

*Paper prepared for the  
Sixth Euroacademia International Conference  
Re-Inventing Eastern Europe*

*Belgrade, 27 – 28 January 2017*

*This paper is a draft  
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# Applied social art history as a method to aid cultural and social integration of communities

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## Abstract

This paper presents a novel method for social/cultural integration through art engagement, drawing on methods from art history and anthropology, coined here as Applied Social Art History (ASAH). The paper will provide the conceptual and theoretical underpinnings of Applied Social Art History as a method for social/cultural integration. It will also provide an outline for practical application. Results from the pilot project evaluation carried out by Art for Integration and Social Transformation LTD (art: IST), which concluded on December 1st, 2016, will bring forward the insights generated from applying an integration lens to art workshops, as well as presenting the projected next steps for this body of work. Whilst the case study of this paper is rooted in the United Kingdom, Applied Social Art History as a method and the integration precedence is not limited to this State.

Keywords: Integration, cultural integration, social integration, art, art therapy, art history, heritage, cultural diplomacy, social art history

## Introduction

As a ubiquitous human practice, creativity and the arts have a lot to offer as a language that crosses class, educational, ethnic and/or cultural boundaries. It is the contention here that if art exhibitions are designed to show us who we are, and art history tells us where we have come from, that applying the principles of social art history to art engagement creates a novel mechanism by which to use art production as a tool for social/cultural integration of communities. An anecdote to the complexities of culture, its power and its intangibility, can be illustrated by a passage from *Tlön, Uqbar, Orbis Tertius* by Jorge Borges (1899-1986).<sup>i</sup> Borges wrote of a fictitious city Tlön, created by an elusive global elite: "Tlön is surely a labyrinth, but it is a labyrinth devised by men, a labyrinth destined to be deciphered by men. The contact and habit of Tlön have disintegrated the world. Enchanted by its rigour, humanity forgets over and again that it is a rigour of chess masters, not of angels."<sup>iii</sup> The same can be said of culture. The labyrinth of culture is complex not only for its diversity in representation, often purporting to be at impossible odds with other versions of itself, but due to its ever-evolving nature. Still, culture is a social construct created, reimagined, and perpetuated by groups of humans. It is therefore also a phenomenon which can be deciphered and reshaped through collective action.

There are many hypothesised causal factors associated with the rise of increasingly segregated societies.<sup>iii</sup> However, in the wake of an economic crisis, an influx of refugees on a scale unseen for many years and, consequently, growing social instability as a result of both, focus in Europe has moved away from preventative measures in order to respond more immediately to the new environment. This is not to say that the mechanisms and potential for greater focus on tolerance, cultural dignity and human rights have not been thought of or written into conventions, guidelines, policy and law - just that the social instabilities seen across Europe show that these parameters are currently insufficient to effect changes that are necessary at a cultural/societal level. The premise of this paper is targeted at re-thinking the approach of cultural integration as a long-term, educational investment strategy to enable the cultural reimagining of societies at a local level. Crucially, any state with a public art sector has the potential to utilise this method and framework for integration with overarching national agendas, whilst empowering local communities and institutions to address social concerns in a culturally specific way for each community.

It is acknowledged that the term integration elicits many interpretations.<sup>iv</sup> Integration here is conceptually understood as a collective process of community building, which values and includes all cultural identities, is accepting of difference and encourages a cross-fertilisation of knowledge that enables communities to build, internalise and integrate into a cosmopolitan idea of a shared culture. In this way, it does not conceptualise integration as the responsibility of individuals, individual cultural groups, or institutions. Rather, it understands it as a collective responsibility and process across these groups.

