping these difficulties as an opportunity and **using arts as a connecting bridge** can contribute to social change. In the self-directed learning resource [“Brunnenpassage”](#), you can see a good example how Urban Arts Education can foster social cohesion in culturally diverse environments and at the same time decentralise and democratise art.

¹⁴ UNESCO. 2001, p. 4

2.3 Taking Care of Identities in the Community

Communities have collective and individual identities. Both levels of identities exist in a social context in which inequalities emerge. These inequalities seem to consist of hegemonic attitudes and practices – for example elitism, colonialism, racism, sexism, and eurocentrism in art discourses/knowledges¹⁵, and are translated into access to cultural activities.

Therefore, recommendations from analysis at the interface of adult education and arts education can be taken into consideration¹⁶ to discuss and work on these inequalities in communities.

In the following subsections, we will further discuss different inequalities in relation to identity, such as those related to **gender, language, age** and more that characterise communities and their identities, especially of those that have been marginalised.

Activity 2.2

If you are working as a group of trainers, implement the exercise “[Horizontal-Vertical Steps](#)” from the practical exercises at the end of this module and afterwards discuss the results. How might these be different if you would do the exercise with the target group(s) you are working with?

SDL Resource

But beforehand, you can use the self-directed learning resource “[Educating for Social Change through Art: A Personal Reckoning](#)” regarding the overall theme of communities and identities: an essay by Dipti Desai about arts education and social change and social justice.

2.3.1 Urban Arts Education and Gender

First, gender is one of the primary identity categories a person holds. But there are still incredible **inequalities in access or rights that arise from gender**. Gender inequality still remains one of the greatest challenges of our times¹⁷ as gender discrimination can interrupt progress¹⁸ and that also affects communities and their participation in arts and education.

¹⁵ Darlene E. Clover, Kathy Sanford, Lorraine Bell, Kay Johnson. 2016, p. 8

¹⁶ Ibid.

¹⁷ Ibid., p. 103

¹⁸ Ibid.

In this sense, it is important to have critical consciousness, to understand how our lives and worlds are constructed also by gender.¹⁹ Afterwards, **adult educators can begin to identify possible inequalities related to gender and sexuality in the communities they work with.** Also, how these inequalities **hinder access and/or participation of this specific group of people.** In the process, arts and culture initiatives have to be careful about not reproducing the status quo, instead, they also have the power to create new understandings.²⁰

Activity 2.3

In order to work practically on the topic of gender in a group with trainers and/or community members, we recommend the exercise "[What does gender inequality look like?](#)" At the end of this module. Here all participants draw a picture/sketch, etc., what gender inequality means to them.

SDL Resource

Reflect on the topic of gender equality and participation and representation in the arts and have a look at a good practice example in the two self-directed learning resources "[Gender & Creativity: Progress on the precipice](#)" and "[DJ school Turntablita](#)".

2.3.2 Urban Arts Education and Language

Moreover, **another aspect of identities in communities** relates to **language.** Segments of the populations across European cities - such as the ones in Portugal, Iceland, United Kingdom, Austria and Slovenia – have a migrant background. In this case, these populations have other mother languages or might not be fluent in the nation's official languages. In this scenario, multilingualism and metrolingualism come into place.

¹⁹ Darlene E. Clover, Kathy Sanford, Lorraine Bell, Kay Johnson. 2016, p. 9

²⁰ Ibid.

Excursus: Transcultural Dialogue

Dialogue is the instrument to build access and trust to communities. In socially heterogeneous settings, transculturality, multilingualism and metrolingualism play a major role. Understanding these the theoretical side of these concepts helps in working with diverse groups in practice.

Transculturalism is defined by UNESCO as the “equitable interaction of diverse culture and the possibility of generating shared cultural expressions through dialogue and mutual respect”. The concept of transculturality assumes that cultures are not homogeneous units that can be clearly separated from each other, but are increasingly interconnected and intermixed, especially as a result of globalisation. It describes precisely this aspect of the development from clearly separable individual cultures to a global culture.

Multilingualism is the ability to communicate in several languages and thus a tool that promotes transcultural interaction and social inclusion. Not only verbal expressions, but also non-verbal communication methods are part of language. Therefore, multilingualism has many faces.

Metrolingualism describes the way in which people use the same language in different ways. Even within the same verbal or non-verbal language there are differentiations that can lead to different ways of understanding. This phenomenon is a product of modern and often urban interaction and can lead to exclusion in social settings.

But art itself breaks traditional language norms and can replace spoken language, so it is an ideal tool that can help **overcome social and cultural barriers** (cf. Baseline Survey on transdisciplinary and multilingual Urban Arts Education).

Transcultural dialogue in Urban Arts Education can then be a mixture of different (verbal and non-verbal) languages spoken in urban areas and/or complemented by artistic dialogue in educational activities. In this way, the metro and multilingual approach is a tool to reach people who are often excluded for linguistic reasons.

In order to see a best practice example of intercultural dialogue read the URB_ART story” [Changing the Narrative](#)”. The Women-led ensemble “[LegalAliens](#)” of international theatre-makers offering free theatre classes, allowing migrants, refugees, asylum-seekers to learn English and acting, meet others that shared their background or similar challenges.



PHOTO: Performance of Legal Aliens, UK

If languages are a **sign of belonging**²¹ and each **language is an expression of culture and its diversity**, then urban arts educators need to understand this other dimension of their communities.

Though historically, nations and nationalism have worked to enforce the idea of one nation and one language²², knowledge, peaceful dialogue and emancipation reside in language diversity²³. The **possible tensions in multilingualism have to be taken into consideration in communities** also, as they may arise when implementing a community activity in urban arts.

SDL Resource

In this [video about the exhibition “slanguages”](#) in Birmingham you can see a possible way of celebrating multi- and metrolinguality in the arts.

The resource “[Metrolingualism, superdiversity and European classrooms - Education Talks](#)” provides an overview of the definitions of the concepts of metrolingualism and superdiversity.

²¹ John C. Maher. 2017, p. 1

²² Ibid.

²³ Ibid., p. 3

2.3.3 Urban Arts Education and Adults

Lifelong learning encompasses all learning throughout life that serves to improve knowledge, qualifications and competences and takes place within a personal, civic, social or employment-related perspective.²⁴ This continues into adulthood and contributes to social change if further training activates social transformation.

Urban Arts Education activities for adults range from community workshops, seminars, popular theatre, lectures, participative video research, art appreciation, collective art, etc. Some are didactic, based around the passive absorption of information, others, on the other hand, are creatively and actively shaping.²⁵

There is a concept called “pedagogies of possibility”. This concept tries to identify what can be changed²⁶ in contexts of inequality. In this regard, adult educators in urban arts can use this concept to reflect on what can change in a community and how the community could look like in the future.

This concept can be used especially when working with different age groups in educational activities; analysing why certain age groups have not participated actively in culture. Based on this, you can develop methods/activities suitable for specific age groups to work in a socially inclusive way. Art can build a bridge between age groups and generations.

Our tip is, if you want to support social cohesion, develop educational concepts that are suitable for different generations and bringing people together.

2.3.4 Urban Arts Education and Minorities

Belonging to a minority is also identity-forming in most cases. Historically, minorities have been smaller than others because of their ethnic, cultural, religious, political, or other affiliations and are often discriminated against. Reaching out to them and including them into cultural activities is a form of social change.

But why are people pushed to the margins of society, what are the causes? It happens through perceiving these

Activity 2.4

As a reflection exercise for trainers but also for community members you can do the exercise "[Who I Am - Poems](#)". Participants write short poems, starting each line with "I am," encouraging them to describe in their own words who they are and what's salient to their identities.

²⁴ cf. European Communities. 2002.,p.1

²⁵ Darlene E. Clover, Kathy Sanford, Lorraine Bell and Kay Johnson. 2016 <https://www.urbart.org/>, p. 8

²⁶ Ibid., p. 11

groups as *others*. This practice consists of differentiating oneself to other identities, which creates hierarchical values.²⁷ In urban contexts in particular, this is referred to as marginalisation.

Marginalisation is a social disadvantage and relegation of some members of society.²⁸ It is a social process in which individuals or people are systematically blocked from or denied full access to various rights, opportunities and resources that are normally available to members of a different group.²⁹

In an ideal scenario, **the participation and inclusion for equality, minorities becomes an active part of Urban Arts Education** activities. This can only be done with **structuring activities with an integral perspective on minorities**. Also, by having arts educators be as sensitised as possible to the different layers related to minorities and their identities.

