

25.06.2024

ART*IS "Debate Urban Aesthetics, Art, and the Public Realm"

Joerg Fingerhut: introduction

Matthew Pelowski: St. Stephens, Show me your wound exhibition (refugees issues and religious art) - potentially transformative experience

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Ljiljana Radošević

26.06. 2024

ART*IS Debate "Museum Studies : Network Modeling, Psychological Mechanisms, Outcomes"

Focusing in on one of the studies

Debate with museum experts, curators, representatives of leading museum institutions

Ana

Second speaker

Mića Karić (Museum of Contemporary Art)

Nina Mihaljinac

Vesna Latinović (director of BelArt Gallery)

Future research suggestions

Policy recommendations: random list (mostly centered toward museum leaders and curators)

27.06. 2024

Artis: WP8 APPLY - Artistic Co-creation, Innovative Actions

Christine Goutrié: Report

Activities that can come together from different work packages

Preparation for the Brussels presentation (impact and evaluation) – resume of dissemination

25.06.2024

ART*IS "Debate Urban Aesthetics, Art, and the Public Realm"

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Matthew Pelowski: St. Stephens, Show me your wound exhibition (refugees issues and religious art) - potentially transformative experience

MDS - belonging to policy of care and empathy - through questioning passers-by

- Directly try to influence opinions - i.e. difference between refugees and migrants

How to attract passers-by to a cultural event? (difficult even with a free ticket)

Are open phrases a good model of mediation - before: Today I feel... post-exhibition: Today I feel...

(are they succeeding to raise awareness in individuals about exhibition impact?)

- Less xenophobic, less empathic concern
- How to make effects "durable" (to last longer, to be part of stable transformative change)
- Is a self-reflection "recommended" method that might contribute to long-lasting influence

Main points:

Stopping somebody on the street and asking to go to fill out a questionnaire after attending the exhibition - no difference pre and post; issues with the design (social pressure to answer in a certain way, eg. in regards to xenophobia)

- Two approaches: ask tourists to participate for a free ticket; follow up with psych students - app that asks them at the end of the day whether they thought about certain topics for a week - then go to exhibition and track for a week
- What are we looking for in an exhibition? Empathy?
- All the effects lasted only for that day, except for reflecting on themselves
- Experimental limitations - epistemic switch; more studies needed, try to use the data we have as best as possible

Future research suggestions

- Which *part* of myself did I reflect on today

- What can we add to the current empirical research (effects are small and do not last that long) - curators and artists design an emotional journey

Policy recommendations

- How to make people feel the reflection, change? What should the curator do in order to achieve that goal?

Corinna Kühnapfel: Wedding Study: Alonso Galerie

Attitude changes and well-being

- Environment awareness and neighborhood connectedness
- Pre post test design: more awareness of nature; less connected to nature (Two different effects)
- How much did you feel like the curator wanted you to feel? Effect of nature awareness higher - curator design matters! How did you feel rather than how did you think you should have felt
 - Improved positive moods and neighborhood connectedness
 - Wedding (disadvantaged neighborhood and international artists); person with migration background is always present in the gallery to explain the art)

Stephanie Miller: Experience types with urban arts

- 16 emotions, three groups: bad, good, reflective
- 5 kind of experiences among participants: calm, very positive, challenging, bored, negative response; it - Premise: Independent of who you are, you are going to end up in one of these five patterns - look for new participants in new places
- Assuming people are honest when saying how they feel and that they can and want to express their emotions
 - Network analysis looks for groups of participants who have same answering pattern
 - Transformative experiences: sad + metacognitive awareness feelings

“Allesandersplatz” at Townhall of the future (Alexanderplatz)

- no transformative experience - mediation is missed, not enough information

Savvy contemporary

- Big windows on the outside, street-level gallery (mixed contextual art and museum)
- More transformative experience; high in positive and harmonious

Graffiti in Vienna

- The magnitude of experiences are higher in a museum context, than in surveys conducted on the street level, but changes do exist on street-level art as well

- Good use of public space: Would you replace art with a tree? Participants generally think it's important to have art instead of green there

Future research suggestions

- Add sense of belonging & cultural identity (background: eg. immigrant background)
 - What people like heavily depends on people who are in the neighborhood in that specific moment
 - How to phrase the concrete question to capture the background: "Does this art relate to your identity?", "Does the artwork fit your neighbourhood?", "How much do you think the artwork speaks to the theme of the city/the space" -> more personal: "Does this artwork connect you more with your neighbours/roots?" (connected to the personal feeling of community/society)
- Public art is less participative, look into opportunities for that - co-generation of art
- 3 levels: institutionally sanctioned art, civil society grounded art

Policies (Educational, Cultural, Urban...) recommendations

- more arts education in primary and secondary schools (through practical workshops using new media, but also traditional art techniques...)
- Public Arts Policies should be derived for each city specifically, for each place, derived from city identity and city strategic developmental vision
- Use experiences of URBINAT and other similar projects (Mixer was involved) - Nature-based solutions as the follow-up of exhibitions - co/creating and co-producing
- Use Sara Ahmed *Politics of emotion* and Giuliana Ciancio - cultural policy of emotion
- Mediation as a key point in urban arts...
- time is needed to engage with a community in order to achieve transformative potential of that community and individuals in the community - **the processes are needed more than projects...**
- public institutions should be stimulated to be more attentive to civic and artistic initiatives in their city... and continuously support the art reception...
- municipalities should be sensibilised for the questions of art in public spaces
- More art projects connected with neighborhood (helping neighborhood understanding emotions) - raises emotions and feelings (at least less negative)
- There is no universal policy recommendation!
- "Seasons of commons" - Naples (2012-2022) shown importance of public dialogues and discussions raising importance of arts within society
- If every program can produce (co-create) some artifact for the people to "use" it later - to have some beauty in everyday life... like "travel souvenir" - a collage of collective and individual photos...
- advancement of well-being of citizens - through participatory approaches, producing local knowledge (community knowledge, subaltern knowledge)
- how to target disengaged groups... (those that are not involved)

