

Social Innovation Connect UK

Social Innovation and the arts
Inspiration event



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Agenda

Pecha Kucha sharing from arts practitioners and organisations, pecha kucha style (40min)

- *How has the arts been used to address social challenges?*
- 1. Fié Neo, INSEP (International Network for Socially Engaged Practitioners) - quick global overview of socially engaged arts
- 2. Madeleine McGirk, ITAC (International Teaching Artists Collaborative)
- 3. Jo Jo Spinks, Interwoven Productions - Creative Placemaking, Exeter, creative animation
- 4. Clara Bloomfield - Socially engaged artist, Scotland

Q&A (10min)

Discussion (20min)

End



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One of six consortia across the EU...



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Denmark



Estonia



Germany



Poland



United Kingdom

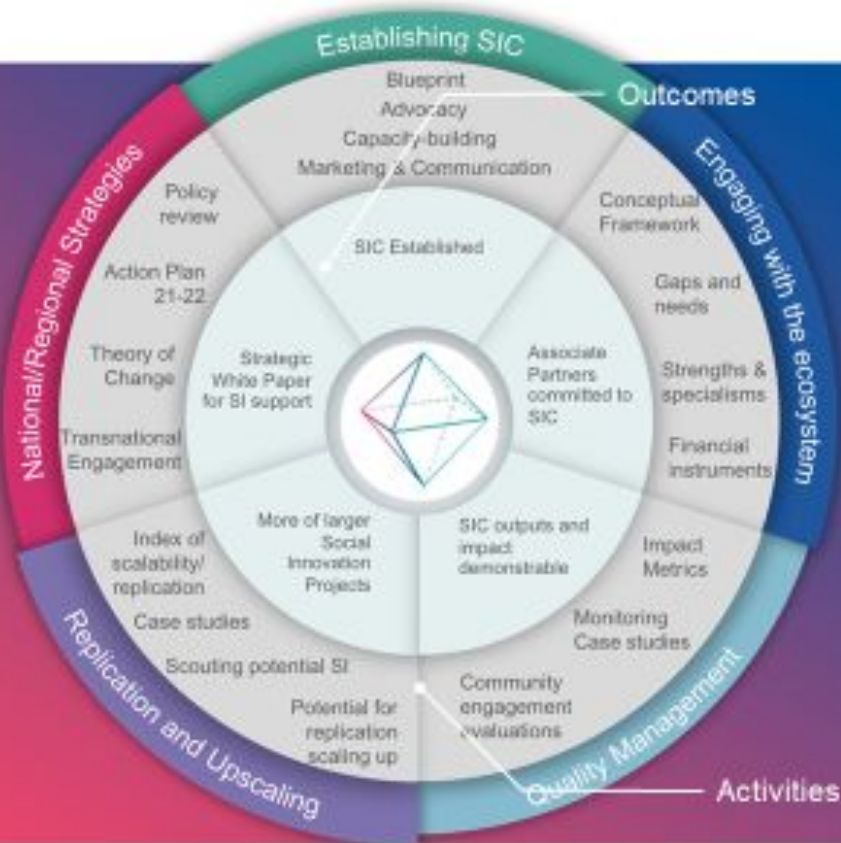


Connecting Social Innovation in Scotland and the UK



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Concept



How can we create a more connected UK social innovation ecosystem with stronger transnational ties to Europe and beyond?



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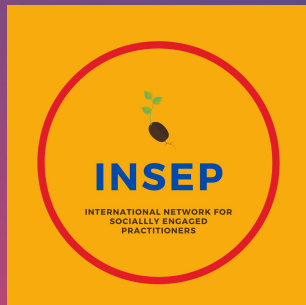




Cultural shifts...

- **Vanguardism:** a more radical perspective in generating and sustaining ideas;
- **Education:** programmes that are analytical rather than informational
- **Public Service offer:** approaches by which the state can and should engage civil society
- **Deepening democracy:** systems whereby populations are more directly involved in the democratic process.

Introduction



INSEP: International Network for Socially Engaged Practitioners

insepconnect.com



Onions Talk

Podcast and directory of socially engaged practitioners intersecting arts and other sectors
anchor.fm/onionstalk



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What is socially engaged arts?

Socially engaged practice describes art that is collaborative, often participatory and involves people as the medium or material of the work

- Tate Modern

The artists' aim could be to help this community work towards a common goal, raise awareness and encourage conversation around issues, or perhaps to improve their physical or psychological conditions.



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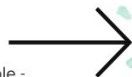
What is socially engaged arts?

FROM

TO

Only artists are creative

- Only certain people - 'creative' people - are interested in, and able to, participate in artistic practices.

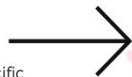


All people are creative

- The idea of engaging people in art comes with the belief that everyone is an artist and has the ability to be creative, express themselves, and contribute.

Pre-Defined process

- Organizers are committed to a specific output
- Schedule of activities is determined before the engagement starts
- Some systems have a limited ability to adapt or change their processes.