SDL Resource

For this matter, we provide a practical toolkit "[A Guide to Discussing Identity, Power and Privilege](#)" for consultation and use for adult educators working with urban arts in communities, to reflect on privilege and power relations in the following self-directed learning resource.

2.4 Not just for the Moment, Achieve Sustainable Impact!

Cultural education activities are temporary, but **the goal should be to trigger sustainable impact** with them. **Sustainability** is a holistic concept "for thinking about the future in which environmental, societal and economic considerations are balanced in the pursuit of an improved quality of life. For example, a prosperous society relies on a healthy environment to provide food and resources, safe drinking water and clean air for its citizens."³⁰

Especially, **social sustainability is important in terms of Urban Arts Education** for social change. Social sustainability as a concept is understood as: "...a process for creating sustainable successful places that promote wellbeing, by understanding what people need from the places they live and work."³¹

²⁷ Darlene E. Clover. 2015, p. 305

²⁸ Karon Benson 2018, p. 4

²⁹ Ibid.

³⁰ cf. <https://en.unesco.org/themes/education-sustainable-development/what-is-esd/sd>

³¹ Saffron Woodcraft. 2015. Understanding and measuring social sustainability in Journal of Urban Regeneration & Renewal, Vol 8(2), p. 133.

The **Baseline Survey on Multilingual and Transdisciplinary Urban Arts Education** has shown that **long-term and repetitive cultural offer is an enormous success factor for the inclusion of marginalised groups**. Through regular meetings and some kind of social bonding, cohesion can be built and barriers to participation in cultural activities are reduced.³²

SDL Resource

For a sustainable perspective on urban arts education for social change, we recommend to further explore the aforementioned [SoPHIA model](#), which emerged from a Horizon 2020 project¹. **Using this model**, which was originally designed for the cultural heritage field but is transferable to other cultural fields, it is **possible to analyse the different impact levels of an Urban Arts Education activity**. Based on this, a project can be aligned in a sustainable way.

2.5 Conclusion: How to Demarginalise and Transcend Cultural Boundaries?

In the previous sub-sections of this training material we have looked at different categories of identity and highlighted the importance of transculturality.

SDL Resource

To get a more specific idea of how to implement the concept of transculturality in Urban Arts Education, have a look at the self-directed learning resource "[Ort Gallery](#)".

It should not go unmentioned that **there are other levels of discrimination** that can affect minorities that have not been addressed here but are equally important. Some of these other categories are related to **social class, race, religion, ethnicity, educational status, appearance and other factors**. Such exclusionary forms of discrimination can also apply to people with disabilities, LGBTQ+ people, drug users, care leavers, older people, or young people. In urban cultural education, there are individuals who belong to one or more of these groups.

But what ultimately helps demarginalisation and the dismantling of cultural boundaries? It sounds so simple, but in the end, it is about bringing different **social groups together!** But that is the challenge. Nevertheless, the

³² cf. URB_ART. 2021. Baseline Survey on Multilingual Urban Arts Education, p. 52ff.

method of Urban Arts Education can achieve exactly that because of its bridge-building function. Origin, affiliation, language, gender are things that do not matter when Urban Arts Education is practised properly. Art and joint creative activity can lead to inclusion.

The URB_ART story [“Just Jamming”](#) shows how bridge building can happen in Urban Arts Education. The initiative [Konverter](#) offers sound mixing workshops in various contexts, including in open spaces like parks and with people battling addiction/migrants/etc.

PHOTO: Baby pram, converted to a sound mixing station by Konverter, Austria



For this to succeed, **low-threshold action is the be-all and end-all**. In all areas, this means **keeping access as easy and barriers as low as possible**. Our **baseline survey showed the following best practice**:

Language: Work multilingually if possible and develop a concept where spoken language plays only a minor role. Let the art be the language.

Promotion: Use different channels to distribute your (multilingual) promotional material to different target groups.

Venue: Use an accessible location placed in a community setting. Marginalised groups often have a barrier to overcome in order to visit very privileged places. Try to weigh up what is a good place in your neighbourhood.

Openness to all identities: Consciously invite people from different cultural backgrounds, genders and ages. Make them feel, both in the initial communication in the promotion and in the implementation, that this is a hierarchy-free place and that minorities are welcome.

Pricing: Try to keep entrance fees or cost contributions as low as possible or relieve low-income participants with "pay as you can/wish" concepts!

All this can break down barriers, albeit small ones, and thus contribute to social change through Urban Arts Education!

2.6 Self-Directed Learning Resources

2.6.1 Webinar on EU Cultural Policy with the European Music Council

Module 2	Urban Arts Education for Social Change
Webinar on EU Cultural Policy with the European Music Council	
Instructions	<p>The webinar on EU cultural policy by the European Music Council provides an overview of the legal framework and relevant actors and stakeholders in EU cultural policy - from EU institutions to cultural networks.</p> <p>Think about which funding opportunities are suitable for your organisation at European and national level and make a list!</p>
Duration	1,5 h
Links	Webinar on EU Cultural Policy with the European Music Council / YouTube

2.6.2 Art is a weapon for social change

Module 2	Urban Arts Education for Social Change
Art is a weapon for social change	
Instructions	<p>Explore the power of arts to counteract and transcend racism, sexism, classism, or other forms of marginalisation, by watching this TEDx-Speech of Dr. Tammy L. Brown, who uses various art forms and artists as an example, including herself, and shows why arts education and dealing with art can make a difference and foster social change.</p> <p>Write down the main messages of the speech.</p> <p>Think about projects or artistic work that you do</p>

	yourself or that you know of, that might foster social change.
Duration	2 h
Links	Art is a weapon for social change / Dr. Tammy L. Brown / YouTube

2.6.3 Hearts and Minds: The Arts and Civic Engagement

Module 2	Urban Arts Education for Social Change
Hearts and Minds: The Arts and Civic Engagement	
Instructions	<p>Read the report by Nick Rabkin for “The James Irvine Foundation” about the correlation between the arts education/participation and civic participation.</p> <p>Write a critical review (1x A4 page) of the article from a practitioner's perspective, drawing on your own experiences in Arts Education.</p>
Duration	3,5 h
Links	Hearts and Minds report for the James Irvine Foundation by Nick Rabkin

2.6.4 Gender & Creativity: Progress on the precipice

Module 2	Urban Arts Education for Social Change
Gender & Creativity: Progress on the precipice	

Instructions Read the first chapter of the report and take notes.

- What is the situation in your country like? Do you find your country in the graphs, e.g. p 14? Is it as you expected?
- What might be ideas to counteract gaps of representation and participation?

Duration 1,5 h

Links [Gender and Creativity: Progress on the precipice](#)

2.6.5 DJ school Turntablista

Module 2 Urban Arts Education for Social Change

DJ school Turntablista

Instructions Look at the website of “Turntablista” – the DJ school for women, founded by a woman with the purpose of creating a strong female role model for aspiring musicians.

Were you aware of the lack of female representation in the world of DJs? How many female DJs do you know?

Duration 1,5 h

Links [Turntablista Website](#)

2.6.6 Educating for Social Change through Art: a Personal Reckoning

Module 2 Urban Arts Education for Social Change

Educating for Social Change through Art: a Personal Reckoning

Instructions	<p>Read the essay by Dipti Desai about arts education and social justice, how colonial power relations have framed the discipline of art education, and about the ability of arts to challenge hierarchical power relations.</p> <p>What are the key messages of the text? Write them down and compare them with the goals your organisation pursues in its activities.</p> <p>What measures can you take in your organisation to break down power structures?</p>
Duration	3 h
Links	Educating for Social Change through Art: a Personal Reckoning by Dipti Desai

2.6.7 Brunnenpassage

Module 2	Urban Arts Education for Social Change
Brunnenpassage	
Instructions	<p>Read about Brunnenpassage, an “artsocialspace” in a decentralised district in Vienna and watch the video with the artistic director. You might also have a look at the trailer of the organisation (2nd link below)</p> <ul style="list-style-type: none"> • How does this organisation foster cohesion between diverse groups in their work? • What are the main topics and societal challenges they are working with? • What are the different levels of their work, according to the artistic director? • How, in your opinion, does Brunnenpassage contribute to social change? • Which connections can you make to your own work? • Are some of the approaches of Brunnenpassage also applicable to your work? <p>Write a short draft for a project concept to be implemented within your field, that addresses these topics.</p>
Duration	1,5 h
Links	Brunnenpassage: a space for participatory art production / Article

[Participatory Spaces / YouTube](#)
[Brunnenpassage Trailer / YouTube](#)

2.6.8 Metrolingualism, superdiversity and European classrooms - Education Talks

Module 2 Urban Arts Education for Social Change

Metrolingualism, superdiversity and European classrooms - Education Talks

Instructions This resource provides an overview of the definitions of the concepts of metrolingualism and superdiversity and outlines the growing scene of multiculturalism, different backgrounds and languages in learning spaces throughout Europe.

