

The principal editors and graphic designer of IMAG - also known as the IMAG:: Quartet - are honored to present *Narcissus meets Pandora* guest edited by longtime InSEA members Andrew Ash and Ângela Saldanha. This issue showcases a collaborative arts education project developed by cultural institutions, a media company, schools, social institutions, and youth. The multidimensional approach of the visual essays will be a terrific resource for our InSEA community. As principal editors we had the pleasure of working closely with Andrew and Angela modeling how the vision and work of guest editors in collaboration with the publication process meet the vision of IMAG. We thank the dedication, creativity, and thoughtfulness of each author.

Gabriella Pataky, Viola Rekvenyi, Maho Sato, Jonathan Silverman

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This IMAG (InSEA Art Education VISUAL Journal) is a special issue dedicated to the #NarcissusMeetsPandora Project (#NmP), which focuses on the portrayal of young people on social networks. The project received funding from the European Union through the Erasmus+ Project, specifically the Call 2020 Round 1 KA2 - Cooperation for innovation and the exchange of good practices, KA201 - Strategic Partnerships for school education. It commenced in October 2020 and concluded in October. 2022.

#NmP tackles important issues in our current society regarding digital skills, social inclusion, and education. It addresses the problem of young people's limited ability to create and analyze visual media content, as well as the lack of digital skills training provided by teachers and school education programs. As society undergoes rapid changes, promoting social sustainability requires engaging young people in creative and interactive learning experiences. Emphasizing intercultural dialogue becomes crucial to appreciate diversity and foster a positive mindset. The goal of the project is to foster the development of digital skills and social involvement in a unique manner and It achieves this by offering top-notch training that stimulates critical thinking and creative expression. The project directly engages with young people's digital self-portraits, using them as a starting point to facilitate a pedagogical experience that is both effective and thought-provoking. The project is underpinned by the following expectations:

that young people are capable of producing images that represent themselves and others through digital technologies with confidence and responsibility;

- that young people employ social media as a means to tacckle issues related to social, ethnic, and cultural diversity, striving to effect positive transformations within European communities;
- that teachers and youth workers feel empowered to use digital skills as a transformation tool that provides social inclusion.

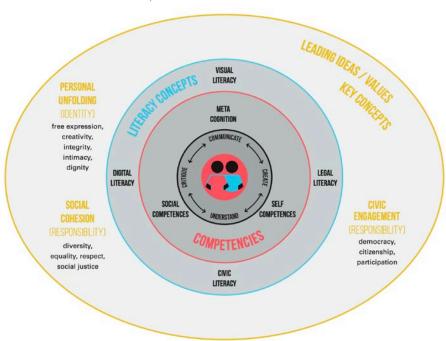


Figure 1: Interdisciplinary overarching model that is valid for the different approaches to the field (psychology, laws, education, arts ...)

This work focuses on the education of adolescents and young people, specifically in the areas of digital competences and social inclusion, utilizing visual literacy. These are crucial skills in today's world, but they can be challenging to address effectively in the classroom. The publication is a result of a collaborative project conducted by multiple European partners, under the coordination of Casa da Imagem in Gaia, Portugal. Its purpose is to share the diverse outcomes of the project, which have been developed and tested collectively. The publication serves as an invitation for those who work with young people or other audiences that would benefit from developing the skills presented, both in formal and informal settings..

European partners:



Image 1: Group Photo

Casa da Imagem (House of Image) (CI-FML) is an artistic and educational center, where media and visual literacy can be learned and explored by the community. CI-FML is part of a Foundation, Fundação Manuel Leão, a private, non-profit entity with public interest status, and is, therefore, committed in pursuing its goals and mandate. The Foundation organises its activities and initiatives in Vila Nova de Gaia since 1996 and its main purpose is the promotion of public good through the educational, cultural, artistic and socio-charitable domains. It was from the intersection of the two central pillars of the Fundação Manuel Leão, education and art, that Casa da Imagem emerged in 2011, offering a space of education and artistic activities, initiatives and endeavours.

Culturghem is a Brussels based organisation that focuses on reclaiming (semi-) public space, turning it into true public space. They use this space in all possible ways; be it as a classroom, a concert hall, a football pitch, living room or a kitchen. Anything goes, as long as it's open to anyone willing to join.

Abattoir is the laboratory for the inquiry: a 40 000 m2 area in the heart of Europe's arrival city Cureghem (Anderlecht, Brussels), a heritage covered hall, a giant market receiving 100 000 visitors every week. They use the full potential of this space to develop projects, always focused on the key values: MEET and SHARE. KOOKMET, mobile pop-up kitchens in the middle of the market, tries to teach young and old about the marvels of cheap and healthy food. KETMET, the biggest covered playground of the city, takes out it's mobile PLAYBOXes every Wednesday. LOKET is the go to place for people with great ideas but lacking the space to realise them. While the fruit and veggies that COLLECTMET provides, a project recuperating food from Abattoir markets, are an important lifeline for many people and families all over Brussels.

The European Regional Council of International Society for Education Through Art (ERC InSEA) is the European branch of a wider community dedicated to advocacy, networking and the advancement of the development and research in visual arts education. Through its affiliated organizations, ERC InSEA promotes conferences, congresses, seminars and webinars on arts education. ERC InSEA and its affiliates have staged regular regional and world conferences that have provided opportunities for scholars and practitioners around the world to reflect on the ways in which global changes are impacting the field of art education. ERC InSEA provides a network for researchers and art teachers, launching calls and disseminating papers, articles, reports about projects both in research and practice about art education in the InSEA community.

FPCEUP UPORTO, was founded in 1911, is one of the largest higher education and research institutions in Portugal with around 32500 students, 2300 academics and researchers and 1500 administrative staff. Internationalisation is one of U.PORTO 's strategic pillars and objectives, allowing the development of existing collaborations, as well as the establishment of innovative cooperation activities through the creation of active links with institutions from all over the world (2200 active agreements). The Faculdade de Psicologia e de Ciências da Educação da Universidade do Porto (FPCEUP) was created in 1980 and it is the school where

research and higher education in Psychology and Educational Sciences is carried out. With more than 30 years of activity, FPCEUP is committed to top level education and scientific research and to the promotion of an institutional culture addressed to well-being and social progress. The Center for Psychology at the University of Porto (CPUP) is one of two R&D units of FPCEUP. CPUP aims at contributing to a better, inclusive, and open society by producing high-quality psychological research and evidence-based educational, social and clinical applications.

MyDocumenta is an innovative Spanish SME focused on ICT and Education Culture. They are specialists in the development of a Life-Long Learning eportfolio ecosystem, multimedia web-based platform, online interactivity and digital tools for collaborative creation. They also have expertise in the production and organization of exhibitions, training programs (online/onsite), dissemination programs and social participation campaigns. Furthermore, through their cultural organization, KTON y CIA, they have also had successful projects with museums, cultural and educational organisations, such as the Joan Miró Foundation, Picasso Museum, Museum of 3 Contemporary Art, La Pedrera (Caixa Catalunya Foundation) and Teatre Lliure.