This paper presents a novel method for social/cultural integration through art engagement coined here as Applied Social Art History (ASAH), drawing on methods from art history and anthropology. Supported by the contact theory hypothesis, integration art workshops designed using the Applied Social Art History (ASAH) method create an environment that promotes a pollination of knowledge, empowering participants to reflect and to share their cultural heritage, as well as gaining a deeper understanding of others in order to break down prejudicial barriers.<sup>v</sup> What ASAH as a methodology enables is the scaling of art therapy as a community activity, as opposed to remaining focussed on the individual. It is prudent, however, to make explicit that ASAH imagined as a scaled version of art therapy departs from the objectives of art therapy in very distinct ways. The objectives of ASAH as a tool to aid integration does not aim explicitly to address trauma, although using art in this way to explore concepts of identities and cultural values have been shown to have this affect.<sup>vi</sup> As some of the participants of integration workshops may be vulnerable due to traumatic experiences, which may have necessitated their relocation, counsellors form part of the delivery team and or specialist training is provided for facilitators to manage a situation should a participant become at risk. However, the workshops are also designed to see the participants of the workshops for more than their victimhood. The ASAH method places an importance on each participant and the knowledge and heritage that they represent as something to safeguard and value. It weighs the cultural contribution of each participant and each culture equally, and its objective is to facilitate an exchange of cultural knowledge as a way to enhance community integration. Moreover, the operational structure around the method (which draws on ethnographic observational methods from anthropology) emphasises a value on the art that is produced in a way which encourages it to be captured, interpreted, safeguarded and internalised as part of local and global cultural heritage.

The art workshop programme design using the ASAH method have a staged progression, which includes building towards intercultural workshops and assigning social themes which suitably fit and challenge participants based on the individual groups cases. Premised on delivering evidence-based workshops, workshop and project design evolves as more data and evidence is collected. Where possible, each programme consists of several projects each running for a minimum period of six months. Workshops are carried out every two weeks for the duration of the project. Each project engages with a specified social subject, which include: 'home and belonging', 'health and wellbeing', 'family', 'food', 'community', 'love', 'friendship' as well as more contentious subjects such as 'masculinity' and 'femininity'. A programme can be designed to run as a single project for a minimum period of six months or as a long-term strategy including numerous projects over several years.

In each workshop, participants are encouraged to reflect on the given topic on a personal level to create representations of the theme, which demonstrate the meaning of the chosen social topic from their perspective. In this process the art that is produced begins to paint a socio-cultural map of a community, but, most importantly, from an integration perspective it facilitates a catalyst for dialogue between cross sections of a community which may not otherwise interact. This environment enables the positive outcomes hypothesised through contact theory. Much of the qualitative data which has been captured through the pilot project evaluation and which will be expanded on more fully in a following section, demonstrated that whilst there is a sense from both the newcomers to the community as well as the pre-existing community of wanting to engage with one another, neither felt they possessed the social knowledge, nor had access to a space in which they were able to do so. Over time, this disconnect built resentment, fear of the unknown and reinforced the segregation of cultural groups, as opposed building a shared sense of community.

The following sections of the paper will provide the conceptual and theoretical underpinnings of Applied Social Art History as a method for social/cultural integration. It will also provide an outline for practical application.

Results from the pilot project evaluation carried out by Art for Integration and Social Transformation LTD (art: IST), which concluded on December 1st, 2016, will bring forward the insights generated from applying an integration lens to art workshops, as well as presenting the projected next steps for this body of work. Whilst the case study of this paper is rooted in the United Kingdom, the ASAH method potential and the integration precedence is not limited this State.

## Conceptual and Theoretical underpinnings of Applied Social Art History as a method for Social/Cultural Integration

### Meta-Operational Framework

The aims of the Applied Social Art History method, and the policies which form the framework within which the integration workshops are designed, are constituted by the UNESCO Universal Declaration of Cultural Diversity, the UNESCO Action Plan for the Rapprochement of Cultures 2013-2022, the European Agenda on Migration, and the Social Investment Package aims:<sup>vii</sup>

- Modernising social protection systems
- Implementing active inclusion strategies
- Investing throughout individual's life

The objective of the integration art workshops using ASAH is to aid and achieve these outcomes through a lens of cultural preservation, education and deepened cultural understanding – an action plan for cultural diplomacy. Individual State integration policies are also included on a case-by-case basis depending on where the workshops are hosted.