Duration 1,5 h

Links [Metrolingualism, superdiversity and European classrooms - Education Talks / YouTube](#)
[Super-diversity in societies explained by Steven Vertovec / YouTube](#)

2.6.9 Diversity Toolkit

Module 2 Urban Arts Education for Social Change

Diversity Toolkit: A Guide to Discussing Identity, Power and Privilege

Instructions Read the guide to discussing Identity, Power and Privilege from the introduction until the “Communal Agreements”.

- Make notes about the structure and the impact of the guide.
- Discuss in a group or reflect by yourself: how can this be applied to your work in your specific language and country?

Duration	1,5 h
Links	https://msw.usc.edu/mswusc-blog/diversity-workshop-guide-to-discussing-identity-power-and-privilege/#socialjustice

2.6.10 SoPHIA

Module 2	Urban Arts Education for Social Change
SoPHIA: Holistic Heritage Impact Assessment Model	
Instructions	Explore the SoPHIA – Holistic Heritage Impact Assessment Model and take a look at the three-axis approach: Domains, People and Time. On this basis, prepare a short concept draft for a heritage site in your city.
Duration	2,5 h
Links	SoPHIA – Holistic Heritage Impact Assessment Model

2.6.11 Ort Gallery

Module 2	Urban Arts Education for Social Change
SoPHIA: Holistic Heritage Impact Assessment Model	
Instructions	Read about Ort Gallery in Birmingham, UK, on the EPALE blog below and then have a look at their website. What approaches to community work and workshops have excited you the most? Are there ideas that you can implement in your organisation? If so, take your notes back to work and share them with your colleagues!
Duration	1,5 h

Links	Ort Gallery in Birmingham, UK / Article Ort Gallery website
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2.7 Practical Activities

2.7.1 Urbanisation Quiz

Activity n°: 1 Module 2

Urbanisation Quiz

Target Group Art educators, artists, professionals in the artistic and cultural field

Instruction In a training setting with participants from different countries, organise a quiz about the urbanisation of the individual countries of origin.

For this, the lecturer needs to know in advance which countries the participants come from, to create a graph (as above). After the guessing game, the transnational significance of urbanisation can be discussed together.

2.7.2 Horizontal-Vertical Steps

Activity n°: 1 Module 2

Taking care of identities in the community

Horizontal-Vertical Steps

Target Group Art educators, artists, professionals in the artistic and cultural field



Introduction

This exercise aims to show and reflect positions of privilege and marginalisation within society, as the example of the group. Note that this exercise is not supposed to be implemented with groups of people of marginalised communities.

The implementation requires sensitivity in order not to create hierarchies within the group. The individual results only serve the self-reflection of the participants and should not be shared among each other.

To start, let participants sit down with a pen and piece of paper. They should draw a vertical or horizontal line according to the questions, thus answering them for themselves. You may of course, change, add or leave out a few questions, choosing those you see fit for your country, your group and the topic of your workshop/course.

The questions should be answered by the participants on the basis of their experiences and characteristics.

Materials

Papers and pens

Instructions

In each case, draw a horizontal or a vertical line each time. When in doubt, leave the paper clear. Childhood is considered until you are 18.

1. Draw a horizontal line if you are male; a vertical line if you are female.
2. Draw a horizontal line if (the majority of) people would describe you as white. Draw a vertical line if (the majority of) people would describe you as a BIPoC (Black, Indigenous, and People of Colour).
3. Draw a horizontal line if you are able bodied; a vertical line if you have a disability.
4. Draw a horizontal line if you had two living parents through childhood. Draw a vertical line if you had one or no parent through childhood.
5. Draw a horizontal line if your family could always provide enough food growing up; draw a vertical line if you didn't always have enough food.
6. Draw a horizontal line if you lived in what you felt was a safe neighbourhood; draw a vertical line if you didn't feel safe in your neighbourhood.
7. Draw a horizontal line if your parents were always employed; draw a vertical line if at times your parents were unemployed. (This could mean either or both, depending on what was the norm).
8. Draw a horizontal line if one of your parents living with you had a university degree. Draw a vertical line if neither parent had a degree.

9. Draw a horizontal line if a parent helped you regularly with homework; draw a vertical line if neither helped you regularly.
10. If you ever tried to change your appearance, mannerisms, accent, or behaviour to avoid being judged or ridiculed, draw a vertical line.
11. If you were taken to art galleries, museum, sporting events or plays by your parents, draw a horizontal line
12. If your school was conducted in a language which was not your first language, draw a vertical line.
13. If you studied the culture of your ancestors in elementary school, draw a horizontal line.
14. If you saw members of your race, ethnic group, gender or sexual orientation portrayed on television in degrading roles, draw a vertical line.
15. If you were ever uncomfortable about a joke related to your race, ethnicity, ability, gender or sexual orientation but felt unsafe to confront the situation, draw a vertical line.
16. If you were ever the victim of violence related to your race, ethnicity, ability, gender or sexual orientation, draw a vertical line.

Conclusion/ Reflection

Reflection/Discussion questions for Horizontal-Vertical Steps:

- What do you see looking at your horizontal and vertical lines?
- What went through your mind as you drew the lines?
- Which of the statements did you find most meaningful or eye opening? Why?
- Which of the statements, if any, hurt? Why?
- How are social class and privilege tied to prejudice?

Further comments

(Source: [University Committee for Diversity, Equity and Affirmative Action / Booklet](#))

2.7.3 Who I Am - Poems

Activity n°: 1	Module 2	Taking care of identities in the community
Who I Am - Poems		
Target Group	Art educators, artists, professionals in the artistic and cultural field, Community members	
Introduction	This activity begins an active introspective process while continuing to provide opportunities for individuals to make connections with each other. Participants write short poems, starting each line with "I am," encouraging them to describe in their own words who they are and what's salient to their identities. In any attempt to increase awareness and encourage self-development, it is crucial to engage participants in activities that call for introspection and self-reflection. It is also important to provide opportunities for participants to make connections across, and even within, identity borders. The "Who I Am" activity can provide a starting point for encouraging self-reflective thought and introspection.	
Materials	Papers and pens	
Instructions	Ask participants to take ten to fifteen minutes to write a poem called "Who I Am." Instruct them that the only rule is that each line should begin with the words "I am..." Leave it open to their interpretation as much as possible, but suggest that they can, if they wish, include statements about where they're from regionally, ethnically, religiously, and so on; memories from different points in their lives; interests and hobbies; mottos or credos; favourite phrases; family traditions and customs; and whatever else defines who they are. Be sure to let them know that they will be sharing their poems.	
Conclusion/ Reflection	In order to ensure that everybody has an opportunity to share her or his story, you might consider breaking the group into diverse small groups of 8-10 if necessary. Give participants the option either to read their poems or to share parts of their poems from memory.	

Further comments

Points to remember:

Because some individuals will include very personal information, some may be hesitant to read their poems, even in small groups. It is sometimes effective in such situations for facilitators to share their poems first. Consider sharing your poem before asking participants to write their own pieces. If you make yourself vulnerable, others will be more comfortable doing the same. If a participant is not ready to read out their poem, don't force them. Maybe they will be ready later, maybe they wish to keep it to themselves, which is to be respected.

Be sure to allow time for everyone to be able to speak, whether reading their poems or sharing them from memory.

If you're using this as a final activity, not much processing is necessary. Encourage applause and thank everyone for sharing their poetry.