The National Museum of Contemporary Art Athens (EMST) was founded in 1997 and began its operation in 2000. Its permanent home is the former Fix brewery on Syngrou Ave., Athens, Greece. EMST has a collection of 1285 works by important Greek and international artists; 170 of them are currently presented in the museum's permanent collection by artists such as Jannis Kounellis, Stephen Antonakos, Gary Hill, Vlassis Caniaris, Chryssa, Mona Hatoum, Emily Jacir, Ilya Kabakov, Bill Viola and others.

EMST's aims are: the creation of collections of works of contemporary Greek and international art; the promotion and presentation of advanced and experimental artistic tendencies; the enhancement of the aesthetic and artistic cultivation of the audience and the development of scientific research on subjects of contemporary art history, theory and museology.

Participants institutions

Schools, NGOs, and various public or private institutions that work with individuals at risk of social exclusion are actively engaged and connected to the project. For instance, one of the project's associated partners is the Multifunctional Center of the Hellenic Red Cross, which is part of The International Red Cross and Red Crescent Movement. Together, they have already developed arts-based learning programs involving groups of young refugees. Another partner is CERCI (Rehabilitation and Education Cooperative for Citizens with Disabilities) from the council JUNTA DE FREGUESIA DE SÃO JOÃO DA MADEIRA. CI-FML has collaborated in the past, and their audience is one of the target groups in the project. Cultureghem, works with individuals who often experience social exclusion and socio-economic difficulties. Many of the organization's activities are public projects that bring the community together, fostering social cohesion. Examples include Kookmet, where people collectively prepare meals, and Kookmet recup, an alternative food distribution platform that delivers healthy food to those facing precarious situations.

Throughout the development of this publication, the authors, who are part of the consortium, had a clear intention of showcasing the potential of the practical tools that have been created and can be downloaded from the project website: https://narcissusmeetspandora.eu/the-project/. This website serves as a Digital Tool, offering access to a valuable archive of essential documents that facilitate the implementation of the Project. It includes descriptions of key terms and references, workshops, as well as proposals for evaluation and reflection. We hope that this special addition proves valuable in your different educational settings and we would like to extend the invitation to participate – feel free to forward your young peoples outcomes developed using this project.





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Introduction to the Project

#NarcissusMeetsPandora Project (2020-2022 https://narcissusmeetspandora.eu/ oaims to develop innovative tools, based on artistic practices, promoting reflection by young people about their representations and others on social media. In addition to a focus on digital skills in schools and non-formal education institutions, it also intends to empower teachers and educators of young people to engage students in learning activities that optimize individual choice and autonomy (e.g., tactile activities, dyad pedagogy) and using multiple means of representation (e.g., visualizing, gaming technology).

The project team is interdisciplinary, and as such, we started by developing the theoretical framework with the purpose of creating a common knowledge base on crucial topics, namely, visual representation, active citizenship, and manipulation and privacy. This knowledge base was grounded in evidence from different scientific domains, such as Psychology, Arts Education, Visual Literacy, Digital Literacy, etc. Additionally, we identified the skills to be promoted through the activities developed by the Project.

As a means to learn about young people's perspectives on the topics in the Project, we conducted focus groups with young people in each participating country: Portugal, Spain, Belgium, and Greece. Nearly 30 young people between the ages of 12 and 16 were invited to share their perspectives in April 2021. Their views served to complement the literature review and theoretical framework. A set of key concepts was identified, guiding all the work carried out and portraying current knowledge. A summary of the main concepts is presented below.

Key concepts

Identity, self-representation, and social networks

Identity development is one of the most important developmental tasks of adolescence (Granic et al., 2020). During this period, adolescents develop their own values and seek to integrate them with those presented by their social group and society (Erikson, 1968). Active exploration of how others see the world and how they develop their opinions and values becomes crucial to this whole process.

In today's world, young people grow up in a complex and unprecedented digital ecosystem (Granic et al., 2020). Through social media, young people have access to a variety of insights, often in the form of photography and image. Young people's relationships with their peers take place not only face-to-face but also virtually. In today's world and from young people's perspective, there is no clear distinction between the physical and virtual world —reality becomes a hybrid one (Boyd, 2010; Granic et al., 2020). However, considering the characteristics of social networks — their rapid evolution, the type of requisites to participate, and the possibilities of image and information manipulation — young people need to master a set of digital tools, as well as develop a critical spirit to protect themselves from possible risks. But young people have incorporated these digital tools in their daily lives at a faster pace than that needed to promote the uptake of measures to address this issue. Consequently, young people may not be sufficiently critically and technically competent to actively participate in the digital world (Alvermann & Sanders, 2019; Talib, 2018).

Along with digital literacy, visual literacy is also central to this process. The Project aimed to promote a critical reading of the images present in social networks, as well as to highlight the role that such images can have in the representation of oneself and others, contributing to the development of one's own identity. We've included quotes from the young people in the captions to let their voices be heard in their own words. In addition, it aimed to strengthen the recognition that images can empower certain communities by giving them visibility that otherwise would not have.



"When the post is an image, instead of a text or phrase, it holds more the viewer's attention"

"I have several friends who, even in class, are posing even without noticing it. Automatically, they are doing a random pose that they would do when taking a picture." (participant #1)

Active citizenship and social networks

Active citizenship includes individual and collective actions that have the purpose of addressing public issues and problems. Social networking platforms allow opportunities for communication between people from different cultures, social economic background, promoting intercultural competence (AbuJarour & Krasnova, 2017; APA, 2009; Wu & Marek, 2018; Zhou & Sun, 2020). However, one of the questions that young people have is whether others are genuine in defense of social causes. In fact, the search for more followers, and more likes can lead certain individuals to defend causes lightly and without real interest, which has been referred to as performative activism (Deally & Dixit, 2021).

In this Project, an attempt was made to address this issue, but also to enhance the benefits of social networks in this context, given that social networks allow access to a large number of contacts, contain an unlimited amount of information, and allow representativeness of marginalized social groups (Gil de Zúñiga et al., 2012; Lovejoy & Saxton, 2012; Papacharissi, 2010).



"I stand up for these issues, but I don't normally post about it, because I think people tend to do it only to show they are aware of the issues, and not so much to inform other people. And sharing, without actually doing anything about it, doesn't make much sense. (participant #2)

Manipulation and Privacy in digital contexts

Manipulation on social media can take different forms, such as fake news, photo manipulation, etc. While photo manipulation is not a recent phenomenon, modern technology has made it an increasingly accessible and sophisticated possibility (GCFLearnFree.org, nd). In addition, manipulation has an impact on how people protect their data, with numerous digital platforms seeking to make people neglect privacy settings and/or provide additional data (Zarsky, 2019).



"You're not only misleading yourself, it also affects other people." (participant #3)

In this way, the Project sought to help young people to adopt a critical attitude towards the information presented to them, to understand the permanence of everything that is published on the Internet, as well as the consequences of sharing data through social networks.



"Nowadays, our whole lives and personal data end up exposed in some online platform. (...). However, it is a little different to obtain our data through social networks, because there we are the ones who are revealing it to people." (participant #4)

Digital Literacy

Digital Literacy is an increasingly important skill in the era we live in. It is a competence that allows people to take an active part in the social, cultural, economic, civil and intellectual aspects of everyday life, through digital platforms. Possessing this competence implies having the ability to create products and perceive them from different modes and formats, understanding exactly how digital technologies can support these processes (Hague & Payton, 2010).