### Integration

Integration here is conceived as a cosmopolitan and egalitarian process, where all parties included are encouraged to learn from one another as a way of understanding other customs to build acceptance within a community, and to dispel fears rooted in cultural prejudices. The enhanced diversification of cultural understanding empowers communities to better operate within a framework of cultural diplomacy in a globalised world.

The ASAH method and integration art workshops align with the following key principles in The Ljubljana Guidelines on Integration of Diverse Societies: ‘respect for the protection of human rights, including minority rights’, ‘recognition of diversity and multiple identities’, ‘shared public institutions, a sense of belonging and mutual accommodation’, ‘inclusion and effective participation’ and inter-community relations and ‘policies targeting both majorities and minorities’.<sup>viii</sup>

The definitions of integration adopted for the purpose of this paper is as follows:

**Definition of integration:** A process of community building at a local level and on a national scale, which builds a shared sense of belonging and acceptance across all cultural groups to ameliorate cultural prejudices.

**Integration as a process:** Facilitating a safe environment for cross sections of a local community to produce art as a way of engaging in, educating and sharing cultural knowledge.

The design of the integration workshops will work within a framework of intercultural policy as defined in the UNESCO Convention on the protection and promotion of the diversity of cultural expressions.<sup>ix</sup> Within the parameters of interculturalism, refugees and migrants can be accepted as permanent, and whilst their rights to

have their differences from the cultural norm of the host community are recognised in law and institutions, there is a valorisation of activities through the art sector, which aims to create a common ground, mutual understanding and empathy and shared aspirations. Intercultural policy purports that if diversity is taken positively into account by city institutions and process and public discourse, it can be a resource for the development of the city.<sup>x</sup> As Sarah Spencer, Director of the Global Exchange on Migration and Diversity, COMPAS, Oxford, has argued, rather than ignoring, denying or over-emphasising diversity, interculturalism is about explicitly recognising the value of diversity whilst doing everything possible to increase interaction, mixing and hybridisation between cultural communities. Interculturality recognises strongly the need to safeguard and enable each culture to prosper, and emphasises also the right of all cultures to contribute to the cultural landscape of the society they are present in. It seeks to reinforce inter-cultural interaction as a means of building trust and reinforcing the fabric of the community and it is the argument here that the ASAH integration art workshops provide a practical reification of those ambitions.

### **Defining Social Art History**

As an academic approach, social art history first began as a reaction against the pure formalist analysis that had dominated art historical pedagogy and writing up till the late 1940s, working to incorporate Arnold Hauser's sociological lens in 1951, and later integrating T.J. Clark's Marxist history in 1973.<sup>xi</sup> This theory sought to elaborate upon the relationship between artists, patrons, and institutions as its basic premise, as opposed to the formalist study of previous decades on comparing visual form and style. Today, social art history is central not only to its original discipline but is also interwoven with artistic and curatorial (read: institutional) practices that examine how artworks are constituted by their specific social, historical, political and economic conditions. Moreover, social art history has evolved to engage with other cultural disciplines such as anthropology, linguistics, media studies, and more recently made forays into the natural sciences such as geography, biology, and ecology.

It is also productive to consider in which cases social art history would be an appropriate analytical framework, especially if certain works are made as not just a piece of history but made purposefully and/or ideologically as history. One must also be cautious with the political over-determination of said theory, and avoid an overt discrediting of aesthetic and formalist analysis. The priority at this moment in time is to be conscious of where history is viewed from, and to make space for a multiplicity of social art histories as articulated by people from different cultural backgrounds. Hence, the following section will argue for the value of storytelling as an epistemological process, and establish the foundations of how the Applied Social Art History method can engage the polemics of empathy and healing in communities.