If you use this activity in the middle of a class or workshop, have some process questions ready. When everyone has shared, ask participants how it felt to write and share their poems.

Ask what, if any, connections people made with each other from this activity. What were some commonalities across poems? Did any of these surprise you?

You might also consider asking people to get up and talk to someone with whom she or he felt a connection through the poetry.

(Source: [Equity Literacy Institute and EdChange / Website](#))

2.7.4 What does Gender Equality look like?

Activity n°: 1

Module 2

Urban Arts Education and gender

Target Group

Art educators, artists, professionals in the artistic and cultural field, Community members

Introduction	As art can be a way to express oneself, it can also be a tool to express and visualise feelings, ideas and ideals. Instead, or in addition to tackling the topic of gender equality in a theoretical way with your group, this is about dealing with the topic in an artistic way.
Materials	Any kind of materials for drawing and/or painting, like oil/acrylic paint, water colour paint, and/or (wax) crayons, pencils, or whatever you like or can provide. Paper: a few pieces of paper of each size for every participant – perhaps in different colours
Instructions	The participants are asked to think about what gender equality would look like for them. What that especially means to them personally. Then, everybody is invited to visualise their idea of “what does gender equality look like” as a painting or drawing. Remember: there is no right or wrong, no better or worse, nor more or less beautiful. It is not about technique, but about expressing oneself in an artistic way and about visualising one’s ideas and thoughts.
Conclusion/ Reflection	The participants are invited to present their artwork and to tell the others of the group what they are expressing with it and what gender equality means to them.
Further comments	This activity was inspired by a project of UN Women: UN Women / Website

2.7.5 urban::sounds

Activity n°: 1	Module 2	Urban Arts Education for Social Change
Urban::sounds		
Target Group	Community members	

Introduction

“What does the urban space sound like?” is the initial question that the participants use as a basis for examining the aesthetic and, in particular, the acoustic environment of different places in the urban space.

In this workshop, the participants are offered a sensual confrontation with their environment, and their own creativity is stimulated and promoted through a technical approach.

They experience what it means to tackle a topic by aesthetic means and to use collected impressions creatively and differently. At the same time, in the second part of the activity, they learn something about music mixing in a creative and playful way.

Materials

- Smartphone
- Headphones adapted to the smartphone
- A music-making app of their own choice. See [here](#).

Instructions

In this activity, the participants are sent outside in groups of 1-3 people and asked to walk around in the city and watch out for noises they hear in the urban area.

Which sounds draw their attention?

They are asked to use their smartphones to record those noises which they find most interesting and which might not be recognised by others immediately while listening to them.

It might be a specific sound of a tool on a construction site, the meat-cutting knife at a butcher's, or the like.

Tell them to have in mind, that they will mix a musical piece out of them, so they can already look out for sounds and noises they might want to use there. The recordings should not be longer than 5-10 seconds.

After the subgroups meet again, they show each other the sounds they recorded. What kinds of noises did they find? Can the others guess what the sounds are coming from?

In the next step, participants should download a sound-mixing-app of their (or your) choice (a few recommendations, as well as tutorial videos, you may find [here](#)).

Count in some time for the participants to get acquainted with the app and to try it out. When they feel (more or less)

comfortable using the app, they are then invited to plan their piece and to afterwards mix their sound recordings, according to their plan.

Their creativity should not be limited, so there are no specific rules. It is most important, that there is no performance pressure in any way – every group can go as far as they want or can. If some participants have prior knowledge about music mixing, they might share it with the others. In this case, it might be useful to distribute them to different groups from the beginning, so every group can take advantage of their skills.

Conclusion/ Reflection

At the end, they should save and export the music files and each present them to the other groups. At this point there is also the possibility of reflection on urban sounds and the processing of them into music.

Further comments

This activity is based on the project [work::sounds](#), which was developed by EDUCULT in Vienna.

The activity "Urban Sounds" can be done not only with the recording and processing of sounds, but also with images and videos. Instead of music, it is possible to create visuals, collages, etc. There are also suitable and easy-to-use apps for this. As in work::sounds, a combination is also possible to create entire music videos.

Based on the specific arts education competencies of the trainers, further developments or reinterpretations can also be made. The core of this activity consists in aesthetically exploring the urban space independently and documenting it in some form. The results of this creative research journey are then to be processed into a small artwork in a workshop format under supervision.

3. COMMUNITY DEVELOPMENT THROUGH URBAN ARTS EDUCATION

Our third and last Module focuses on Community Development through Urban Arts Education. Throughout this Training Package we clarified how Urban Arts Education can change our surroundings, our society and ourselves. The third Module will bring you to the local level: how can educators implement Urban Education Activities with marginalised groups to support community development?

Module 3 will focus on the following:

- How urban arts educators can bring these practices to their community
- How Urban Arts Education can be at the service of the community
- The Asset-Based Community Development Approach

3.1 Communities and Social Challenges

Social and cultural aspects in education play a significant role in defining trends of further development of people, society and their surrounding environment. They are the means by which people can better understand each other and the world in which we live.³³ Countries are constantly looking for new ways to deal with the opportunities, challenges, uneven backgrounds and wealth that come with an increasingly changing economy mixed with demographic changes. As stated in **Module 1 and 2, aligning adult education, arts education and urban spaces** can lay the path to social equity by addressing social challenges, improving social inclusion, development and equality. **Education in community settings** is an effective way to respond to the **task of tackling social needs and challenges** by fostering **lifelong learning**, to **empower people with awareness, information, and skills, and to promote local engagement**, hopefully contributing to bettering society and local growth.

³³ E.A. Nozhin, 2005. p. 3

The United Nations defines **community development** as "*a process where community members come together to take collective action and generate solutions to common problems.*"³⁴ It is a broad concept, applied to the practices of **civic leaders, activists, involved citizens, and professionals** to improve various aspects of communities, typically aiming to build stronger and more resilient local communities that are **hubs for positive development** and **integration** of its members, a safe space that has a place for all.

Activity 3.1

Can art make a difference in the community? If you are working with people from different backgrounds and from different cultures, they can have interesting insights on the impact of arts from their perspective. Implement the Practical Activity [Impact Words](#) available at the end of this module.

3.2 At the Service of the Community

Arts Education has the power to **reach people through a different language**; it has the potential to engage people through a common way of communicating. Arts education in the community **acts as a catalyser** that stimulates behaviours for **community development**, inclusion, and education. **Arts education** is the **common denominator** between these concepts.

Within Arts Education for communities, it is not just about the “pure” education of art, but to empower special groups of people, relating to the **social environment, their community, their experiences, their feelings and shared identity**. Moreover, arts education that is community based can promote contextual **learning about local art and culture**,³⁵ which is important for Urban Arts Education focused on having a social impact.

SDL Resource

Have a look the self-directed learning resource [Community Building and Lessons on Collaborative Practice between Artists and Community Developers](#)

Aligning arts and community in many contexts can raise **community awareness about social challenges**. A community where people participate in cultural activities has greater potential for connection, caring and social development.

³⁴ Jackson, Maria Rosario and Florence Kabwasa-Green. 2007. Artist Space Development: Making the Case, p.21

³⁵ *ibid.*

Current **social challenges** involve many areas, from migration, social and economic inequalities, corruption, poverty, gender equality or violence, health promotion, environment and sustainability, urban renewal, space revitalisation, community strengthening, social inclusion and cultural diversity. Democracy, social justice, and civil society all depend on individuals that integrate the community and their ability to speak their hearts and minds. **Why not give them a voice?**

SDL Resource

Urban Arts Education can have different objectives, and go over virtually any obstacle, challenge or theme we as educators want to address with our communities. ¹ To illustrate this, you can have a look at the resource [Developing Art-Driven Spaces In Marginalised Communities](#). It explains that art in a public space is not simply art in the urban public space but is a way of bringing people together against prejudices.

Therefore, we can describe art educators and activities at the service of communities as driver for social inclusion and development. In this way, **identities and cultural behaviours** are included, something new is created with them, **cultural heritage** is preserved, and **social diversity and justice** is promoted.

SDL Resource

In the following resource, watch a documentary film about a famous community art project to reflect further on the relation between Urban Arts Education, communities and **socially engaged art**. To illustrate this, you can have a look at the inspiring documentary film "[Rhythm is it!](#)", and "[Opera, I like you](#)".