Joerg Fingerhut: Your Emotional City

Ecological momentary assessment

- App asking about people's feelings/emotions and relations in regards to the city (5 items of the "wellbeing measure")
- Meant to measure the impact of urban density to wellbeing
- Pilot data:
 - *Berliners feel*: happy and energized, moderately stressed (strangely); young and older people more lonely
 - People take a picture of what influenced their mood the most + gps data; green space, personal space and safety; "do you see art?"
 - *Berlin feels*: not crowded at all, very interesting and even more beautiful and safe
 - Green makes people happier, but does not affect their wellbeing (at least in Berlin, that people report being full of green)
 - Safety mainly correlated with anxiety
 - Happiness is only significantly correlated with beauty and interestingness
 - Interestingness even more significant than beauty for well-being
 - The more art the more interesting the space is; most data are from semi-public spaces, that might be a confound
- Joerg said: "Does this art change you sense of belonging?" is in the extra questions

Future research suggestions

- The transformation before/after the tour
- Experiment idea: Mediation could improve people's engagement with public art
- Experiment idea: ask people before and after doing street art tours (and even a week after)

Policy recommendations

Vesna Latinovic - director of BelArt Gallery (<https://belart.rs/>);

Ksenija Marinkovic from the Association of Galleries (<https://aug.s.art/en/>);

Maja Ciric -independent curator & art critic;

Ana Sladojevic - independent theorist and curator;

Dragana Kostica founder of art platform <https://stillinbelgrade.com/author/admin/>

Discussion:

- Issues with our approach: not all art in public is public art
- Graffiti culture gave birth to street art, done without commission, a consequence of which is the belief that public space is accessible for *anyone* to produce their interventions in, perhaps without the full understanding of the space. When coming to art schools, people who did graffiti in their neighbourhood/on their own might bring a different conception of art than others
- Alternatives to zero-tolerance policies?

- Potentially different policies depending on the experience of the artist; moreover, policy recommendations can come down to a simple “nice and pretty” pieces of arts
- we can look at the difference between the different effects that non-commissioned graffiti (illegal) has vs. Commissioned ones (legal)
 - Vienna organization: <https://spaceandplace.at/en>
 - Indigo project
 - Calle Libre
- The art that *should not* be there?
- Ljiljana: Open space lectures on graffiti - less stressed because they understand their public spaces and they are more excited and interested in their space, moreover people are more receptive to what is around them (mediation in public spaces)
 - Potentially ask: Did you notice something new/different when coming back to your home after seeing the street art in Belgrade?
 - Visual pollution
- Matthew's example: Students had to collect graffiti across Vienna; mapping of it and students reported that they cannot not notice graffiti anymore
- Barcelona: zero-tolerance of graffiti lead to more tags
- Aesthetically better graffiti tend to “raise the bar” for surrounding subsequent art - san francisco example - prohibiting graffiti only brings aesthetically worse graffiti
- Steph: Museums should give permission visitors to have any experiences they want/no expectations, because people reported being hesitant to come to art museums
- Obligatory policies have a negative effect, better option: introducing long-term school policies

Workshop/roundtable: Museum and public spaces

Milan Đorđević and Nina Mihaljinac

- 3 artists tackling environmental and social issues, 3 communities (monument, documentary film, redesigning of a neglected place)
- Problem: how to employ and engage unemployed artists
- Ethnic divides, waste-management
- Promoting participatory and co-creating art
- How can a creative process have a transformative effect on the community (eg. in the case of Roma people)
- Monument for the future: time capsule, metal structure of a Nike swoosh, with engraved; main entrance to the neighborhood
- Processes more important/influential than projects
- Public institutions have to foster participation outside the usual scope of cultural institutions. (No support for cultural associations if not folkloric)



Discussion

- The disturbance in movement promoting the transformation, which is also known from the literature on performance art, where unexpected, shocking promotes change (Corinna's paper: <https://www.frontiersin.org/journals/psychology/articles/10.3389/fpsyg.2023.1192689/full>)
- Too much mediation is also bad (e.g afro-american museum Washington - everybody knows the story behind it)
- We need to enable not mainstream/traditional, but original/alternative formats of art
- Policy communication: it doesn't always need to be easy/pleasurable, there is something to disruption that we want - how do we normalize it?
- Theresa: Idea: we can engage people in the art without necessarily producing art, e.g. by giving them a booklet to take home after the exhibition and continue engaging with it, prolonging the art experience into the home (either produced by them, or a reflection aid)
- Milena Dragicevic Sestic: To what extent there are testimonies to artistic experiences as transformative ones in arts, example (Dragana Kostica): Hellwein, connecting an art exhibition providing a transformation for someone dealing with trauma,
- Milena Dragicevic Sestic: David Adjaye
- Matthew's paper on Sublime: <https://psycnet.apa.org/record/2019-49301-001>
 - open access pdf! : https://www.researchgate.net/publication/334171084_Quantifying_the_If_the_When_and_the_What_of_the_Sublime_A_Survey_and_Latent_Class_Analysis_of_Incidence_Emotions_and_Distinct_Varieties_of_Personal_Sublime_Experiences
- Stendhal effect in front of Klimt: rational brain vs. Emotional reaction