With regard to this Project, Digital Literacy is linked to the acquisition of the following skills:

- Search, evaluate, and filter relevant and credible information;
- · Active involvement in social issues through digital technologies;
- Creation of digital content;
- Protection of personal data and privacy;
- Creation of innovative processes and products through digital technologies.

Legal Literacy

Despite all the dangers and challenges associated with the use of social media, it is important to recognize that the Internet presents extraordinary opportunities on many levels. In this way, it is essential that all educational stakeholders seek to respect and promote human rights and also play an active role in the dissemination of aspects related to Legal Literacy. The areas to be worked on in this scope are the following:

- Equity this recognition must also exist in a digital space;
- Social justice the Internet must be a space where the promotion and protection of Human Rights are carried out, and where opportunities are sought to advance towards a fairer world:
- Accessibility full access to a safe and open Internet;
- Expression and Association freedom of expression by any individual, and to associate with others who share the same causes;
- · Privacy and protection of personal data;
- Diversity not only as a principle but also as an opportunity for plurality of opinions and expressions.

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Project Materials

The theoretical framework of the Project served as a basis for the creation of materials for the Project, namely:

- Workshops: activities based on artistic practices, for teachers/youth educators
 to apply with young people. The activities seek to work on the identified key
 concepts: identity, representation and social networks; active citizenship and
 social networks; and manipulation and privacy in digital contexts.
- Guide for Educators: This Guide is intended to help teachers/youth educators in the planning and implementation of workshops with adolescents/youth.
- Digital tools: set of digital tools to support during the workshops.

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WHAT IS VISUAL LITERACY? HOW CAN IT BE EXPLAINED? HOW CAN IT BE USED?

Ernst Wagner

Art Educator

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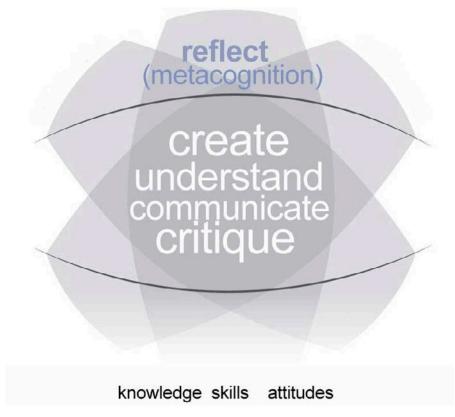


Figure 1: Competence model for Visual Literacy, developed by ENViL

Educational models, like the Visual Literacy model (fig. 1)1, are often highly abstract. They need to be abstract because they should be applicable to a wide range of situations in a practical manner. One such example of a situation where this model can enhance understanding is during a visit to a museum. This chapter aims to showcase the value of the Visual Literacy model in comprehending such a visit as a learning opportunity. To do this, I will use a random example of a museum I visited within the Narcissus-Pandora project, the National Museum of Contemporary Art in Athens (EMST).

As an art educator, I believe that this method can be applied to any other museum, or even more broadly to any other cultural space or even building. This is because a museum can be understood as a visual sign or a symbol that is intentionally designed and can be interpreted. This sign conveys a specific message.

In the following, I would like to take a tour in this museum and invite the reader to follow.

When we visit EMST (fig. 2) for the first time, we will probably have the following impression: a huge, brittle, self-contained brick that has - somehow - been left standing, between two mega-streets with roaring traffic. It doesn't look very inviting. This first impression touches upon a point discussed in the Visual Literacy model (fig. 1). From the very first moment you encounter the building, you are already forming an opinion, evaluating, and critiquing. This occurs before you fully understand the building.

However, any critique must be justified. Before you can do so, you need to comprehend the unique approach taken in addressing the task of constructing an art museum for contemporary art in Athens.

When it comes to Visual Literacy (VL), it is beneficial to employ specific methods.



Figure 2: The National Museum of Contemporary Art Athens (EMST), facade with main entrance

¹ From 2012 to 2017, a European network of art educators (ENViL) researched the curricula for visual art education across Europe. On this base it developed a transnational model that can be considered as a model that formulates a general consensus. It was then meant as a tool to support the development of competence-oriented curricula in a specific country. But it can also serve many other purposes as here in this case when addressing a building.

In my opinion, the most effective method is comparison. This approach enables us to easily 12 identify the unique characteristic of an object. We all know this, we do it all the time, for instance when eating (this one tastes better than that); or when shopping (we like this one more than that one). So let's proceed with a comparative analysis.



Figure 3: A montage of different views of the building since being a brewery.



Figure 4: Comparison of the main entrances of EMST and Acropoli Museum

The EMST building is not a recent construction, and it is essential to be aware of this fact. Knowledge – besides skills and attitudes – is an important aspect of VL, as indicated by the model. Therefore, one can contrast the current appearance of the building with its previous state when it served as a brewery (fig. 3). By contrasting the two, we note that the striking façade, which initially seemed so unattractive, actually adds a sense of grandeur and value to the building. However, the museum has also become more closed off, more hermetic. Now we understand the building's façade – it signifies the presence of treasure within the building – in a sealed capsule.

We can also engage in comparisons based on time, as we just did, but we can also compare in respect to space. Let's consider what is happening in the same city, in Athens? Recently another new museum was built in Athens, and it has a completely different appearance. We can make a comparison again, in order to understand our building. The second museum is the Acropoli Museum (fig. 4). What an impressive entrance at the Acropoli Museum – in comparison. The transparent façade allows one to observe the visitors inside from the outside. This is obviously a completely different type of museum. By comparing the façades of both museums, we can gain further insights into the unique characteristics of our specific museum.



Figure 5: EMST main entrance, detail

Now let's enter the museum. The entrance resembles a peculiar red mouth that appears to be opening towards a throat (fig. 5).



Figure 6: entrance hall

What a surprise! Coming from the outside one might expect a dark room, however, we are bathed in a bright, pleasant light. Expecting narrowness, we see vastness, instead of massiveness and hardness, lightness and warmth, instead of sterility, plants (fig. 6). We came from the traffic noise outside and can now experience silence inside. Obviously, we are in a pleasant oasis. Still in the process of understanding we differentiate our perception, our observations.

We understand that the building isolates itself from the outside, distancing itself from the aggressive, inhuman surrounding environment. The design choice obviously creates a space that serves as a valuable container of interesting art but also as a sanctuary for free, human interaction where ideas and conversations can flourish.

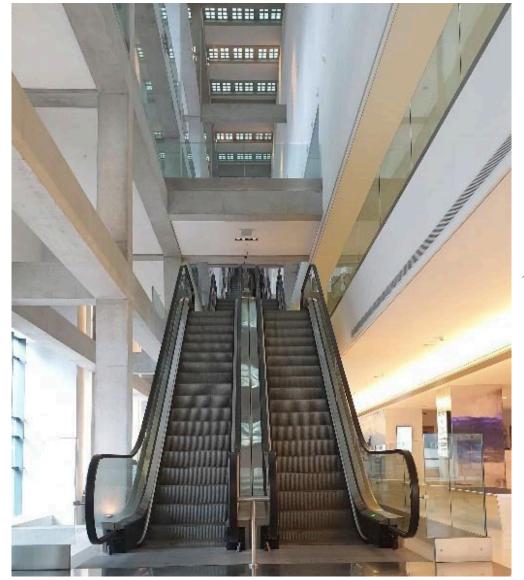


Figure 7: The entrance hall, detail

Entering the museum, after the information desk on the left, and the ticket desk on the right, we get an offer to orient ourselves in the building, via a map and information sheet (fig. 7). We need this information to plan and design our own path(s) through the museum. However, we can also just have a coffee (fig. 7, in the background).