3.2.1 Working in and with marginalised communities

Actors

The actors involved in community-based Urban Arts Education are the **communities** themselves and **the educators**. Here, understanding and communication among each other play a major role. In the case of educators, it is important to have a certain perspective/pre-knowledge for working with communities that are affected by social inequalities, that we saw on [Module 2 - Taking care of identities in the community](#). The main focus is on the social impact of the arts education approach and the

promotion of values like justice, equity, transformation and change among those who miss it the most³⁶.

Context

As an educator, we have to be well-informed of the **context of the communities we work with**, in order to make an efficient use of Urban Arts Education as a tool for social cohesion and community development. Communities have interpersonal relationships and sentiments³⁷ but are also structured partially by the space where interactions emerge.³⁸ These interactions and physical spaces should be acknowledged when working with the urban space and urban arts projects.

Relationships

Furthermore, the position of an educator overall poses a **power relation** that should be acknowledged. That position can be used to empower and give all participants the possibility of being comfortable and at ease. Therefore, **the educator has the ethical responsibility to engage with a community in a fair and equal way.**

Communication

Above all, however, is the method of communication. It can help to **establish simple rules of communication**, to **give every community participant a voice**, to **show appreciation for other contributions** or to **introduce non-verbal methods of communication**. This contributes to cohesion and in turn to social change and development. **See the engagement with diverse groups as an opportunity to connect with social and cultural issues, and reflect on their experiences, each of which can contribute to developing a more completely integrated identity, within a diverse community.**

To understand the impact of arts education, you might want to have a look at the URB_ART success story "[Accessibility](#)." In Iceland, [Margrét M. Norðdahl](#) created a space for her art students: The progress in education is marked by inclusion of different marginalised groups: women, people of



PHOTO: Accessibility, Iceland

³⁶ Darlene E. Clover, Kathy Sanford, Lorraine Bell and Kay Johnson. 2016, p. 11

³⁷ David W. Minar and Scott A. Greer. 2007, p. 4

³⁸ Ibid.

different ethnicities and finally, people with disabilities.

"An inclusive art world is a decision we need to make."

Have a look at the **URB_ART Success Story** "[Empower through Theatre](#)" and "[Breakdance and Graffiti Jams in the city centre](#)". PIF'H theatre empowers communities at risk of social exclusion, acts in the defence of their rights and encourages civic participation. Most of all, it aims to create social awareness and offer tools for disadvantaged communities to transform their reality, namely, to help migrants learn about the socio-cultural communication.



PHOTO: Empower through Theatre, Portugal

Non-formal education and interventions are very often promoted in various themes with disadvantaged groups within communities, both with diverse cultural backgrounds and those without them. Within urban arts contexts, as an example, the resource from Lisbon Urban Art Gallery (GAU)³⁹ shares the successful implementation of several social-community urban arts projects in critically disadvantaged neighbourhoods; those suffering from negative social and economic conditions, interethnic conflicts, drug-related problems, high dropout rates from schools.

³⁹ cf. <https://www.agenda21culture.net/sites/default/files/files/cities/content/lisbon-eng.pdf>



PHOTO: Breakdance and Graffiti Jams in the City Centre, Slovenia

SDL Resource

Have a look at the resource [Public Art as a Community Building Strategy](#), where artists listen to people and starting change by engaging with art.

Above all, the aim of these interventions is to promote inclusive life experiences that **can overcome social and cultural barriers**, incorporate cultural elements and, therefore, **encourage social inclusion and community wellbeing**.

Urban Arts Education in community contexts acts as a social activity: it involves sharing, collaborating, building relationships and **integrating the space** with others. There is mounting evidence that participating in art develops creative thinking transferable across all knowledge areas. It teaches us to link diverse ideas and experiences.

3.3 Dear Educators...

3.3.1 Engaging marginalised groups

A community is defined by the people within it. By where they are, what they do, what they are interested in, or how they identify themselves. Each community is different, encompassing different spheres and different identities. Homogeneity may sometimes be apparent, but diversity is always present in the groups.

In order to **commit to working with diverse communities**, you need to make each individual feel **welcomed, included, acknowledged**, and most of all, **respected**. Ignoring dissimilarities and present-day differences, we may fail to understand the needs of some people. Recognising differences in religion, sexual orientation, socioeconomics, and backgrounds are important to help with creation an environment that welcomes differences and lays the groundwork for becoming more inclusive.

Activity 3.2

To start engaging with your group you can consider this activity to get to know them through a practical exercise. Implement the Practical Activity [PHOTOCHOCK](#) available at the end of this module.

The first step in this process is developing an understanding of the community landscape and answering questions such as:

- Who is in my community?
- What are the challenges these groups are facing?
- What is their relationship with the local government/my position?
- How can I overcome any lingering hurdles from their previous interactions with local entities?
- What resources do I have available?
- What do we have to offer to meet the specific needs of this group?

When stepping into an engagement process, it is important to recognise that communities may very well have **pre-existing relationships** and **prior experiences**. Establish and build relationships is the way to reach those who have been excluded. The first step in the process is to **meet the community where they are and start listening to their experiences** to best understand how you, as an educator, can proceed to **bridge divides**. It is worth considering the importance of mindfulness of the community's context.

Find ways to highlight the importance of art in the community and help people connect with their creative selves.

How can we achieve this?

- Listening is a critical step.
- Surveys, focus groups, community meetings, gather feedback, follow ups, loops.
- Engage intentionally
- Educate ourselves and become culturally competent.
- **Allow** people to make their own decisions.

Activity 3.3

If you are working with a group of people from different cultures, implement the **Practical Activity – [Understanding your culture](#)**, from the exercises at the end of this module.

- **Deploy** art practices that aim to include any marginalised group: these are characterised by **mutual exchange** of skills and ideas and respect for the contribution of all participants.
- **Challenge** fear and prejudice.
- **Diverge** from 'access' because the lived experience of marginalised artists is central to the creative development process.
- **Practice inclusion** at all levels and stages of the creative process, including presentation of, and deliberation on, art produced through this process.
- **Give equal priority** to process and outcome and incorporate ongoing feedback as part of the creative process; and assumes nothing.
- **Ensure** that people feel safe and respected.
- **Create a space** where ideas can be proposed, explored, listened to, shared, debated, developed, and supported.
- **Allow for all opinions**, even those that one opposes.
- **Encourage people to contribute and participate** in the project/activity in their own way and ensure that people know their contribution is valued and acknowledged as part of the success of the work.
- **Cultural awareness** and appropriateness are of utmost importance. Working with and in the community, entails dealing with a wide range of people. It is important to conduct research and challenge your assumptions.



Excursus: Opening and closing lessons

It is important to give a clear structure during sessions both in the presentation of In-Service Training Package on Urban Arts Education modules, and on other topics educators are approaching. Here are a few tips for opening and closing lessons.

In the beginning:

- Start with a **purpose** - before developing an activity or choosing any tool.
- Use learners' **curiosity** as a starting point.
- Prepare the **space** with **intention**.
- Make a **connection** with real life – and connect to the context of the community.
- Start with different **activities**: Here are a [few examples](#).

At the end:

- **Recap** the content together with the learners.
- Give an **open space** for questions.
- Do a **mindfulness** activity.

Dealing with challenging situations

It may not be easy to engage with people in difficult circumstances every day, and some negative situations may arise. Dealing with negative incidents, feeling tired and unmotivated is a normal part of teaching and dealing with diverse groups. Below you will find a few tips to face these situations.

- Know that most times things are **not personal**, and people are most times dealing with their troubles that they can project onto others.
- **Stay calm**. When a situation is emotionally charged, it's easy to get caught up in the heat of the moment. Monitor your breathing. Try to take some slow, deep breaths.
- **Don't demand compliance**. For example, telling someone who's upset to be quiet and calm down will just make him or her irate. Instead, ask the person what they are upset about—and allow them to vent.
- **Set limits and boundaries**. You are encouraged to listen and letting the person vent, but you also have the right to be assertive and say, "Please don't talk to me like that."
- **Two by ten**. One strategy is called two-by-ten. In this strategy, you spend two minutes for ten days in a row talking to one at-risk learner. The caveat is that it can't be about work. Talk to them about their life, their interests, and really listen.