Ljiljana Radošević

Talking about transformation is talking about the advancement of wellbeing in cities, creating local knowledge for *disengaged groups* (ones who do not care) - important target group

- Ljiljana: Different audiences: a large group of people is not actually interested in architecture or don't like belgrade architecture; people who are disengaged want to stay so, but even just by having some knowledge they are in the end somehow engaged
- Aesthetics of empowerment: mediation geared towards engagement, creating meaningful experiences
- Matthew: Different types of experiences lead to different effects on the personal and societal level, start talking about cultural artifacts instead of art
- Joerg: Aesthetics of care trying to build the community, reverse-engineering why we found certain emotional profiles in response to a specific work of art. Also: aesthetics of the everyday
- Theresa: Open the mechanisms of the decision making on what are the goals we want to strive towards as policy-makers (who are we to judge?) - introduce participatory approaches to policy making, instead of the normative perspective, also to add more agency and foster understanding of attitude changes
- Ljiljana: Two documents we might lean on: The new european agenda for culture 2018 on the social dimension (Harnessing the power of arts for social cohesion) and The new European Bauhaus initiative that is making a bridge to the European green deal (enriching, responding to needs beyond functionality, inclusivity)
- Matthew: Reach out to european committees and programs on art, health and social inclusion - We need more research (and funding for it). Culture as a fourth pillar of sustainability
- Milena Dragicevic Sestic: Culture on EU level - considered a national issue, that's why is it not promoted, as EU is collaboration, not nation forward - is there something to tap into?
- Matthew: arts and health, the effect clear from the metaanalysis: eudaimonic well being (personal identity feeling), health not just as absence of sickness
- Target: **Recommendation for educational, health sector**

Typologies of art

- Care
- Wonder
- Play

NINA recommendations structure with quotations from various texts and papers from ARTIS website

1. ART AND WELLBEING

1.1 PHYSICAL AND PSYCHOLOGICAL HEALTH, SOCIAL SKILLS, EMPATHY

"With just 1–2 min exposure to digital art, both improved negative mood, state-anxiety, loneliness, and wellbeing. Stepdown analysis suggested the changes can be explained primarily via negative mood, while improvements in mood correlated with aesthetic appraisals and cognitive-emotional experience of the exhibition. However, no difference was found between exhibitions."

Fostering empathy and social skills

"Children who watched the awe-eliciting clip were more likely to spend their time on an effortful task (Study 1) and to donate their experimental earnings (Studies 1 and 2), all toward benefiting refugees."

fostering prosociality by reimagining children's environments to inspire awe at a critical age (8-13 yo) Narratives that present highly unusual or even magical events, and music with unexpected harmonies, sudden dynamics, or major shifts in energy, engage spectators in novel ways of thinking that challenge their frames of reference ([Grewe et al., 2011](#)). Art with these features is likely to evoke awe, as opposed to mere aesthetic pleasure or entertainment.

The benefits of such awe are many. Awe produces greater physical health and better social functioning

viewers identified intended emotions well above chance and reported feeling intended emotions more than non-intended emotions, with two of three artworks.

This means that artworks carrying certain intention (to bring certain emotions) can be used for healing practices.

functionally distinct areas

and networks connected to aesthetic appreciation (Fig. 7). These include "sensory/motor" areas related to basic vision, as well as the dorsal (Where) and ventral (What) visual streams, and attention-related sensory-motor processing areas, including the bilateral fusiform gyri, angular gyrus, superior parietal cortex—most probably serving similar roles as in making art.

pus, and precuneus—are also implicated across studies. Much as with art making, these regions are argued to jointly contribute to the various aspects of emerging art experience.

presence of reward, and related areas,

Art therapy

bipolar disorder and 38.3% of British artists who received awards were treated for affective disorders [7, 59]. However, several mental disorders are discussed to be associated with creativity. Categories which have been studied frequently in the literature are not only mood disorders (especially bipolar disorders), but also schizophrenia-spectrum disorders

(psychosis proneness), substance abuse disorders and to a lesser extent attention-deficit disorders, the latter commonly being treated by amphetamines

2. ART AND IDENTITY

our aesthetic engagements are a central component of our identity

The Aesthetic Self Effect is as strong as the impact of moral changes, such as altering political partisanship or religious orientation, and significantly stronger than for other categories of taste, such as food preferences

This effect on identity is stronger for aesthetic fields compared to leisure activities, such as hiking or playing video games

When our tastes in music and the arts or our aesthetic interests change we take these to be transformative changes.

3. ART AND CREATIVITY

family background, motivation, intellectual and cultural orientation (hobbies, frequency of visits to museums/galleries), or drive towards novelty, and has been shown to correlate to instructors' creativity ratings of art [17]. creativity, and perhaps also sustained art production, may be more of a cultural phenomenon than an innate/internal process. (from the book)

4. SOCIAL INCLUSION AND TRANSFORMATION

Plus POLICY recommendation should be centered toward different layers:

1. EU and its relevant bodies
 - more research needed
 - more data accessible...
2. national government - educational and cultural policies
 - advocacy toward political parties, governments...