Figure 8 – 9: A niche space 1st floor.



Another option is to withdraw into a niche (fig. 8). Or let myself – like a royalty – be carried up the great escalators (fig. 9). I don't know of any other museum that gives visitors such a noble feeling!

There are many options for how you can navigate a path through the building. The museum doesn't give me a fixed path, you are free to choose. This means that we, as visitors, are designers. We shape our visit, shape our experience of space, of architecture and of art. By doing so we generate our own narrative(s), which are essentially visual stories, by remembering, forgetting or even overlooking certain experiences. That is, we create an 'image', a visual representation of the museum in our memory (or capture on our cell phones). We make meaning, we interpret and make sense of our experience.



Figure 10: Visitors at EMST.

Of course, we also communicate with other visitors (fig. 10), through our behavior, body language, and facial expressions. Are we bored, excited, curious, annoyed? Additionally, we also communicate to people that are not physically present, through the photos we capture and share. This represents the fourth dimension of Visual Literacy - the ability to communicate visually beyond the immediate moment.

All this communication takes place visually and we don't have to talk. However, we can talk, and we have to talk, or to use language, when it comes to the last important aspect of this chapter: metacognition (fig. 11).



attitudes

Figure 11: The Competence model for Visual Literacy, developed by ENViL

knowledge skills

What does metacognition mean in this context? This text is the reflection of my experience in the EMST museum when I visited it in September 2022. I would propose this is exactly what the concept of metacognition addresses. Only when this kind of reflection is added we can speak of Visual Literacy Education (or, more traditionally, of art education).

A work of art – from the EMST museum – that brings this to the forefront in a wonderful way is Kabakov's installation "The boat of my life" which includes a photo (fig. 12) and a written comment: "The viewer – who observes himself, in whom is revealed a memory, associative connections, the reading of context – remains the most important, main element ···."

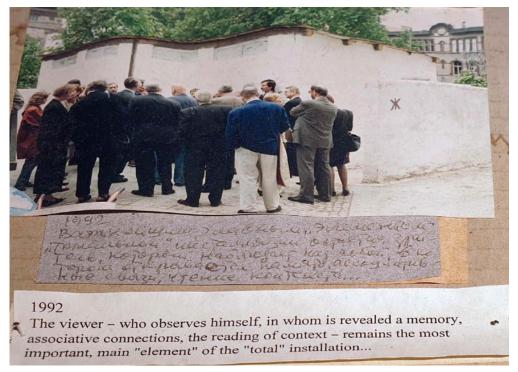


Figure 12: detail from the exhibition

"The viewer who observes himself" — this is exactly my understanding of metacognition. Perhaps, as an art educator, I have to add that creating a narrative from observation (that is discussed and negotiated in the educational context with peers) is necessary to fulfil the requirements for teaching visual literacy. In conclusion, we can utilize the proposed Visual Literacy model (fig. 11) in two ways: Firstly, we can use it to understand various objects such as architecture, art works and more. Secondly, we can utilize it as a tool to design our own teaching methods by incorporating the different dimensions of the model. However, it's worth considering whether this approach adequately covers all the aspects that we deem important?

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ARTS-BASED ACTIVITIES: CREATING TOGETHER

Inês Azevedo Joana Mateus

Casa da Imagem

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Over the course of several years, we have been engaging in reflection and promoting practices related to the issues central to this project. Through this experience, we have come to recognise and understand the inherent complexities surrounding the issue of representation and use of social media. One such complexity involves the tensions that arise between educators (teachers, parents, carers) and young people. Educators often harbour concerns and fear about the "novelty" of social media and lack knowledge about its potential long-term impact on young individuals. As a result, prohibitive measures are sometimes favoured as a preventive approach in educational settings.

As a school project, #NmP aims to provide concrete practical solutions to assist educators and young people in their use of social media and in the way that they see and represent themselves and others. As gallery educators we believe that fostering collaboration between institutions involved in human development, visual, digital and legal literacy as well as artistic and educational community projects can be highly beneficial. This collaborative approach enables a more comprehensive and integrated strategy to address these issues effectively.

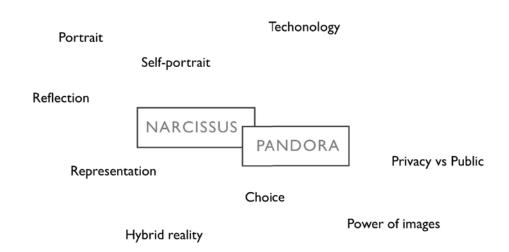
Recognising the intricate nature of representation in social media, we acknowledged the importance of creating a series of activities that could empower young people to engage in critical and informed actions within their daily use of social media. These activities aim to promote the creation of content that is not only positive but also encourages the development of new knowledge, citizen participation, and critical awareness.

In this regard, we recognise that engaging in practical activities that require the

activation of expressive skills and discernment plays a crucial role in enhancing critical and creative abilities in relation to what is created and shared. Following this assumption, ten art-based activities were created by the partners. These activities emerged from the combination of several factors: the need to think about images and the specific context of representation, the insights shared by young people (gathered through focus groups and questionnaires regarding their interests on the issues in the project), the personal and social challenges commonly associated with adolescence and youth, and the legal considerations associated with the use of social media.

Therefore, the #NMP objectives are met through the ten arts-based activities designed to be carried out with/by educators and young people. These activities provide a special moment to the project's life as they propose a time and a place to observe, to do, to select and to express ideas, as well as to reflect, analyse outcomes and to make statements through practice.

After finalising the development of the activities, it was then crucial to conduct trail runs with different groups to test their relevance and scope for a diverse range of participants. Casa da Imagem carried out a series of pilot activities and evaluated participants' feedback according to the main objectives of each general project theme and the specific challenges of each activity. The following pages present a summary of these pilot implementation and highlight some moments of the process.



12 PILOTS

The #NMP pilot workshops were carried out by Casa da Imagem with schools, and also in collaboration with CERCI and Arco Maior (find descriptions below) who run specific projects around education and social inclusion. With the integration of these participants, we intended to understand the capacity of #NMP to intervene with people with great difficulty in accessing training opportunities and for whom the project proved to be particularly relevant.

Filipa de Vilhena Secondary School is a public school. Three groups of students and one teacher held different art workshops of the #NMP project. The teacher considered it relevant to establish a connection between the themes that were being worked on by the students in citizenship, in a transversal way to all the other school subjects, with the themes to be developed in the #NmP. By the end of the school year, teacher and students produced a final exhibition at the Casa da Cultura of the Paranhos Parish Council, Porto, with some of the #NmP results made by the students. The participating teacher evaluated positively the Educator's Guide.