### **Storytelling as Production of Knowledge**

With the violence of war and forced migration comes the loss of museums, libraries and archives - art and artefacts that are often looted or destroyed entirely. What's left is the immaterial heritage of oral cultures that exist on the periphery, within the collective memory of refugee communities. Storytelling - in its fictional, performative, poetic, and historical forms - is a testament to valuing the personal as the political, a critical framework that encourages the ethical production of space and reanimates a responsible speculation of the future. To paraphrase Anishinaabe and Haudenosaunee scholar Vanessa Watts: What does it mean to think of words as living acts? Or as creative acts?<sup>xii</sup> If storytelling is a form of truth, theory, and knowledge production that is grounded in relationality and the rootedness of knowledge, then it is pivotal in giving voice to diverse lived experiences, and in providing meaningful opportunities to connect with others. In this way, art objects produced as part of the integration workshops become the physical carriers of this knowledge and reify a starting point from which each participant, whether a British national or an Afghani refugee, can begin to convey fragments of their story. Furthermore, by setting social subjects for workshops, which require the incorporation of broader cultural influences, participants' artworks become the conduits through which deeper cultural understanding and knowledge is produced.

If storytelling as an act can be considered the common denominator for communal solidarity and identity formation across ethnic, geographic, and religious boundaries, the workshops also have potential to assist with preserving this intangible cultural heritage through the dialogue that comes with art-making. While spoken dialogue is not necessarily the intended final product of the art workshops, conversation is likely to occur during the process of creation, specifically as a means to transmit knowledge and values. In the context of integration, the workshops will focus on an intercultural and multi-directional manner of storytelling to negotiate sociality, to build relationships and broaden networks of support - be it through the art objects produced or through discussion that evolves from it. If the act of storytelling comes with a counterpart in the ethics of care and recognition, we can view storytelling as *testimonio* - a participative approach from Mestiz@/Indigenous actors in Latin America that are described as *narraciones de urgencia* (urgent narratives) as a means to bear witness to injustices through spoken or written word.<sup>xiii</sup> Given the divergent worldviews that inform narrative and storytelling, *testimonio* is posed here as an alternative to a narrative inquiry, rather than a theory to impose upon varied experiences. This is not to champion storytelling as a utopian solution for integration, as we must acknowledge complexities of storytelling in itself: language barriers, the difficulty of testifying to unspeakable trauma, cultural and gendered injunctions against speaking about the source of that trauma, the nature of the listeners and speaking environment. However if the modus operandi of storytelling forms collective memory through social engagement and collaborative artistic practice, it is also tied to the possibility of an ethical community - one that is responsible for its unjust present, and one with the existential commitment towards reparative processes of the future.

To summarise then: the method of analysing a work of art through a lens of social art history builds a picture of external influences which shaped the production of the artwork. Understanding this, it also becomes possible to conceive, how from the objects, created by participants partaking in integration art workshops, engaging in themes such as 'home and belonging', a nuanced insight of the culture from which it came can be derived through the storytelling of its significance. It is this method of producing knowledge that is applied to the art participants' produce as a way of stimulating and directing dialogue on social concepts. Moreover, the social context here is not simply applied in hindsight, but rather is consciously produced whilst creating as part of engaging in the theme of the workshop. This method allows participants to create their own social histories of art. The application of this social context to their cultural identities is the production of knowledge, which is transmitted and internalised by other participants through the dialogue that occurs as an organic part of the workshop process. Using these principles to derive meaning and produce knowledge as a method, it becomes possible to design integration art workshops in which newcomers to a community, or marginalised groups and the pre-existing community members, are given a platform through which to express and convey their cultural heritage as a way of understanding and negotiating the cultural diversity of their local community.

## Application of Applied Social Art History

Drawing again from Borges, applying social art history and the storytelling aspect of this method as an integration process to art workshops can be metaphorically imagined if one imagines the culture of a local community as a labyrinth from a bird's eye view. Each of the paths in the labyrinth represents a cultural identity within that community, intertwining, overlapping and interconnected. By asking participants to create their own social histories of art, one of the paths within the labyrinth starts to become metaphorically illuminated with colour and information, which allows those who walk past it to better discern it. Through collective effort at the workshops, many paths in the labyrinth are brought to life in this way. Illuminating the cultural maze of a community in this way allows participants to discover and learn about the various paths within a community, so as to transform what may have appeared like a dark and impossible labyrinth into a roadmap. It allows for participants to gain a deeper understanding of other beliefs and cultures, reduce distrust, improve acceptance and provides a valuable platform for community members to feel valued and showcase their culture as part of a diverse society.