SDL Resource

For further information and more details, have a look at the self-directed resource [Engaging marginalised communities means better decisions](#). Beforehand, to have a better understanding of these practices, have a look at the resource [Engaging and “Strengthening Communities in and through Art education and projects”](#), and [Arts and Culture Planning: A Toolkit for Communities](#) presenting of practices to work with

3.4 The Asset-Based Community Development (ABCD) Approach

3.4.1 The Glass is Half Full

Asset-based community development (ABCD) is a **bottom-up** way of **working with communities** that focuses on community **strengths** and **assets** rather than on deficits and problems. ABCD approach focuses on the **“half-full glass”**.⁴⁰

The ABCD approach is built on four guiding principles:

- It focuses on community **assets** and **strengths** rather than problems and needs.
- It **identifies and mobilises individual** and **community assets, skills**, and passions.
- It **is community-driven** – ‘building communities from the inside out’.
- It is **relationship driven**.

By focusing on the strengths and assets of a community, **we can create a very different picture to the needs-based one**. We start with what helps to make the community strong. All communities have strengths and assets and ABCD recognises that everyone in a community (including individuals, voluntary groups, businesses, and organisations) has skills, interests and experiences that can help strengthen their community.

When using this approach, community needs and concerns are not ignored, but our focus shifts to **resources the community** must address. Within the Urban Arts Education context, **different cultural backgrounds and assets aligned guidance, encouragement, and freedom of expression**, can be very fruitful to approach hard-to-reach individuals and communities.

⁴⁰ Cf. <https://resources.depaul.edu/abcd-institute/publications/Documents/GreenBookIntro%202018.pdf>



SDL Resource

Here, have a look at the self-directed learning resource [Asset Based Community Development: From what's wrong to what's strong](#), that provides several examples of what can happen if focus on what's strong and help people discover and use their gifts to enrich those around them, and [Asset Mapping 101](#).

3.5 ABCD Approach + Urban Arts Education + Community Development

3.5.1 Building on the Communities' Potential as an Educator

Today's artists also have an **important role as facilitators**, to **bridge arts education with community projects**. They have evolved into **creative problem solvers**, collaborating **across industries** to address issues that affect people all over the world. The best way to understand this, is to have a look at the resource [Tate Exchange: The Art of Social Change](#).

Educators can **foster positive social and emotional development** by intentionally **sequencing developmental experiences** throughout art education processes, talking with people about their related experiences, and providing rich opportunities to reflect on those experiences in a supportive light.

Use an Asset Lens: Instead of looking through a need's lens, look through an assets lens to profile a community; look for strengths that can be employed for progress.

Be Inclusive: Challenge everyone to take part, to have a say, to be a leader.

Map the Assets: Assessing a community's potential is called asset mapping. An asset map can be a detailed inventory of strengths and resources to use. A few examples are Individuals, Associations/Institutions, Physical Assets, Connections, Sponsors.

Be Action Oriented: Turn the mapping into immediate improvement efforts.

Lead by Stepping back: Successful asset-based community development entails coordinated, multi-parted, bottom-up deliberations, joining as a supportive – not a leadership role.

Nurture a sense of Ownership and Local Pride: A sense of ownership inevitably leads to accountability.

Activity 3.4

If you are working with a group of people from different cultures, implement the **Practical Activity: [Treasure Box of Strengths](#)**, in which you can structure all elements you are working with in communities, from the exercises at the end of this module.

People work harder at goals and are more willing to commit time, money, and personal influence to ensure that projects are completed well.

Many people in disadvantaged communities have unknown assets, gifts, motivation, and their minds to speak. By providing a space that allows individuals to **bring up and employ their assets** with guidance and freedom in an **all-encompassing artistic setting, community building becomes possible**. Below, you will find an example of this in practice: The Concept of Placemaking.

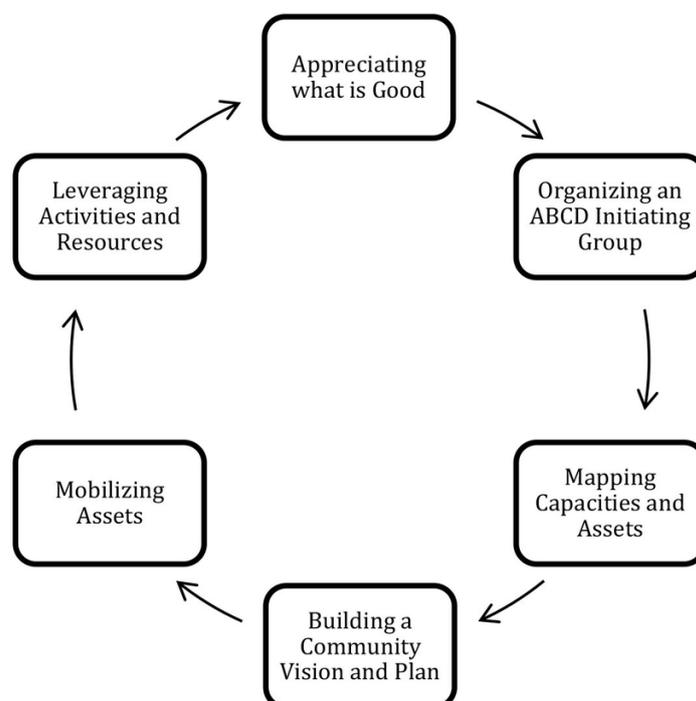


PHOTO: Asset-based community development (ABCD) model. Source: ResearchGate Rethinking the Social Value of Sport Events Through an Asset-Based Community Development (ABCD) Perspective

3.5.2 Community Work: Bringing People Together to Make their Community Special

As above, artistic expression in the urban space provides a sense of visibility, integration and belonging. Through the creation of learning and integration of “spaces” made to and for its people, we can align Urban Arts Education to employ people’s assets and improve their connection and surroundings.

Spaces in which arts and cultural activity happen are often the **pulse points of communities**. Urban Arts Education activities can uptake the potential, creativity, diversity of thought of individuals to create an inclusive, active and educational space. Arts are a response to our individuality and our nature can help to shape our identity in the urban space.

One example of the meeting point of these concepts is “**Placemaking**” - **Creating spaces in the territory of the community, aligned with arts and accessible participation of all people** can stimulate civic engagement, social interaction, and affect economic conditions.

- Place = Geography + Meaning
- Making (Planning) = Creating something new or modifying something.
- Place identity requires people
- Place is defined by meaning, sentiment, and stories.

The Concept of “Placemaking”

The “placemaking” concept is about sharing stories, and the stories people hear, help them better understand and appreciate the places they live, work, and play. **Placemaking is a community-driven design process**, based on **human interaction, simplicity of human connection and fun**. It employs people’s assets through art in the urban space, to make the community space special. It promotes engagement, socialisation, accountability and teamwork.

It is a ‘multi-faceted approach to the planning, design and management of public spaces. Placemaking capitalises on a local community’s assets, inspiration, and potential, with the intention of creating public spaces that promote people’s health, happiness, and wellbeing’.

SDL Resource

Have a look at the self-directed learning resource [Placemaking and Community](#), and, if you are interested, the book [Arts in Place: the arts, the urban and social practice](#) as part of the Routledge Research in Culture, Space and Identity Series.