Alexandre Herculano Secondary School is also a public school and contributed to the development and evaluation of one art-based activity. A group of students and a teacher held the workshop and used the toolkit and evaluation kit.

Both schools used the #NMP toolkit and evaluation kit, providing important feedback about the project's ability to communicate, its impact and the achievement of its objectives to students and teachers.

Arco Maior is a social and educational project aimed at teenagers excluded or selfexcluded from formal education and training systems, who have not completed compulsory education, preferably aged between 15 and 18 years old, but also for young people of other ages. Casa da Imagem has collaborated with Arco Maior project since its beginning, developing artistic and educational projects. In the #NmP project, Arco Maior youth participated in the pilot implementation phase, allowing the development and evaluation of an artistic activity.

CERCI of São João da Madeira is an education and rehabilitation cooperative for people with disabilities, which aims to structure appropriate and necessary responses to the development of children, young people and adults with disabilities. This entity collaborated in the development of #NmP in several phases of its process and the coordinator/psychologist of its professional training courses was involved in the process of co-creation of the outcomes, discussing, analysing and evaluating the Educator's Guide, the art-based workshop and the Evaluation Kit. A specific evaluation was carried out taking into account the users of this institution. CERCI was also involved in the pilot implementation phase with two groups of participants, allowing the development and evaluation of two workshops.

Faculty of Psychology and Education of the University of Porto (FPCEUP) is one of the partner institutions in this project. Higher education was not, at the outset, a context for the implementation of the project; however, taking into account the coincidence of the project's themes with the contents of the discipline of Educational Psychology, it was considered pertinent to conduct 3 #NMP workshops, with 5 groups of students at the project's age limit (18 years old). This experience expected to be an added value that these students will be able to practice professionally as psychologists, some of them in a school context and their participation in the project was an important added value.

Casa da Imagem has delivered 6 workshops, framed in the 4 general themes. The following tables explain the main goals of each of these themes, the challenges each of these workshops presents and the work process experienced with teachers/educators and students/participants.

THEME EDITING PICTURES

MAIN GOALS

To help youth to challenge beauty standards.

To raise awareness about how social media reinforces cultural standards.

To raise awareness about manipulation in social media.

To give opportunities to use digital tools to create and edit images.

To raise awareness about the relation between social media representations and self-identity construction.

ACTIVITY PARTICIPANTS

PHOTO-MASKERADE Escola Secundária Filipa de Vilhena,

Arco Maior, CERCI

CHALLENGE

To look and analyse images that may represent beauty and ugliness.

To make choices and talk about them.

To create a mask by composing elements.

To create a portrait image using the mask and performing a pose.



1. Work process: analysing pre-selected images that may represent beauty and ugliness. Group work and discussion about the previous choices. Arco Maior, 2022.

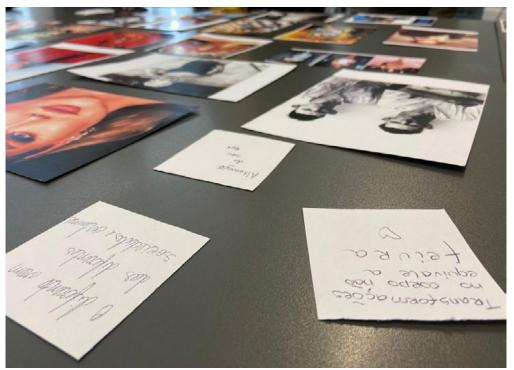




2. Work process: composition of references to develop a beauty mask. Arco Maior, 2022.
3. Work process: composition of references to develop a beauty/suffering mask. Arco Maior, 2022.



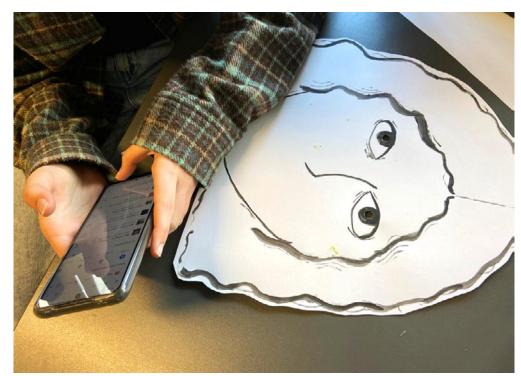
4. Work process: mask creation. Arco Maior, 2022.



5. Work process: analysing pre-selected images that may represent beauty and ugliness. Group work and discussion about the previous choices: writing and sharing of some thoughts about beauty and ugliness. Escola Secundária Filipa de Vilhena, 2022.



6. Work process: reference and development of a beauty mask. Escola Secundária Filipa de Vilhena, 2022.



7. Work process. Escola Secundária Filipa de Vilhena, 2022.



8. Work process: final works shared between all participants. Escola Secundária Filipa de Vilhena, 2022.



9. Work process: reference and development of a beauty mask. CERCI, 2022.



10. Work process: reference and development of a beauty mask. CERCI, 2022.

THEME EDITING PICTURES

MAIN GOALS

To raise awareness about how messages can carry different meanings to different people.

To raise awareness about manipulation in social media.

To give opportunities to use digital tools to create and edit images.

ACTIVITY PARTICIPANTS:
IMAGINE PHOTO FPCEUP

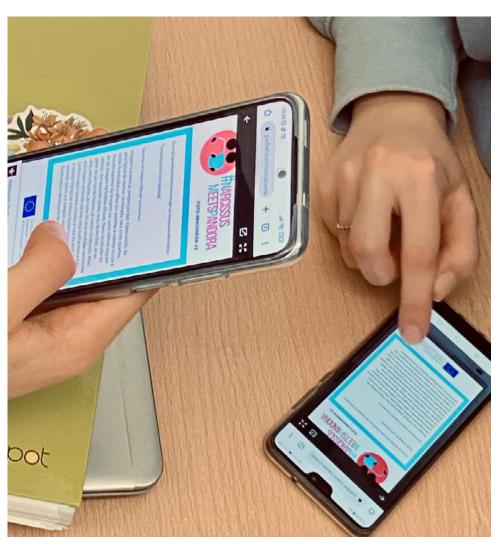
CHALLENGES

To play.

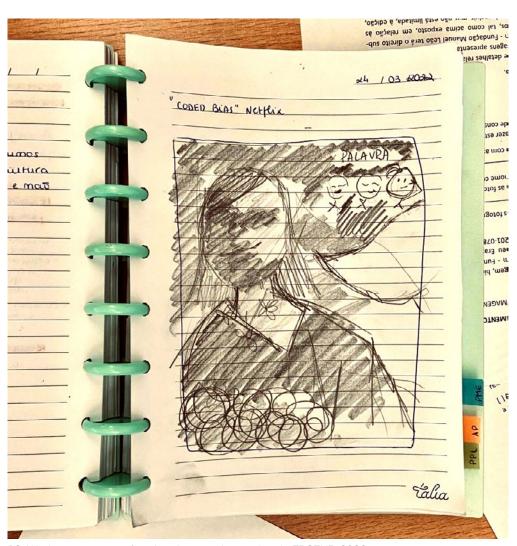
To be a portrait photographer and to be photographed.

To make choices and talk about them.