3. cities and local governments - UCLG - Agenda 21
4. UNESCO Arts and education -

26.06. 2024

ART*IS Debate "Museum Studies : Network Modeling, Psychological Mechanisms, Outcomes"

Preprints of note:

- Preliminary network study (Albertina, Vienna) -> <https://osf.io/preprints/psyarxiv/cqj8r>
- Wellbeing & art-viewing review -> <https://osf.io/preprints/osf/9z63t>

- Round of presentations

- Artis consortium overview, today focus on wp2
 - Aim: create a map of museum art experiences
 - From a cognitive science perspective: Is there some unifying structure between different individual experiences of art?
 - Artis was one of the consortium taken into account by eu commission for suggesting cultural policies (reports are public)
 - The internal reports of the work of the research group are public, have look at our website here: <https://artis-h2020.eu/>

- Review of studies done on art put in different contexts
 - Three studies: non xenophobia, environmental issues, neighbourhood connectedness
 - Matthew's paper, "Who benefits from online art viewing, and how": <https://www.sciencedirect.com/science/article/pii/S0747563223001152>
 - Online study, replicated in galleries as well
 - Looking at/ visiting one painting (Monet) -> looking into the aspects: liking/pleasure (perhaps too basic?), meaningfulness, aesthetic responsiveness/engagement (the aspect of personality)
 - People with aesthetic responsiveness have more meaningful experiences and feel better, with lessening their anxiety
 - It is not necessarily about only pleasurable experiences, but more so personally meaningful

Focusing in on one of the studies

Aims:

- charity, complementarity and consider what is relevant for institutions (present here) from our data

- NEAL procedure = Notable Emotions and Appraisals List
 - 31 artworks, majority of them paintings, also some digital work, targeting about 100 people per artwork, 11 institutions (largest empirical aesthetics dataset)
 - 3 axes: mimetic vs. abstract (i.e., conceptual vs. it is what it is); valence; arousal; oldest painting from Bosch (impossible to get a representative sample, but we're eager to explore how to map art better, also including art outside of the museums, in the public realm)
 - Participants are asked to visit the artwork, and after prompted to report their feelings/phenomenal states not what the artwork itself like, felt vs. Ascribed qualities (likert scale for every emotion)
 - List of phenomenal states (90 emotions) - basic (eg. sadness, happiness), epistemic (eg. surprise, interest), prototypical (eg. beauty, wonder), negative (eg. stress, being overwhelmed), positive (eg. pleasure), social (eg. admiration, connectedness), philosophical (eg. love/changing one's mind)

- **Network model of art experience**
 - How art experience can feel and have shared types of experiences
 - Network analysis looks at the correlations between items (above). Relationship for each individual item in the emotion list for each subject to get a network map.
 - thicker line = stronger correlation
 - Interesting aspect: wonder and awe are not significantly correlated, which is not to be expected from a philosophical perspective; awe is more epistemic (reconsider my expectations, feeling challenged) vs. wonder (absorbed, calm, not challenged state)
 - We could potentially trace a path in the network analysis to see how feelings changed in a certain subject
 - Core items are the ones that are very highly interconnected, and clustering themselves together
 - We are looking at the patterns between these items:
 - We've selected 4 items in the groups of items that represent the network best (with a method called hybrid-centrality). Moreover, we took the items with the highest value of connections with the rest of the network within each cluster. This is how we got a selection of 16 items that we took as a

new network. Positive affect, negative affect, metacognitive engagement are the three final clusters of emotions.

- Question: Did you assess mood/feelings before the survey? Did you assess knowledge of the artworks?
 - Answer: Talking about art expertise, time spent in the gallery, familiarity, and feelings relating to these factors affecting the experience is a next step in our research.
- **Next step:** Latent class analysis = out of the 16 items, what different structures of experiences come out, based on the ratings for these very 16 items? Neutral, positive, negative, transformative (paired with negative states), novel (paired with positive states). In this way we can classify each subject's experience as belonging to one of these 5 categories/clusters.
- For each artwork, we can then show the pie chart of emotional profiles and this opens up why-questions like: why were some people transformed or angry by the monet painting? Some examples of the artworks examined:
 - Basquiat (politically charged piece): did their knowledge on the political engagement of the artist influenced their reactions?
 - Gonzalez-Torres - untitled in LA: interactive and emotionally charged conceptual piece on his partner's condition from the moment of diagnosis of AIDS to their death.
 - Fred Sandback in Hamburger Bahnhof
 - Sedira: Dreams Have No Titles: immersive art
- Additional evaluation of the artwork
 - in terms of detached, cognitive vs. visceral, emotional states
 - in terms of liking and beauty
 - Appraisals: both negative and transformative are much more meaningful in comparison to harmonious experiences
 - Wellbeing and change: make you feel better/change you in any way?
 - Novel results in people feeling the most better
 - Transformative changes you more than the eg. harmonious/disengaged
 - Lastly, we ask people to self-categorize themselves into the experience type
 - We are then able to compare the actual experience type to the perceived experience type,
- Questions added on wish of the museum:
 - eg. Would you pay to visit the artwork again, which kind of ticket do you have, would you recommend it to a friend?
- Question and critique from Maja: Were any curators included in the team as researchers? Art, in this research, is completely decontextualized, museums are

political ideological tools, and it is important to think about art in its context *specifically*.