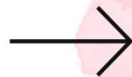


Emergent process

- Organizers are committed to overarching goals and milestones, but the specific output might not yet be known
- The full process is determined through community engagement. The process starts by learning what the community values and what is most important.
- Community can be more nimble than more formal processes allow.

Viewing artists as independent producers

- Commissioning artists to produce a specific output
- Involving the artist only once the strategy and process has been determined.



Viewing artists as creative thinkers

- Inviting artists to the planning table to leverage their creativity and perspective in shaping the goals and boundaries of the project
- Artists are skilled at picturing what could be—dreaming big—and then figuring out how to make it work within limitations.

Community as recipients

- The project is done 'for' a community
- Community members are engaged once the project has been clearly defined.
- Community members' role is to react
- Project coordinators often hold a risk management mentality.



Community as contributors

- The project is done 'with' and 'by' the community
- Community members are centered in the project and help shape the process and outputs.
- Community members' role is to create
- Project coordinators have a role to enable community mobilization—help them to create what they value—and work to reduce barriers.

Courtesy of Tamarack Institute



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Cultural and corporate change through theatre

Rangbhumi Theatre - Onions talk S4 EP2

- Use theatre techniques to address social issues with different communities in India
- Forum theatre with women in slums to address issue of gender violence
- Playback theatre in corporate inclusivity trainings to address ageism and sexism
- Theatre workshops with youths and children to address harassment



Cross sector sustainability collaboration

Sustenarts: Sustainable Enterprises X Arts - Onions talk S3 EP1-3

- *Collaboration between start ups with sustainability solutions and artists*
- *Using the arts to promote the adoption of climate solutions*

Insect Protein Pals

- Exploring alternative food with communities through Cricket Powder Christmas Cook Off

How tiny things can save our world

- Algae painting workshop to understand how algae, yeast and bacteria are used by biotech firms to protect our ecosystem



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Social awareness through tech

School of Machines, Making and Make Believe - Onions talk S2 EP8

- Works with renowned artists, hackers, designers and other creators to teach and explore art, technology, design and human connection.
- Look at drones as a means to investigate concepts of borders, history, politics and human experience;
- Ethics, AI and the potential of data to disrupt larger systems
- Cereal party to talk about Daddy issues



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Fashion sustainability and storytelling

Benjamin Von Wong & Fashion Revolution - Onions talk S2 EP2

- Engaging local volunteers to create large scale installations that address the issue of fashion waste and pollution
- Collaboration with NGOs to highlight thematic issues
- Leveraging arts and media to raise awareness and shift mindsets in numbers that NGO alone wouldn't be able to achieve



Make @ Story Garden

Collaboration between Somers Town Community Association (STCA)/The Living Centre, Camden London Borough Council, Central Saint Martins, University of the Arts London (UAL) and the developers Lendlease

- Service - Dominant logic: the task is to facilitate value creation, not just to deliver service
- Implementation of processes that enable exchange, dialogue and shared experiences that support empathy and understanding between participants.
- Creation of 'safe spaces' that accommodate vulnerabilities
- Creation of relational infrastructure for participants that affords both 'bonding' and 'bridging' experiences.



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What is socially engaged arts?

From Design thinking to Artistic thinking

HUMAN CENTERED °	EXPERIENCE CENTERED °
<i>Pleases people</i> IN THEIR EXISTING FRAMES OF MIND	<i>Brings out depth</i> OF THE HUMAN EXPERIENCE AND EXPANDS WHAT CAN BE EXPERIENCED
<i>Solves problems</i> BASED ON A BRIEF/FRAMED CHALLENGE	<i>Exposes blindspots</i> THROUGH BRINGING TO LIGHT EMOTIONS AND PERSPECTIVES
<i>Intervenes</i> TO CREATE SOLUTIONS FOR PEOPLE	<i>Inspires people</i> TO TRANSFORM THEMSELVES

Courtesy of
Andy Sontag



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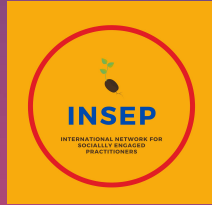
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More resources and directory of organisations on Onions Talk podcast and INSEP website



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Teaching artists case studies

Madeleine McGirk



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International Teaching Artists Collaborative

Madeleine McGirk
Managing Director
madeleine@itac-collaborative.com



What is teaching artistry/ participatory art?



Teaching Artists are the sector who use arts as a tool to create social impact and change.

The goal is not to produce more artists, although that does often happen, instead it is to create individuals with the creativity and confidence to imagine things as if they could be otherwise AND with the confidence to take steps towards that vision

Eric Booth, What is a Teaching Artist? [33.43 - 44.05] [7 min clip]

<https://www.youtube.com/watch?v=nZH49ptpMwg&list=PLIOMdgLfneEfY-dA4sCCyX1-cjbbGCMrK&index=16>

Creative Scotland, Mutual Curiosity: A look at participatory practice in Scotland [5.25 - 8.27] [3 min clip]

<https://vimeo.com/149033550>

Liz Lerman ITAC4 Keynote: [16.45 – 22.57] [6 min clip]

<https://www.youtube.com/watch?v=PIQZ3C2-2YY&feature=youtu.be>



My personal theory for changing the world



What changes people's beliefs/ behaviour?