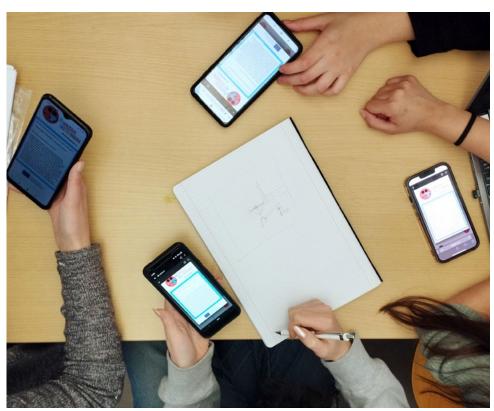
To analyse and to compose an image from a text description.



11. Work process: reading the two texts with image descriptions: one made by a human, another made by artificial intelligence. FPCEUP, 2022.



12. Work process: transforming the texts into a sketch. FPCEUP, 2022.



13. Work process: transforming the texts into a sketch. FPCEUP, 2022.

THEME CITIZEN PARTICIPATION

MAIN GOALS

Increase competence in organising digital content.

To raise awareness that people belong and identify with several cultures.

To raise awareness that culture is fluid and dynamic.

To experiment new digital tools to create and edit images.

ACTIVITY PARTICIPANTS:

STOP, LOOK AND LISTEN Escola Secundária Filipa de Vilhena, CERCI

CHALLENGES

To create short sequences of images that capture specific movement in specific contexts.

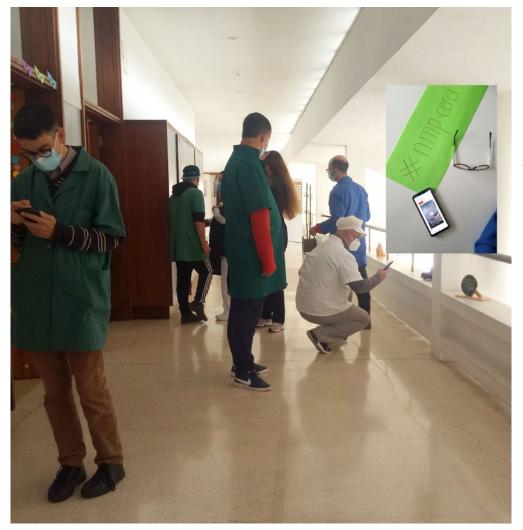
To be aware about your own culture and what you and others value in your routines.

Compose, decompose and recompose them randomly through the Improvisa application, which thus becomes a sequencer.

To play.



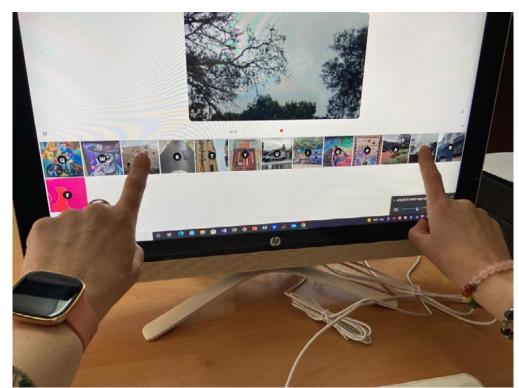
14. Work process: image composition to be photographed as visual resource to improvisa. Escola Secundária Filipa de Vilhena, 2022.



15. Work process: group photographing the surroundings and paying attention to different elements. CERCI, 2022.



16. Work process: using Improvisa tool. CERCI, 2022.



17. Work process: using Improvisa tool to share personal compositions. CERCI, 2022.

THEME CITIZEN PARTICIPATION

MAIN GOALS

To become aware of how social media may allow people to connect towards a collective goal (thus helping to promote tolerance, empathy).

To increase young people/students' capacity of group collaboration.

ACTIVITY PARTICIPANTS:

ACTIVISM ON SOCIAL MEDIA Escola Secundária Filipa de Vilhena, Escola Secundária Alexandre Herculano

CHALLENGES

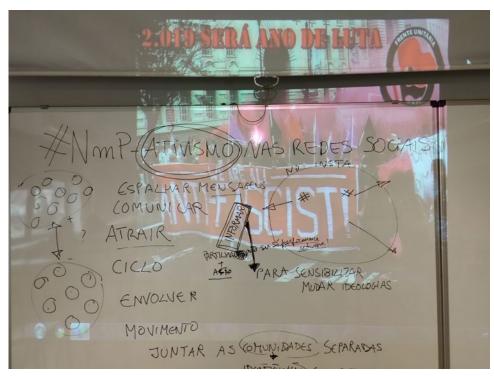
To raise and spread awareness of a local social issue connected to a certain community or of a social issue of global interest.

To raise and spread awareness of a local social issue connected to a certain community or of a social issue of global interest.

To think collectively about how to make a poster.



18. Work process: group discussion and small groups online search related to activism on social media. Escola Secundária Filipa de Vilhena, 2022.



19. Work process: group analyses related to activism on social media. "To spread the message, to communicate, to appeal, to involve; a cycle and a movement; bringing the separate communities together - subject identification; information: sharing to develop action; raising awareness to change ideologies". Escola Secundária Filipa de Vilhena, 2022.



20. Work process: divergent and convergent creative method. Escola Secundária Filipa de Vilhena, 2022.



21. Work process: divergent and convergent creative method. FPCEUP, 2022.



22. Work process: divergent and convergent creative method. Escola Secundária Alexandre Herculano, 2022.

THEME POWER OF IMAGES

MAIN GOALS

To stimulate thinking about how social media has affected our everyday lives.

To raise awareness of the positive and negative influences of social media.

ACTIVITY PARTICIPANTS:

MYTHOLOGY AND THE DIGITAL ERA Escola Secundária Filipa de Vilhena, FPCEUP

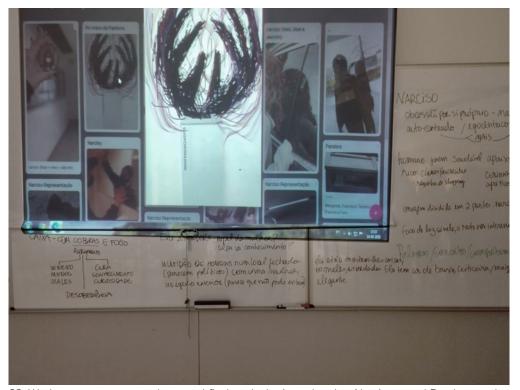
CHALLENGES

To know the Pandora and Narcissus myths and analyse their visual representation.

To critically engage with the power of images within context of social media.

To be aware about the ambivalence of technology.

To create a new Pandora or Narcissus image.



23. Work process: group analyses and final work sharing related to Narcissus and Pandora myths. FPCEUP, 2022.

THEME PRIVACY

MAIN GOALS

To raise awareness about own and others' choices.

To stimulate thinking about own and others' privacy.

To give opportunities to use digital tools to create and edit images.

ACTIVITYPHOTO PORTRAITS ON DEMAND

PARTICIPANTS:

Escola Secundária Filipa de Vilhena, FPCEUP

CHALLENGES

To play.

To be a portrait photographer and to be the photographed.

To be aware of other people's demands when photographing them.

To critically analyse photographs.