PHOTO: Placemaking example, Source: Nillumbik Community Directory

While art and interaction through a simple project can generate spaces that are important in all communities, they can be especially significant in marginalised communities that are striving to improve the quality of life and opportunities for members. **What is there that can transcend deep differences and stubborn divisions? What has the potential to unify without barriers? Speak in many languages without a translator?** Mentioning one final time our [Baseline Survey on Multilingual and Transdisciplinary Urban Arts Education](#), respondents were predominantly **confident their work contributes to the local community building**. When they were invited to share their opinion on why that is so, **many emphasised the power of artistic expression to integrate excluded groups**. Art was illuminated as a means for them to **tell their story, which consequently made them visible** and introduced them to other members of the society and led to an **increased sense of belonging for the marginalised participants**. The possibility for arts to address broader political problems and pose a statement against social and political issues, reconfirms **Urban Arts Education** as an inclusive

practice that can be entertaining, but also **empowering and innovation inspiring for communities.**

3.6 Annex: Self-directed Learning Resources

3.6.1 "Rhythm is it!"/ "Opera I Like You "

Module 3	Community Development through Urban Arts Education
Community Art for Social Change "Rhythm is it!"	
Instructions	<p>This touching and inspiring documentary film is about a project by the chief conductor of the Berlin Philharmonic Simon Rattle and the choreographer Royston Maldoom staging a dance performance with 250 young people, with very different and often marginalised backgrounds.</p> <p>With this well-known example of a big community art project, although the main target group were young people, you might get an idea and inspiration from seeing effect on demarginalisation Urban Arts Education can have.</p>
Duration	2 h
Links	Trailer / Full programme on Netflix
"Opera I Like You"	
Instructions	<p>Discover and get inspired by the Slovenian Opera "Opera I Like You". This piece was created with and for young people and deals with topics like "marginalisation and refugees".</p> <p>See also the "making of" of this unique opera which was filmed together with school dropouts.</p>
Duration	2 h
Links	Opera I like you / YouTube Opera I like you (Making of) / YouTube

3.6.2 Developing Art-Driven Spaces In Marginalised Communities

Module 3	Community Development through Urban Arts Education
Developing Art-Driven Spaces in Marginalised Communities	
Instructions	<p>This resource addresses the development of dedicated art spaces in marginalised communities that respond to their needs and social challenges. It addresses the implications for this field, namely for the artists/educators, fostering the development of “art-driven spaces” and cultural and artistic projects, working with marginalised communities.</p> <p>After engaging with this article, what meaning do “art-driven-spaces” have in communities? How beneficial can they be? Please do a short one-page overview/ reflection of the engagement of art with marginalised communities.</p>
Duration	2 h
Links	Developing Art-Driven Spaces in Marginalised Communities / PDF

3.6.3 Tate Exchange: The Art of Social Change

Module 3	Community Development through Urban Arts Education
Tate Exchange: The Art of Social Change	
Instructions	<p>Watch the Artist Tania Bruguera and the Tate Neighbours, a group of South London residents, speak about “Tate Exchange”, a space and programme for participation at the Tate Modern Museum in London. Learn about possibilities of inclusion and participation of new audiences and fostering accessibility in big arts institutions.</p> <p>Then, explore and examine the programme and its topics, projects and history more in detail on the website (see below).</p> <ul style="list-style-type: none"> • Take notes • Do you know similar projects in your city/country? Imagine you had the possibility to

	<p>start a program like this in your country.</p> <ul style="list-style-type: none"> • What ideas come into your mind? <p>Think about the role of inclusion and participation in your arts education activities and how you can adapt them?</p>
Duration	1,5 h
Links	How do arts educators and communities interact? / YouTube Tate Exchange / Website

3.6.4 Public Art as a Community Building Strategy

Module 3	Community Development through Urban Arts Education
	Public Art as a Community Building Strategy
Instructions	<p>Public and community art is a wide and diverse field. In this resource are presented several practical cases on how public art changed the community and addressed specific issues: listening to people and starting change by engaging with art.</p> <p>Today's artists also have an important role as facilitators, to bridge arts education with community projects. They have evolved into creative problem solvers, collaborating across industries to address issues that affect people all over the world.</p> <p>Can you think of any ways that artists could help solve challenges in your community?</p>
Duration	1,5 h
Links	TedxTalk / YouTube Community Development article

3.6.5 Engaging and Strengthening Communities in and through Art education and projects

Module 3	Community Development through Urban Arts Education
Engaging and Strengthening Communities in and through Art Education and Projects	
Instructions	<p>These resources present the theory and practice of employing art practices in the community through the development of artistic and educational projects. All resources present operational examples of active community art, education, and civic interventions across media and culture.</p> <p>Did you feel inspired by the development and results of the artistic and educational projects presented?</p> <p>Can you think of one example to apply in your local community?</p> <p>Present a reflection of the context, topic to address, benefits and challenges of developing an arts education project in your area.</p>
Duration	6 h
Links	<p>Community Partnerships Work guide / PDF Street art murals for urban renewal / YouTube Public art as social engagement / YouTube</p>

3.6.6 Asset Based Community Development: From what's wrong to what's strong

Module 3	Community Development through Urban Arts Education
Asset Based Community Development: From what's wrong to what's strong	
Instructions	<p>These resources provide several perspectives, insights and examples of sustainable community development and regeneration strategies of communities.</p> <p>Can you point out goals to turn into strong points in your local community?</p>
Duration	3h
Links	<p>Sustainable community development: from what's wrong to what's strong / YouTube</p> <p>Making the Shift to Community Development / YouTube</p> <p>Regeneration through Culture: Building Spaces for Communities / YouTube</p> <p>What is Asset Mapping? / Website</p> <p>ABCD core principles / Website</p>

3.6.7 Arts and Culture Planning: A Toolkit for Communities

Module 3	Community Development through Urban Arts Education
Arts and Culture Planning: A Toolkit for Communities	
Instructions	<p>“While arts and culture are sometimes marginalised and seen as a nice “extra,” they are necessary ingredients for making communities attractive and vibrant places to live and work.”</p> <p>This Toolkit for Communities is intended to help institutions and practitioners incorporate arts and culture into their communities.</p>

Duration	3h
Links	Arts and Culture Toolkit / PDF

3.6.7 Placemaking and Community

Module 3	Community Development through Urban Arts Education
Placemaking and Community	
Instructions	<p>“Placemaking” is about sharing stories, and the stories people hear help them better understand and appreciate the places they live, work, and play.</p> <p>Placemaking is a community-driven design process in which the voice is the most active tool — it drives the ideas as well as the hands to make them come true. Placemaking takes place on the street and block level, across entire cities, and internationally, but it begins and ends with people speaking with one another. After engaging with this resource, take some notes on how the placemaking concept could be transferred/applicable in your local community.</p>
Duration	2 h
Links	<p>Placemaking and Community / YouTube</p> <p>Culture and Arts as factors for social cohesion / PDF</p>

3.7 Annex: Practical Activities

3.7.1 PHOTOCHOCK

Activity n°: 1 Module 3

PHOTOCHOCK – Transforming photography into (street) poster art

Target Group Community members

Introduction A growing trend around the world, the maker culture, makes people identify with relevant problems and seek solutions in a collaborative and active way. Learning by doing.

What is the maker culture?

In its simplest definition, this culture is meant to reignite the artisan spirit. It pulls communities of any career or skill level into making something with their hands, from calligraphy to furniture to technology. There is an emphasis on learning-through-doing. Also called the DIY culture (do it yourself).

Learn more here: [The maker movement: A learning revolution](#)

What if maker culture was aligned with urban art?

Using urban art languages, the goal of these activities is for learners to combine the maker culture with urban arts related activities, creating meaningful materials and collaboratively transform spaces into places of learning and community interaction.

Materials

What will you need?

- A photographic portrait.
- FXStencil app
- Printer
- Scissors
- Spray paint or similar
- Surface or fabric

Instructions	This activity consists of photographic portraits being transformed into a stencil mask to be applied to various media.
	Step 1 - Using the (free) FXStencil app, the learner takes a self-portrait and turns it into a high-contrast drawing, ready to be cut out and turned into a stencil mask.
	Step 2 - The applications can be done with spray, roller, or stencil on notebooks, t-shirts, walls, or a big piece of fabric.
	*What is a stencil? A stencil is usually a thin sheet of material, such as paper, plastic, wood or metal, with letters or a design cut from it, used to produce the letters or design on an underlying surface by applying pigment through the cut-out holes in the material.
	You can consider proposing that learners brainstorm a slogan or word that positively represents them, and to incorporate into their portrait. It should be no more than four words long: shorter is more effective.
Conclusion/Reflection	After the cutting and application is complete, reflect with the learners on the results and process.
Further comments	Similar activities can be done by including the themes of literary works, fine arts, films, or music we find unpleasant, noise, music of our ancestors, parents, concerts, music we learned at school, institutionalised music hierarchies, national borders through music, etc.

3.7.2 Can Art Make a Difference in the Community? - Impact words

Activity n°: 2 Module 3

Can Art Make a Difference in the Community? Impact Words

Target Group Art educators, artists, professionals in the artistic and cultural field, community members

Introduction Answer the question: Can art make a difference in the community?

Materials

What will you need?

- The alphabet letters cut out in stencil.
- Spray paint.
- A surface or a big piece of fabric.
- A cart to gather materials and move around.