At the end of each project workshop series, participants are encouraged to consider the paths within the labyrinth which have become illuminated, as a collective. This again is achieved by applying the same

principles of exploring the social context of the cultural fabric which participants have created. As a group, a discussion around what the picture as a whole looks like, what it means as a community, what it means on an individual level and how best the community itself thinks it could or should be conceived. In this way, participants create personal histories of art during the workshops to inform their community's history of art and cultural heritage, building personal connections to the wider culturally diverse community.

Art for Integration and Social Transformation (art:IST) is a social enterprise founded in 2015. It aims to build a knowledge base around the most effective methods to enhance social integration through the arts, by designing evidence-based art workshops using the ASAH method and carrying out in-depth evaluations. The art:IST mandate evolved out of an initial concept paper entitled: 'The Atlas Framework' (2015). The Atlas Framework aimed to align with the direction of major international organisations working with the arts in Europe as well as policies and agendas relating to immigration and integration, using their objectives as a meta-framework. The objective of the work which art:IST now carries out is to aid and achieve these outcomes through a lens of cultural preservation, education and deepened cultural understanding – establishing and working within a framework of cultural diplomacy.

### **The art:IST hypotheses:**

- A. Using the premise of 'contact theory', artistic activities led in public art institutions provide a mechanism to enhance the social/cultural integration of marginalised or disenfranchised people with their local community. The implementation of contact theory shows that even if participants do not change their own views, prejudices towards other groups drop dramatically as cultural understanding is deepened. It is important to note however, that 'contact theory' is contingent on specific conditions to be effective. For example, whilst members of a diverse community in fact already share a local space and perhaps even pass each other on the street, this contact does not necessarily bridge prejudicial gaps between social groups. For contact theory to be effective, a dialogue needs to be facilitated between them. The crux of the Atlas Framework and the work art:IST is delivering through social integration art workshops is to facilitate the beginning of that dialogue.
- B. Exploring broad social topics through the production of art enables cross sections of cultural groups to express, engage and learn from each other, build connections, reduce distrust and better understand and accept the diverse customs and beliefs of people within their community
- C. Public art sectors have adequate infrastructure to run social/cultural integration workshops at a local/community level if their government provides support and incentive to do so. This means:
- D. Scaling would predominantly be a question of managing pre-existing resources rather than requiring additional.
- E. Running social integration workshops in public art institutions provides a substantial value-add for all stakeholders including the participating art institutions, workshop participants, local councils, local communities, civil society organisations working with marginalised groups and governments.

### **Pilot Project Evaluation**

The pilot evaluation was carried out by art:IST on the 'Home & Belonging Project' hosted by the Hatton Gallery in Newcastle upon Tyne, United Kingdom. The Hatton Gallery was awarded a £3.8 million Lottery grant for the refurbishment of its facilities in 2015. As part of the refurbishment phase of the gallery, a portion of the funding was allocated for an extensive outreach programme which would run from the closure of the gallery until its reopening in September 2017. One of these outreach projects was to engage with a theme of 'home and belonging', with migrants who moved to Newcastle, as a way of responding to the Kurt Schwitters *Merzbarn Wall* housed in the gallery. Kurt Schwitters was himself a migrant from Germany and produced the *Merzbarn Wall* in response to the feeling of his dislocation. Four workshops over the course of a three-month period were originally planned. However, due to their success, the workshops were extended and continued for

an eight-month period. The 'Home and Belonging project' launched on 19<sup>th</sup> May 2016 and concluded on 1<sup>st</sup> December 2016.

art:IST became involved with this project from its early preparatory planning stage. As integration was outside the original scope of the Hatton Gallery project, the aim of carrying out an evaluation was to apply an integration lens to the workshops, to 1) observe how successful engagement and participation of such a project was for the social/cultural integration of participants. 2) To assess the capacity of the art sector hosts and facilitators to run workshops addressing sensitive topics with potentially 'vulnerable' participants. 3) To assess the feasibility of running integration workshops with current art sector resources and infrastructure, including participant recruitment, materials, facilitation and evaluation.