- Matthew: While these encounters are embedded in the society, there is something shared and common in the types of responses people do have to the art examined. As a second step, we do want to talk about the contextualisation and mediation of art.
- Steph: 5 things that can happen are very broad labels, the reasons for why people land in those boxes can be varied
- The research is ignoring the political aspect of emotions
- **Next step:** reverse engineering to understand why we got these pie charts from the individual experiences of the different pieces of art.
- Question: how different expectations from different audiences influence their emotional experience of the piece of art?
 - There are differences that depend on the kind of people visiting the museums, eg. more local visitors/tourists.
 - But this is the next step in our analyses - to look at how these emotional profiles relate to visitor's backgrounds, expectations, art knowledge (where there is also a self selection bias)
 - Ksenija: aim is to diversify the audience, not just examine the existing one, to bring in new visitors. It would be helpful to supplement the research with a socio-demographic study - who is the visitor, what are their cultural habits etc.
 - Existing: political orientation, european values survey, gender, age, nationality, personality factors
 - Milena Dragicevic Sestic: these details are important and necessary for us to be able to advise on who, what, why
 - Matthew: example of Rotko exhibition, where people did not feel engaged because of the room size, that was also too crowded
 - Joerg: people who already are in the museums do not have radically different political orientation i.e. political orientation does not really make a difference as a variable
 - Difference between installation art and paintings/artifacts
 - Also interesting: compare groups that read the labels and groups that were not allowed to do that; the data for now is only descriptive

Debate with museum experts, curators, representatives of leading museum institutions

Ana

- We can not see museums as neutral/depoliticized, as well as ICOM definition being problematic
- Who is the main beneficiary of the study presented: the capital, preferred would be: Constituencies
- Would you pay: Main receiver: capitalism
 - product of engagement with stakeholders
 - Matthew: institutions are interested in engaging people
 - We still need to talk about the basic element: one person having one experience with one work of art for a certain amount of time. then we can go further
- Ana: Institutions are ours
- Museums are ideological and political
- Book: Laura Jane Smith: Emotions & Heritage (political heritage of art)
- Production of subjectivity: emotions are produced
 - not the artwork is activating the emotions, but the place: it is continuity, belonging, safety, people need something to hold on to
 - engagement of community (not necessarily art) is beneficial for health
 - Joerg: the question about belonging is to some extent already present in NEAL studies e.g. Gropius Bau exhibition on well-being;
- Museum as ideological: research is lacking context; integrate this information
 - Museums are designed to elicit certain experiences (e.g., awe, wonder); we are supposed to experience certain emotions
 - There is a need to correct the methodology to include the kinds of aspects in the basis of the research itself
- Cross-culturality? How?
- Joerg: Sarah Hegenbart: How to design cross-cultural spaces > <https://philpapers.org/rec/HEGTPA>
 - Caroline Jones: aesthetics of care
- Showing care implies the other, implies a binary and a difference
 - Reducing things to differences, we miss the all immanent political ideology around
 - Hamburger Bahnhof: different institution now compared years ago with different directorship
 - Pay attention to relationship between artworks + epistemology of museum
 - Kunsthalle Wien was problematic re comments in newsletter
 - Evaluating Monet/Lillies: is a white privilege
- To what degree is knowledge of an individual viewer about the politics of the institution
- Going beyond psychology: if you want to talk about curating exhibition & audience engagement; broader political discourse

- Matthew reply that artworks always stand in relation to each other: we need to first study individual encounters, before encountering relationships between artworks
- Anna: the issue is that the study claims to see those experiences as neutral - touching upon that when explaining the study
- Joerg: reverse-engineering: are people who going to HB more receptive to transformative experience because they have capacities to do so
- Milena: it is important to seek psychological research to aid the policy recommendations, it is hard to make recommendations for museum curators beyond marketing suggestions; the interesting question is: how can we suggest something provocative, innovative, complex using psychological research?

Second speaker

- In Serbia, the issue remains in attracting the general public to the museum.
- Developing new practices to attract & engage audiences: participatory practices where audiences become part of the artwork; collaborators in creating art
- Erwin Wurm (Austria) one minute sculptures
- Oktober Salon in collaboration with the director of museum for contemporary art in Lion
 - **Aesthetics of Encounters**: put diff. encounters into contemporary art practice
 - artworks coming from own experience or emotions
 - participatory installation: artist is painting people's faces & people need to paint emotion in it
 - Artworks in the public transport

Mića Karić (Museum of Contemporary Art)

- Sincerity of answers: corrected for this by not prompting people about what we wanted to get from the experiment
- Steph: to correct for the insincerity factors: attention check; not enough responses subjects were excluded
 - Artwork selection: mix of Students who collected artworks based on dimensions; curators; art historians, opportunities
 - aim: filling out conceptual space
 - Participants Age: 18-85; mean 35
- Tereza: filling out the questionnaire might also prompt the confrontation with the content of the art experience. Similarly, posing these questions might *change* the experience itself.
- Dragana: the correlation between the educational background and the experience with art? Knowledge affects emotion, there's a difference between a specimen of "tabula rasa" and someone educated, or informed in some other way
- Matthew: we're aiming to create a toolbox (even with the understanding that the EU notion of a toolbox might be problematic)
 - Basic questions regarding art and well-being and individual development

- Feeling bored as an outcome is not necessarily a failure from the curator and visitor side

Nina Mihaljinac

What are the most important, general results that would be relevant for a policy recommendation?

- Having a meaningful experience is critical (means different things for different people); rather angry than bored -> find a way to make the exhibitions meaningful to the audience
- Finding meaning in sth helps for transformative experience
- meaningfulness (independent of what that means to an individual) is an important tool

Milena:

- without meaningfulness no one is engaged
- her most important finding: 1/3 of visitors (the ones who already go to museums + participate) are disengaged
- Problem of subjectivity: There is an issue with scientific unification of those feelings that are subjectively dependent on the ability to recognise own emotions, scripts of emotions, politics, etc. of emoting
 - Are we even asking the right questions?
 - The strength of reactions is what matters, not necessarily which reactions
- Ontology of artworks can change (e.g., Dokumenta): this need to be kept in mind, and important to consider the trends
 - New encounters: Interspecies dialogue
 - New encounters: Shamanism (has to do with emotions)
 - → examine these trends and not only painting on its own

Vesna Latinović (director of BelArt Gallery)