NARCISSUS MET PANDORA IN GREECE

EMΣT Athens

The EMST education team | Marina Tsekou (education curator), Elisabeth Ioannides (education curator), Ioakeim Theodoridis (art historian, cultural manager).

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Image created by a participant at #NmP in Greece (Model High School of Agioi Anargyroi)

How do we choose to represent ourselves and others? What images do we decide to share online? And above all, what is the relationship of teenagers and young people with the digital images they post on social media? Could it be said that we live in a society of digital narcissism or is this an exaggeration? Questions like these have inspired our gallery curating whilst working on the #NmP project at EM Σ T in Athens, Greece.



Image created by a participant at #NmP in Greece (Model High School of Agioi Anargyroi)

One of our pilot workshops ("Contemporary Portrait & Self Representation") was conducted with 25 students from the Model High School of Agioi Anargyroi, in collaboration with educator Christina Kalfoglou. The workshop consisted of two sessions, with each session lasting two hours.

At the start of the workshop, we engaged in a discussion about important concepts related to portraiture and how we represent ourselves and others. We explored questions such as "what is a portrait?", "what is a selfie?", "why do we share photos of ourselves on social media?", "which photos do we choose to post and which photos we don't" all of which helped to deepen the group's understanding of images. For this purpose, the method of brainstorming was utilized.



Brainstorming on the question "What is a portrait?" (Model High School of Agioi Anargyroi)

We then presented a series of portraits from the history of art and encouraged the participants to discuss their ideas and interpretations on the images. When it came to contemporary art, participants understood that a portrait is not always necessarily a realistic depiction of someone's face, a depiction of the external appearance of the represented person. The self can be represented through allegorical, symbolic or even abstract images.

HOMEWORK



V5



EDUCATION

Image created by a participant at #NmP in Greece (Model High School of Agioi Anargyroi)

One of our pilot workshops ("Contemporary Portrait & Self Representation") was conducted with 25 students from the Model High School of Agioi Anargyroi, in collaboration with educator Christina Kalfoglou. The workshop consisted of two sessions, with each session lasting two hours.

We were interested in reviewing the history of portraiture from past to the present, in order to focus on the photographic portraits and self-portraits we create and share online. The discussion delved into issues such as editing our image digitally and its potential impact on conforming to modern beauty standards. Does this process hide dangers for the way individual and collective identity is constituted today? The purpose of this part of the workshop was to trigger students to critically think about stereotypes and identity construction issues. We shared numerous examples during the session and we have included some of them in the Workshops' instructions provided in the accompanying Educator's Guide (available on the #NmP website)

In one of the subsequent activities, we offered students the opportunity, if they wished, to share their Facebook or Instagram profile picture in the class and provide an explanation for why they selected that specific picture.

Towards the end of our initial session, we introduced a series of creative activities designed to provide a hands-on exploration of identity construction. These activities took place outside regular schools hours. In a subsequent meeting, participants showcased and engaged in discussions about their creations within the classroom setting.

In particular, we asked them to engage in two activities:

- a. 'Be Somebody Else', by which they were asked to play a role and take a photo of themselves pretending to be someone else.
- b. 'Be Yourself' by which they were asked to create a portrait that represents themselves.



Image created by a participant at #NmP in Greece (Model High School of Agioi Anargyroi)

Lastly, we engaged in a discussion with the students about their overall experience and reflections on participating in the workshop and the creative process. They expressed their satisfaction due to the fact that they delved into contemporary issues that directly impact their daily lives; they had the opportunity to address topics which are often absent from their regular classroom lessons.





Following the successful completion of several other pilot workshops, we organized a conference at EM Σ T Athens, Greece in September 2022 to showcase the results of the #NmP project. Encouraged by the overall positive feedback, we decided to continue running workshops and adjust them to different groups. As an example, until the end of the current school year (2022-2023) a series of workshops are being realized in the Second Chance School and the Vocational Institute in the Korydallos Correctional Facility.

Digital images are here to stay in our society, and it is essential that we continue to make efforts to raise awareness and foster critical thinking about their role in contemporary society, culture, and communication.

The EMST education team | Marina Tsekou (education curator), Elisabeth loannides (education curator), loakeim Theodoridis (art historian, cultural manager).

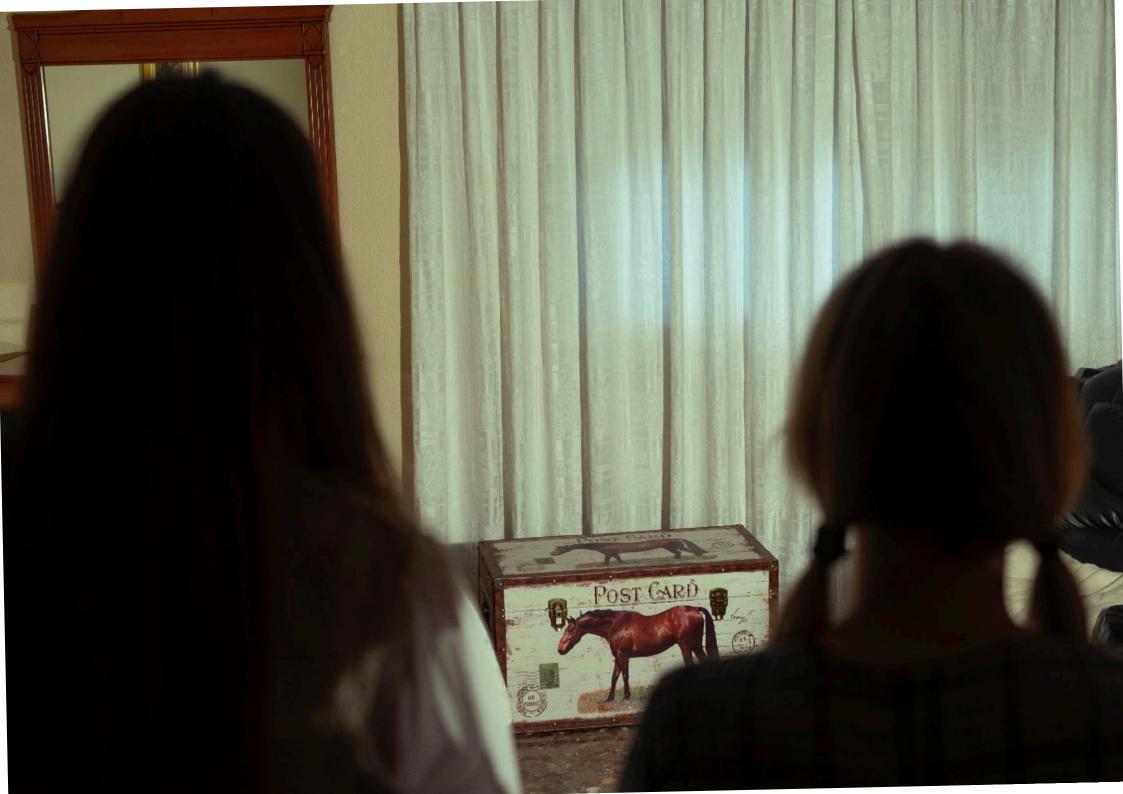
EXPLORING THE PHOTONOVEL: A NEW HYBRID ART FORM FOR EDUCATION AND COMMUNICATION

Marina Mustica Sara Álvarez Ángela Giner

Casa da Imagem

10.24981/2414-3332-10.2023-6

"Grandma's Room" is a photonovel that tells the story of Celia, a girl who, with the help of her cousin, discovers a secret at her grandmother's house.