The evaluation report detailed the observations and insights made in the workshops which were assessed. To evaluate the workshops from an integration perspective, each was analysed in terms of 1) evidence of engaging with the project theme, 2) facilitator's instruction, 3) insights/learnings of participants, 4) environmental observations and 5) demographic information.

Some of the key qualitative insights captured through the art:IST evaluation were:

- A. Participants became comfortable to open up about issues they were experiencing such as verbal racial abuse directed at them or parents feeling pressured to renounce cultural identifiers such as headscarves, because their children are being bullied at school because of them.
- B. Participants were very motivated to both share their heritage and learn of others.
- C. Positive behavioural changes were observed over the course of the project.
- D. Language was not a barrier to participation. However, when additional activities were offered the group organically split along language ability lines.
- E. The ownership granted to the production of the art made participants feel valued and welcome. The deliberate engagement of the social issues made participants feel that they had a voice.
- F. The appeal of engaging with these social issues was not limited to migrant newcomers. Migrants and asylum seekers who were already settled in the area for many years attended the workshop. The attendance, for example, of a refugee who fled to the UK in the 1970s from the conflict in Iran provided an important dynamic to the group of participants who had arrived in the country more recently.
- G. There was a regular increase of participation, mostly as a result of word of mouth.
- H. Age demographics included young adults, both male and female aged between 20-29 - a typically difficult demographic to engage and recruit.
- I. The social space created in the workshops helped to form informal support networks for the community newcomers. Providing tea, coffee and biscuit was a crucial aspect of this.

The following recommendations were made by art:IST to the museum to enhance social integration and social impact in future projects:

- A. As some of the participants have potentially undergone traumatic experiences, training and risk awareness of potentially triggering traumatic memories when engaging with these topics should be considered. In order to ensure the full safety of participants, it would be beneficial to train or incorporate a social worker or counsellor who acts as a safeguard to any potential unexpected situation. They would also be valuable as a facilitator during the informal discussions.
- B. From an integration perspective, the insights and conversations between participants are at risk of remaining within a silo of the migrant and refugee community if the workshops do not also include the other members of the local community. Therefore, it is a strong recommendation that the workshops include both migrants as well as pre-existing members of the host community. The value of the insights from an integration perspective will only reach their full potential if the conversations are heard by



those outside of the same social and cultural silo. From an integration perspective, it is also valuable to encourage the pre-existing community to reflect and share their own heritage with the new members of their community as an exchange of cultural knowledge.

- C. As an activity which could appeal to a broad age and cultural demographic, a photography activity could be offered as a workshop. Cameras or even smart phones could be used, with the idea of exploring the city, or perhaps a neighbourhood together, and capturing images of what makes the city home and gives participants a sense of belonging. This activity could also work well with participants with lower levels of English proficiency. Furthermore, this broadens the appropriated 'social space' and is another way in which participants can come to learn about one another simultaneously.
- D. It was evident that, over time, participants became comfortable to open up about issues they were experiencing. The workshop facilitators were conscientious to pick up on these cues, and would provide a good place to provide information about local mental health support services if appropriate. Leaflet information placed alongside other material provided for example would make the information accessible without imposing the service in any way.
- E. Hosting participants in the museum is an essential component of the integration workshops, as it encourages participants to engage and appropriate public spaces. However, it also limits participation to those who have the means to travel into the city for a non-essential activity. Therefore, as a way to enable those who are marginalised and who do not have the means to attend the workshops, a small fund to reimburse travel costs should be considered.
- f) Any material produced for the promotion of the workshops themselves and the art produced must take great care to avoid sensationalising the activity and works, as this risks reinforcing otherness as opposed to encouraging cross identification.