- Currently running two public art projects
 - Novi Sad: high traffic square used to only exhibit art
 - Window of the red cross organization office - window transformed into a full gallery to give space to young artists
- Eager to see potential for collaboration, mentioning two projects in Novi Sad:
 - citizens choose
 - Art on a recipe

Future research suggestions

- Ksenija: aim is to diversify the audience, not just examine the existing one, to bring in new visitors. It would be helpful to supplement the research with a socio-demographic study - who is the visitor, what are their cultural habits etc.
- [Asifa Majid](#) -> researcher from Oxford interesting for cross-cultural studies on perception and psychological universals and sampling methodologies; three cool papers from

her:<https://www.nature.com/articles/s44159-023-00169-w>;
https://scholar.google.com/citations?view_op=view_citation&hl=en&user=OcCgnl4AAAAJ&citation_for_view=OcCgnl4AAAAJ:L1USKYWJimsC;
https://scholar.google.com/citations?view_op=view_citation&hl=en&user=OcCgnl4AAAAJ&citation_for_view=OcCgnl4AAAAJ:RtRctb2ISbAC

Policy recommendations: random list (mostly centered toward museum leaders and curators)

- What museums can contribute to public health?
- specifically mental health - are workshops around art works, topics centered to destigmatize people with mental health (societal mediation role)
- contribution to inclusion
- general well-being of society
- Museums responsibility to deliver “specific solutions” to specific needs
- Museum conversations and workshops as
As emotions (90 identified) are an entry point to develop cultural needs - museums have to develop programs to enhance emotional intelligence... Feelings have to be acknowledged and expressed - not art work described... Was research revelatory for audiences asked? Every research opens a new perspective for someone asked...
- link in between research and practices that would develop - take in account constituencies as beneficiaries (not a museum as a beneficiary, like in marketing research... “would you pay again”)
- museum “necessity” to engage communities, constituencies... as a necessary preconditions for museum development (reconsideration)...
- museum research as continuous practice (adapted research tools - i.e. 16 emotions questionnaire)
- esthetic of encounters (Belgrade Salon, october 2024)
- how to make works of art - meaningful for audiences...
- promote inclusive and fairer European and GLOBAL society (relations North - South; neighbourhood societal relations; regional, national...), questioning the Global North perspective - decolonising perspective

How to mediate an exhibition or every piece of art that each member of the audience, or each museum constituency could find a meaning for himself or herself... because it is meaningfulness that makes museum experience fruitful...

changed ontology of art work (after the Italian pavilion in Venice) - demands different policies...
non-humans involvement
shamanism - how it changed contemporary arts and how it changed emotions...

27.06. 2024

Artis: WP8 APPLY - Artistic Co-creation, Innovative Actions

(KHB, UNIVIE, UvA, HUB, FDU)

Anisha Gupta Müller

Christine Goutrié

Ulf Aminde

Christine Goutrié: Report

Bachelor	Foundation	Yes	1	Yes		3
Degree Programme	Department	Module Area: Specialised Courses	Mandatory	Semester	across Departments	Credits
Prerequisites						
none						
Module : Unit						
Basics of Digital Media 1 (Basic Course)						
Content						
Inclusive spaces are opened up to acquire digital literacy and fluency by overcoming stereotypes, prejudices and discrimination: digital reading, digital writing and digital design. This includes binary coding, e.g. text, images and video and own experiments. Coding is introduced as a central competence in the field of digital media for art and design and students are given the opportunity to conduct their first experiments based on trigonometry with basic programming concepts. An introduction to generative design and physical computing complements this. The design of inclusive spaces includes the deconstruction of social norms and attributions, inclusive representation and a critically diverse history of technology, which also contains milestones beyond the Eurocentric view and "white male gaze". Digital-analog transformations (CNC milling machine, knitting machine or 3D robot arm) are presented as starting points for a wide range of media and techniques. A self-observation experiment accompanying the first week of the course invites students to reflect on their own use of digital media.						
Qualification Goals						
Positive experiences with own digital competence beyond social norms Basic understanding of binary coding Basic ability to familiarize yourself with programming and write your own programs (not just use existing ones) for your own designs or prototypes Knowledge of critical knowledge of digital media and technology history Creative and reflective approach to digital media and interaction concepts Experimental and research-based approach to a dynamically developing field in the context of social developments						
Form of Examination						
active participation in the course discourse, presentation						
			workload	Presence Time		
			90	45		
Facilitator Teacher						
in addition to being an expert in digital media: should have basical experience and critical knowledge about intersectional forms of discrimination and the power dynamics that enable them						
Rhythm Alternatives						
1st semester, usually winter term; it is required for advanced course digital media 2						

- Suggest curriculum for art academies
 - 9 modules: anti-discrimination in theory and practice; art as politics
 - Digital media, performative space
 - Embodiment of digital objects concepts up (game of standing up as zero and one)
 - The courses start in the foundation year (first two semesters): *We recommend the importance of starting the study with these courses as grounding.*
 - Response*able drawing workshops

- https://www.dropbox.com/scl/fi/5ninf0x7eo6u5k0hb0lc8/Hegenarth-Belgrad_21.06.2024.pptx?rlkey=06ldxrv15ddvwkv45kjkzmzw1&dl=0
- Exhibition “arts as politics” (video from the lecture series + responses from around 40 students in the format of posters) - special guest lectures series, with Rundgang open house
- Conference “art and democracy” at Ruskin school of art (31 october - 1 november)

1. Unite the empirical data

- Dataset of contextual models comparing Berlin and Belgrade interventions
 - Matthew: A comparative report can be uploaded as a dataset
 - Datasets are private
- Report of policy suggestions from intervention and research workshops on transformation. Based on discussions of transformation as a focus of art.