Alternatively:

A big sheet of paper and different markers.

Instructions

Step 1 - This activity requires you to download the alphabet in the desired format, and to have the letters cut out in stencil to write words. The goal is to write words of choice in a surface.

Considering the groups are composed of people from different cultures and backgrounds, **encourage learners to write words or short sentences in their own language.**

Step 2 - The words should be meaningful to the learners. A few examples can include words about themselves, their culture or background, words to inspire sense of community and integration, or even sentences if preferred.

Gather all materials in a cart, as it allows for a variety of activities for different groups of learners, and it is easy to move around.

Conclusion/ Reflection

After the activity is completed, sit in a circle with the learners towards the surface or the piece of fabric with the words painted on it.

Ask them to reflect on their choice of words or sentence and share the meaning behind it to the group. Mixing words from different languages can create a stronger impact and better represent the group.

Encourage the group to share their views and stories and reflect towards the end result.

3.7.3 Can you exchange across cultural differences if you don't understand your identity?

Activity n°: 3 Module 3

Can you exchange across cultural differences if you don't understand your identity?

Target Group Art educators, artists, professionals in the artistic and cultural field, community members

Introduction Community Integration often requires individual understanding – community starts with the individuals that form them.

Everyone is different, yet too often the societal structures have developed around these differences are oppressive, using difference as a divider and creating a “hierarchy of identities”.

This activity aims to encourage participants to challenge and potentially shift their own perspective, understand how to communicate in a multicultural community.

Materials A room with enough space to host the participants. Learners sitting in a circle.

Instructions A critical dimension of dealing with interculturalism, refers to a desire and willingness to know, to ask, to find out, and to learn. To question oneself is probably the most important step in intercultural communication, so let's turn the scope to the learners:

Step 1 - Think about 2 or 3 cultural things that you identify with. Some dimensions to keep in mind are gender, religion, socioeconomic class, education level, sexual orientation, race, and ethnicity. It is important to note that the way that you identify may be different from the way that you are perceived — but for the purpose of this activity we want you to define yourself.

Step 2 - Why is increased self-awareness, understanding yourself and your frame of reference, a key component to be able to engage across cultures and understand others' perspectives?

**Conclusion/
Reflection**

Our own self-awareness is key in our ability to understand the lens we use to interpret the language and actions around us and conversely help us to understand that other people have their own unique lenses as well.

Reflecting Questions:

- 1) How does self-knowledge contribute to understanding others from a different cultural background?
- 2) Do you know how your identity is positioned in various cultural contexts?

3.7.4 Treasure Box of Strengths - What are my assets?

Activity n°: 4 Module 3

Treasure Box of Strengths – What are my assets?

Target Group Art educators, artists, professionals in the artistic and cultural field, community members

Introduction Assets are positive qualities we possess and skills we have developed. These traits are unique to every individual and they differ from person-to-person.

Self-awareness or knowing our own assets can help us understand ourselves better. It allows us to see ourselves in a more positive light and as individuals who can contribute to society. Being able to recognise our assets also helps us build self-esteem and be more confident of ourselves.

This activity provides the opportunity to realise your assets that you may be unaware of. The more assets you are able to identify, the easier it is for you to use and develop these skills and qualities and apply them in your community setting.

Materials Paper and a pen/pencil.

Instructions

Step 1 - On a piece of paper, every learner should write down as many personal assets as you can think of within 2 minutes. Focus on the positive and write your strengths in any one of these areas: personality, relationships, work, appearance, art, sports, and other daily activities.

Step 2 - Encourage them to describe their assets in detail, and how it's useful or affects their life and those around them. Let them know that maybe they will surprise themselves with more assets they didn't know they had.

Some encouraging questions include:

- I may not excel in everything, but I am quite confident in my ability to...
- I can focus on the good things I've done and they are...

The list is supposed to be ongoing, and something that they can go back to and add more assets anytime they discover something new about themselves.

**Conclusion/
Reflection**

At the end, everybody should share their assets in the group and reflect on how they can complement each other. Once you have everyone's assets mapped, try to think of how they could be applied to improve things around them, or just focus on how they can make their assets grow.

Glossary

Asset Based Community Development (ABCD): a localised and bottom-up way of strengthening communities through recognising, identifying and harnessing existing 'assets' (i.e. skills, knowledge, capacity, resources, experience or enthusiasm) that individuals and communities have which can help to strengthen and improve locally. Instead of looking at what a community needs or lacks, the approach focuses on utilising the 'assets' that are already there, to facilitate empowerment, cooperation and strengthening of individuals and their communities.⁴¹

Cultural Participation: the act of taking part in a cultural event or activity; For example, individuals can participate in an active form, through creating art themselves. They can also participate in a passive way through attendance to arts activities such as going to a performance, listening to music, etc.⁴²

Cultural Policy: a form of public policy, which is concerned with community cultural and artistic development, cultural diversity, cultural sustainability, cultural heritage, cultural and creative industries and others.⁴³

Diversity: “embodied in uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognised and affirmed for the benefit of present and future generations”⁴⁴

Interculturalism: Interculturalism is defined by UNESCO⁴⁵ as the “equitable interaction of diverse culture and the possibility of generating shared cultural expressions through dialogue and mutual respect”.

Metrolingualism: Metrolingualism is a product of modern and often urban interaction and describes the way in which people from different socio-economic backgrounds use the same language in different ways. Even within the same verbal or non-verbal language there are differentiations that can produce different ways of understanding and thus also social hierarchies and social exclusion.

⁴¹ <https://www.croydon.gov.uk/community-and-safety/advice-and-funding-community-groups/asset-based-community-development>

⁴² cf. Kevin F. McCarthy, Kimberly J. Jinnett, p. 7

⁴³ David Bell and Kate Oakley. 2015, p. 5

⁴⁴ UNESCO. 2001, p. 4

⁴⁵ <https://en.unesco.org/interculturaldialogue/>

Social Change: “Social change can be defined as the way in which human interactions, relationships, behaviour patterns, and cultural norms change over time. These changes ultimately transform cultural and social institutions, concepts, and rules, which will inevitably impact society for the long-haul. These changes and transformations are not necessarily good or bad, but they are profound. On the surface, we may not notice social change; it can take years — even centuries — of action to cause one change.”⁴⁶

Social Cohesion: “the degree to which members of a society are willing to co-operate with each other to improve the quality of life and wellbeing for all”⁴⁷,

Social Inclusion: “the process of improving the terms of participation in society, particularly for people who are disadvantaged/have fewer possibilities, through enhancing opportunities, access to resources, voice and respect for rights (United Nations 2016,17)⁴⁸.

(Social) Sustainability: “Development that meets the needs of the present without compromising the ability of future generations to meet their own needs. Social sustainability is a process for creating sustainable successful places that promote wellbeing, by understanding what people need from the places they live and work.”⁴⁹

Street Art: Street art, with graffiti as its prime example, is art found on the streets, be it in forms of self-authorized pictures, characters, tags, but that is very naïve, because it is not all about the site. Its conceptual frame leads us to formulate it more as a movement or even a subculture, in which art plays a very important role, it is an instrument the members use to express their identifications, aesthetic criteria, and communicate with a larger circle of people.

Urban Arts Education: Urban Arts Education is the conceptual triangle of arts education, urban adult education, and urban arts. It encompasses the creative development of the individual as well as the understanding of regional and international art and culture in large, densely populated urban areas with a diverse population. Urban adult education are all forms of non-vocational adult education in urban areas, whether of formal, non-formal or informal education activities by adults after leaving initial education and training.

⁴⁶ cf. <https://www.uopeople.edu/blog/what-is-social-change/>

⁴⁷ The Arts Council: Glossary. Making Great Art Work, p. 14.

⁴⁸ United Nations. 2016. Leaving no one behind, p.17.

⁴⁹ Saffron Woodcraft. 2015. Understanding and measuring social sustainability in Journal of Urban Regeneration & Renewal, Vol 8 (2), p. 133.

Urban Arts: Urban art has been a dynamic field of art, intended for a non-specialised, broad public, even more, it is an artistic practice commonly inviting the observers to engage and aims to instigate public discussions. It is a manifestation in a public space with open access for all community members, thus a democratic field of art both from the point of view of production and from the point of view of enjoyment.



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