Usually behaviour changes when someone has a new experience, or new knowledge, that changes/deepens their understanding of something or how to relate to it.

How do we create an experience, or change an understanding?

Through bringing people into engaging activities which shift their perspective on a given topic, explore new ways of interacting with concepts, or by developing empathy/personal growth rooted in this idea.

What kind of experience is engaging, develops empathy and can shift perspective?

An artistic, fun, or creative one.



How can Teaching Artistry be applied to create change?



ITAC IMPACT: Climate is our flagship climate project—a framework which harnesses the distinctive power of “teaching artists” who use creative engagement to foster social change.

We commissioned five TA-led community projects each year, each designed to address behaviours and beliefs in relation to climate change, and mobilise communities towards advocacy.

We are demonstrating the power of our specialized skill set with a dedicated subgroup of teaching artists to raise awareness, educate others, activate participation and ultimately change minds and behaviour in relation to climate change.

These projects have been turned into comprehensive case studies to be published later this month. But here is a sneak peak of key elements...



How can Teaching Artistry be applied to create change?



Unmasking Climate Injustices in The Philippines

- Raz worked with local farmers to understand the impact of typhoons and climate change on crops
- He then engaged local community members in workshops to understand the issues in more detail. They created stories about the farms, masks depicting the entities causing issues and art pieces together based on their learning
- Raz then helped the community members, based on their requests, to bring their findings to the local mayor's office
- The local mayor has now engaged the groups to help roll out better, more engaging ways to promote information about sustainability in future

Chill the Heat Festival in Australia

- Rachael led a series of workshops, each designed to help different people in the community understand how climate change is impacting their lives and how politicians could make different choices to ease the issue
- They led comic making workshops, where people could share stories of the climate crisis impacting their daily lives, they worked with indigenous elders to explore how this issue was new and linked to colonialism, and invited policy makers to the final culmination of the festival



ITAC IMPACT: Climate - Francine



"What if S.O.S, a secret organisation from the future, found a way to communicate with our time? What if they invited children to embark on a secret mission: to help save our planet?"

The 'School of the (Im)Possible', led by Plato Cultural, is a participatory experience for 8-10 year olds that makes the kids our teachers, giving voice to the meaningful perspectives and expectations of the young generation for the future.

Throughout the experience, participants are taken on a mission to learn about and save their local wildlife. They interview community members, find clues, imagine solutions to future challenges, and ultimately become the protectors of their local environment.



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ITAC IMPACT: Climate - Francine

How do we measure impact?



Changes in Knowledge:

- ✓ Children increase their knowledge about the causes and effects of climate change
- ✓ Children gain or renew awareness about climate change
- ✓ Children identify causes and effects of climate change specific to their local area

Changes in Discourse:

- ✓ Children (teachers) and adults (learners) shift usual positions in the final School of the (Im)Possible Event, empowering young people to be the experts and offer solutions.
- ✓ Parents, teachers, and children interact in a fun and engaging way to tackle climate change issues.
- ✓ Participants can see and understand the consequences of the choices they make.

Changes in Attitudes:

- ✓ Children view themselves as agents of change.
- ✓ Negative perceptions about the environment and nature shift to a more optimistic view.

After seeing the impact of this project on its participants, the Secretariat of Education of São José has partnered with Plato Cultural to expand these efforts, and **the School of the (Im)Possible will be rolled out to schools all throughout the region in 2022.**



Stay in touch!

Madeleine McGirk
Managing Director of ITAC
Madeleine@itac-collaborative.com

Follow us on:

I: **ITAC_collab**

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Join ITAC and our mailing list: <https://bit.ly/3oTqYBS>



REGISTER TO ATTEND IN-PERSON
1ST – 3RD Sept

<https://bit.ly/3Q7Sn80>

REGISTER TO ATTEND ONLINE
29th – 31st Aug

<https://bit.ly/3vzw8A3>

FULL CONFERENCE DETAILS

<https://bit.ly/3Pvm6Bp>



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Interwoven productions

JoJo Spinks



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Scotland examples

Clara Bloomfield



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**I LEARN FROM YOU,
YOU LEARN FROM ME,
WE LEARN FROM EACH OTHER.**

CLARA BLOOMFIELD -
THEATRE MAKER & LECTURER

CONTEXT





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PILLARS OF PRACTICE

**EMPATHY
SELF-COMPASSION
TOGETHERNESS
CULTURE SHIFTING**

**'THE PURPOSE OF
ART IS TO UNRAVEL
THE WORLD
AROUND US.'**

ANTHONY SHRAG

**I LEARN FROM YOU,
YOU LEARN FROM ME,
WE LEARN FROM EACH OTHER.**

-7 Golden Rules of Participation.

CALL TO ACTION

"I really enjoyed learning about a culture I didn't know about and how different (and yet so similar) we are. Having the opportunity to produce something topical, and political and rebellious was a fab experience! "



STAY IN TOUCH

Website : www.clarabloomfield.com

Email : Clara@clarabloomfield.com

Linkedin: Clara Bloomfield FRSA



Q&A



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