2. Engage/collaborate with artists

- Objectives: Continued dialogue with artists and art educators through consortium partners
- Idea for the research WP: collect data also at the student exhibition
- Online survey (N = 20) led by Anisha
 - no analysis/discussion of results, but rather reflection of how survey was done and how that differs how to usually run empirical studies (no ethics; not publishable)
 - results will inform reasoning of curriculum
 - There were artists invited to visit

3. Support them in using the scientific findings to create works of art that contribute towards social issues

- Cumulative art intervention to work together to design and then test something -> everybody needs to collaborate: this is problematic and was very ambitious in the initial grant; matthew’s suggestion: in the report we should emphasize what we actually managed to do, e.g. the data we collected and the cross-disciplinary discussion we had
- Exhibition of the final art pieces at KHB
- More interventions in public spaces?
 - Can insterst/beauty enhance responses?
 - Harder to get responses for public art
 - Starting October 15th - courses every two weeks, attendance/research needs to be cleared/ agreed upon in advance
- Baseline data from UNIVIE; KHB developed curriculum module for bachelor’s and an online toolbox of teaching materials (which will be translated to Serbian)
- Important to also note the gaps that we could not bridge!

- A series of workshops will be held at KHB - there is a need to perhaps collect all the recordings of the lectures we have across all conferences we have - perhaps on the ARTis website? E.g. basic emotional literacy (why 90 emotions? What are these?) build more documentation into the website

Activities that can come together from different work packages

- WP5: discuss the topics that could be useful for the development of a curriculum for artists to reflect on their practices and on what is missing
- WP8: integration of research possible from the research done on engagement with minority groups / intersectional groups (NGO: Prostor), also translation and collaboration on the curricula with NGOs (e.g. centre for decontamination), group Škart mentioned: <http://www.skart.rs/> , problem of the ephemerality of performance and public art, green art incubator: <https://greenartincubator.org/>
- Ideas for policy material/brief report
 - Matthew: Suggested looking at case studies on exhibitions, where the collaboration with curators was more prominent, and write a paper contextualizing the data
 - Interview the curator Biljana Ćirić, and the art director to ask how they would reply to the survey or change it
 - Christine: Please feed back to WP8 what is discussed in the empirical aesthetics work package
 - Matthew: Main results from study on art and contemporary politics: there is very little evidence out there and the one out there is really weak; what needs to happen next? It is not sufficient to casually drop an exhibition on contemporary art topics, so maybe is it mediation that makes a difference? It is important to reflect on that!
 - Milena: the curriculum really needs to reflect on the diversity of contexts and their effect on the art experience (Both context of where the subjects is coming from and context of where the work of art is experienced)

Other tasks

- use viewer-centered interventions to modulate reception or impact/types of experiences
 - Contextual aspects data is to be analyzed yet
 - Write to Eftychia, Joerg, Tereza re this

Today's plan

National museum/Zepter collection - private gallery for serbian contemporary art **at 15**

Lili's tour for graffiti and street art **at 18**

Street gallery **at 20**

Preparation for the Brussels presentation (impact and evaluation) – resume of dissemination activities

- Previous EU reports/feedback - very positive feedback
- For next time: will report empirical work finished around end of RP2
 - Since then, thinking about communicating & disseminating results, etc
 - Lots of work on WP8
- In good shape for report itself - each WP leader writes
 - FINAL REPORT DUE: 2 months after end of grant
 - Audit 2 weeks later
 - be available for approx. 6 months after end of grant
- Noting the exciting opportunity to learn about policy, learning how to package findings in a way that is useful & resonate for various stakeholders (WHO, museum directors, etc)
 - Penn HHF (other collaborators who have done similar dissemination work)
 - IFNU -> to german/urban planning orgs, → mental health & cities
- We are in a unique position being able to make arguments with H2020 in our background
- Need some assistance and input on how to make arguments for EU, on behalf of Horizon & with weight of the H2020 project & work we have done
- Dissemination channels to keep in mind
 - EU level:
 - DG = *Directorate-General*; directory channel for fair societies and cultural heritage (department in charge of doing heritage & culture)
 - MP previously presented at various **DG for R+I (research and innovation) days -> MP talk to Bea**
 - https://commission.europa.eu/about-european-commission/departments-and-executive-agencies/research-and-innovation_en
 - “RELEASING THE POWER OF THE ARTS AND CULTURE FOR THE BENEFIT OF PEOPLE AND SOCIETY“ --> EU Policy white paper
 - Interest in producing another white paper summarizing results
 - DG for Cultural Cooperation
 - DG for EAC → education
 - DG (?) → public health
 - DG ENV → environment
 - ***Should (if we have good policy recs) invite to Brussels