Various parties working with refugees, migrants and asylum seekers in Newcastle were approached to promote participation in the workshops. Prior to the first workshop, participants were invited to take a tour of the museum with the workshop facilitators. This provided an opportunity for participants to meet the facilitators, to learn about the art in the museum, and also become acquainted with the space. Participants were also consulted on what type of activity and materials they might want to work with, and a consensus on using textiles was reached during this meeting. As such, for the first workshop, a textile specialist was invited to lead the session. The sessions were organised for participants to design a patch for a patchwork quilt, each created to demonstrate and engage with their own ideas of what 'home and belonging' meant to them. Participants would continue work on their object for the duration of the programme and each week an additional textile skill would be taught. In addition to the patchwork making, an offshoot within the project provided an opportunity for participants to produce a short film as a comment on their experience. Both the discussions around the theme itself, as well as discussion around what the content of the short film should be, were very insightful as to the diversity of meanings and the personal significances the topic evoked.

The workshops grew organically in many different ways over time. There were occasions where the group were taken on tours of current exhibitions in the museum or taken to a local book reading, instead of continuing work on their patchwork or films. It was also observed that during one workshop a quasi clothes swap emerged, although this did not become a permanent feature.

Overwhelmingly the observations of the workshops demonstrated how powerful the arts and museum was, not only in producing community art, but also in creating a social space in which people from all ages and any background could come together. It has to be said that this value is not novel to those working in the arts. However, this value would not necessarily be captured or acknowledged for the 'Home and Belonging Project', and others like it, due to the nature of the organisational obligations the museums and galleries have to their

funders. As funders do not require an assessment of broader social impact such as integration, with limited time resources, this value is often created but not necessarily captured.

The success and value of the 'Home and Belonging Project' workshops and the community's openness to the work they are producing was evidenced both in the extension of the project and in the engagement from other art sector organisations. Two other museums approached the project to ask whether the patchworks could be shown as part of exhibitions in their museums. The local council has also expressed an interest in presenting the works.

## Next Steps

### **Applying metrics of impact**

The next steps for social enterprise and for the research will be to quantitatively measure the art:IST hypothesis A and B, in order to create a quantitative impact metric to accompany the qualitative insights. For the next programmes, the metrics of social trust will be measured using an anonymous survey questionnaire. This method maintains the integrity of participants' anonymity and proved successful for the National Citizen Service programme delivered by The Challenge in the UK.<sup>xiv</sup> To assess how workshops affect social mixing, participants will be asked questions on social trust, attitudes, interactions and social networks. Social trust will be measured by asking the participants whether they feel that most people could be trusted. To measure attitudes the surveys will ask how comfortable participants would be if relatives or friends began a relationship with people from a number of different backgrounds. Similarly, participants' interactions will be measured by asking how often they met with people from a range of different backgrounds. Finally, social networks will be measured in terms of whether participants felt happy asking for advice or a favour from people they knew from various different backgrounds.

A website is also currently being developed for art:IST which will be continuously updated with the community produced art from the workshops, be it images, audio clips or films. This provides another way, in which the culture produced at part of the workshops is captured, safeguarded, shared and celebrated a local and global heritage.

After extensive consultations with the art sector, it was decided that moving forward, an 'Art for Integration Fund' will be raised to continue the facilitation of the workshops and research. Museums and galleries will then have the opportunity to apply for funding to run the art workshop programmes. Each funding allocation will have integration evaluation services built into it as well as design and coordination service costs. This structure complements the existing organisational structures within which museums operate and also alleviates their responsibility to carve these paths with already limited resources. art:IST is now also seeking collaborators from all disciplines with an interest in the dynamics of the workshops to work with.

- <sup>i</sup> Borges, J. L., *Tlön, Uqbar, Orbis Tertius* in 'Labyrinths', (London: Penguin Group, 2000).
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