- **Should reach out personally if interested in collaborating on white paper
- WHO European Chair on Arts and Wellbeing
 - Chris Bailey
 - Nils Fietje
 - Nisha Sajani
 - Org. co-wrote/sponsored scoping review with Daisy Fancourt: <https://www.ncbi.nlm.nih.gov/books/NBK553773/>
- → invite them: UNESCO
(UNESCO departments do not communicate with each other)
 - invite all in Brussels region and see who responds
 - invite Matteo Rosati (UNESCO) who is on our SAB
 - UNESCO on Cultural Policy and Transformation (?)
 - Diversity of Cultural Expressions (Paris)
- ICOM representatives
- Museum department UNESCO Museum Department: ask Matteo
- Invite ELIA (league of arts) <https://elia-artschools.org/>
- NEMO (Network of European Museum Organisations)
- Names by Matthew:
 - Beatrice.Lucaroni@ec.europa.eu
 - Maria-Del-Pilar.Gonzalez-Pantaleon@ec.europa.eu
 - Noora.ERONEN@ec.europa.eu
- Matthew: What arguments do we want to make?
 - if we don't have strong argument to make we don't do it
 - potential pitch: it is important to not only fund arts + positive mental wellbeing but to fund transformative/attitude/behavioral *active* changing aspects; needs to be collaborative + be funded
- Possible next steps:
 - FDU makes structure based on minutes; then they reach out to all partners
 - policy recommendations need to be structured thematically & based on to *whom*
 - Museums & other cultural relevant institutions
 - Levels (all need to be covered): National, City, State/Region -
 - Not only museums/cultural polity, but also public health, etc
 - Art Schools -
 - equity & inclusion (ELIA just started committee)
 - Higher level (EU) focus? No include all levels
 - Milena says we need all levels -> maybe even more focus on museums, city-level
 - Also thinking about artist care, even on a individual level of topics such as pension, social security
 - Milena: A lot of recommendations are to be made for art schools
- Next steps (Matthew):
 - Argument: also focus on inclusion & diversity; approaching the topic of "marginalization" (whether or not to use that word...)

- Question of Christine: in person in Brussels? Final report?
 - Used to require last grant defense in Brussels -> unlikely to l(ever again) be required in person there
 - Policy feedback is offered by EU -> presentation will be online like previous
 - Might take 6 months until final evaluation & rest of money
 - deadline to spend money: 31 January 2025
 - No costs after this date will be considered for reimbursement
 - **Spend all your money, gets compensated into overhead (which we want)
 - Rather spend more than less, because more money spent can be compensated via overhead
 - Of course relevant costs, please
- In anticipation of policy aspects -> are there certain things we want to advocate for & put out to stakeholders
 - Things we need to be mindful of
 - Things that we found
 - The next time you put out an Horizon, terminology should refer to correct terms and what they would be or how this could be
 - Where the discourse & funding should be
 - List board arguments we want to make

How and where? Where do we collect this?

- FDU will compile
- Open google doc needed to add: STRUCTURE by FDU will be on first page; add accordingly
- Collect thoughts & meet people
- Joerg has sheet where we records his outreach activities
- **Two things then -> one for policy recommendations -> one tracking outreach/other possible thoughts
 - E.g. Arts & wellbeing - arts & empathy, social inclusion -
 - Arts & health
 - Arts & social inclusion
 - *These need scientific conclusions with data & arguments
- Matthew: Example: these are 5 outcomes institutes might be interested in... e.g., meaningfulness needs to be targeted: what does this mean for curators?
 - Beyond pleasure -> highlighting meaningfulness
- Nina - have certain ideas based on reading previous EU uploads/texts -> data & presentations presented on
 - e.g. another -> are parkinson's papers included in project - MP: broadly re: transformation, maybe but more on the attitude change side
- Drasko: if sth is acknowledging ARTIS funding -> part of ARTIS
 - Some papers will be difficult to pull policy recommendations from (this is ok)

- Nina: Parkinson's article: patients often also have obsessive compulsive disorder & arts help them
- Matthew: 40% of Parkinson's patients report that they became more creative & they have been taking up visual arts practices which help them to deal with the disease
Paper: <https://www.sciencedirect.com/science/article/pii/S1571064522000471>
 - mentioned WHO/Lancet Global Series on the Health Benefits of the Arts -> press release here -
<https://www.jameelartshealthlab.org/research/research-projects/lancet-global-series-on-health-benefits-of-the-arts>
- Nina: recommendations don't need to be so detailed (e.g. can simply recommend integration of creative arts therapies and/or social prescribing)
- MP: MacKenzie's recent review (preprint listed at start of Wed. notes, too)
<http://dx.doi.org/10.31219/osf.io/9z63t>
- Milena: more accessibility features in offered activities (e.g. sign language & signed guides of museum tours)
- MP: ARTIS funded review (Mac's).. link to stories, vignettes, make recommendations on bridging these
- Joerg: knows Sabine Kleinert; published neurourbanism paper arguing that there need to be more research connecting urbanism & mental health
[https://www.thelancet.com/journals/lanpsy/article/PIIS2215-0366\(16\)30371-6/abstract](https://www.thelancet.com/journals/lanpsy/article/PIIS2215-0366(16)30371-6/abstract)
Lancet Sabine Kleinert (gave feedback on last round of paper draft; we should contact her); [The Lancet Psychiatry](#); Editor-in-Chief: Joan Marsh; had 7 reviewers even though it is short
 - MP would love to do Lancet position paper
- Nina & Milena will design frame/structure; ask Milan to repeat task for other tasks (outreach, dissemination) because people need to respond

DEADLINES:

- For Policy briefs -> very end of project (Jan. 2025)
 - Can be ongoing, communicate sustainability of recommendations & communication
- Will organize with Rodrigo for dates of Brussels meeting
- When do we need to reach out to EU and ask for policy briefing? Think about questions to be asked
- Limit word count! Super short! Quick & easy for politician to read (like 30, even 15, words)

Costs:

- Restriction Budget: if other direct costs (traveling, website) exceed 15% amount of budget calculated for personnel, you have to break it down and list it per project partner
 - → additional administrative burden! justify all sub-categories
 - Example: Milena: allocating 1500 euros for publishing in open-access? if it is not over 15%, then no need to break it down; always need to be connected to ARTIS
 - Drasko can contact Rodrigo if discrepancy is maybe too big, for approval // in everything cite ARTIS funding