As second-year Photography & Video students at LABA Valencia, School of Art, Design and New Media, we were recently assigned an extracurricular art project that involved creating a photonovel for the workshop "The Photonovel," organised by Documenta SL and belonging to #NarcissusMeetsPandora, a project funded with 45 the support from the European Union. The results would be presented at an event at the National Museum of Contemporary Art in Athens. We eagerly accepted the challenge, but soon realised that we weren't entirely familiar with the concept of a photonovel. The prospect of starting with a blank page was already intimidating, and the added complexity of an unfamiliar format made the task even more daunting.

Nevertheless, we discovered that the research process was both engaging and enlightening. Throughout history, the fusion of visual and textual elements has been employed as a means of communication and artistic expression in diverse art forms. The photonovel, specifically, combines visual and textual narration to create an immersive story. To gain deeper insights, we delved into the history of the photonovel, exploring renowned examples, like "Nocturno" and "Noches de Pasión." We discovered that the classic photonovel format usually features romantic themes, so we chose to reinvent it as a children's story.



One of the most instructive and enlightening aspects of the project was the process of adapting the story's text to images and dialogue that captured the essence of the original narrative. Art schools can benefit significantly from using the photonovel format as a tool to acquire artistic and literary skills, such as composition, narrative, and dialogue. Effective communication and storytelling are critical elements in the creation of artwork. Furthermore, the photonovel format enables students to develop diverse artistic skills, while working across different disciplines.

In our case, after choosing the story line, we made a mood board to start shaping the colours and style of the photonovel, and then made a technical script to organize the different scenes. Finally, sketching the scenes on a storyboard helped us preparing the photo shoot and close the planning.





Another valuable aspect of using the photonovel as an educational method is its ability to actively engage students in the learning process while fostering creativity. The photonovel can be a collaborative project that promotes effective communication and teamwork, as we experienced firsthand. This format also encourages individual creativity and self-expression, allowing students to express their unique ideas and perspectives. This process aids in the development of their artistic and literary voice. Although we adapted an existing text, there was still a highly personal aspect to our decisions and transformations from words to images.







Moreover, the photonovel serves as an effective means of sharing creative work, particularly in an increasingly visual and digital world. Social networks provide an ideal platform for wide and intimate dissemination of this content. The format combines visual and textual communication, which can be especially effective in a world where social networks have led to a greater predominance of visual communication. The photonovel can help approach complex issues in an accessible and captivating manner, reaching new audiences, and establishing stronger connections with them. By merging writing and imagery, the photonovel can result in a unique hybrid art form that addresses both the visual and textual aspects of communication, offering opportunities for collaboration between writers and artists.



Our experience developing the photonovel has been enriching. This project provided us with an opportunity to explore a new artistic form, discover how text and imagery can effectively convey a story, and develop new communicative and narrative skills that will be useful in our future professional endeavours. Additionally, we have even had the opportunity to apply what we learned in this project to other student groups, further solidifying our understanding and fostering a sense of accomplishment.



#NmP EVALUATION PROCESS Margarida Azevedo

10.24981/2414-3332-10.2023-7

Our objective in the evaluation of #NmP project was to design an **impact evaluation** system that could be implemented and tested during the project's pilot phase. 51 Additionally, we conducted a formative evaluation of these pilot initiatives to gather insights and feedback for further improvement.

The impact evaluation assessed the project's outcomes and impacts on its main beneficiaries (students/young people, teachers/youth workers), and the formative evaluation measured the quality of the pilot's implementation and the user's satisfaction towards the tools developed, the Digital Toolkit and the Educator's Guide. Furthermore, a summative evaluation was conducted, despite not being initially included in the project application. This evaluation was deemed valuable for analyzing and assessing the project's relevance, effectiveness, and long-term sustainability.

EVALUATION: WHAT WAS EXPECTED?

FORMATIVE

Measures the efficiency of the performance, the development of the project. Allows on going improvements

IMPACT

Measures the short and medium impacts of the project

MEASURE THE PERFORMANCE and SATISFACTION TOWARDS THE TOOLS (digital tool and educator's guide)

ASSESS THE PROJECT'S **IMPACTS**

SUMMATIVE

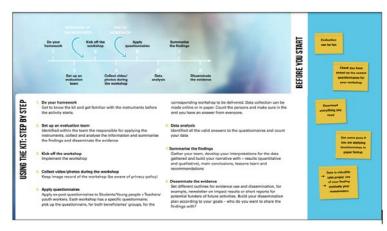
Developed at the final stage (retrospective) Measures the effectiveness, if the objectives were achieved

PROJECT'S -RELEVANCE -EFFECTIVENESS -SUSTAINABILITY

To evaluate the project, particularly its pilot initiatives, a handbook known as the Evaluation Kit was developed. This resource was accessible and served as 52 a guide for teachers and youth workers to assess the achievements of the young participants and evaluate the impact of their involvement in the project. Importantly, the Evaluation Kit was not limited to the pilot phase but was designed to be utilized in the future during the dissemination and implementation of the Digital Toolkit and the Educator's Guide.



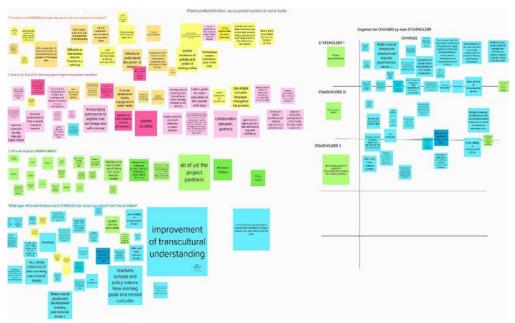




1. The Evaluation Kit.

To build this Evaluation Kit, the following steps were performed:

1) Develop a significant change method. A notable change method known as the Theory of Change (TOC) was developed for the project. This process involved a workshop that engaged the project partners and relevant stakeholders. The TOC played a crucial role in defining the primary beneficiaries of the project (students/young people, teachers/youth workers), and refining the project's objectives and impacts. As a result, a diagram was created to illustrate the mechanism through which the project's impact would be realized. Additionally, at the onset of the project, each partner conducted consultations with young people to gain insights into their current usage of social media. These consultations proved to be valuable for understanding the youth perspective and informing project strategies.¹



2. Visual outcome from Theory of Change exercise.

¹It was developed a questionnaire to understand youth's current use of social media, focusing on social media platforms used, reasons to use these platforms and time, practices on editing photos to share, as knowledge of rights concerning use of social media (a total of 463 inquiries were applied).

- 2) Define the required evaluation model. The evaluation model employed for this project involved non-experimental research, focusing on analysing the differences among the project beneficiaries without the use of a control group. The model was based on he evaluation criteria defined by DAC/OCDE². These criteria, which include relevance, effectiveness, impact, and sustainability, were utilized to ensure that the evaluation process was comprehensive and consistently delivered high-quality results.
- 3) Create the suitable indicators. These indicators were designed to measure the outcome and impact previously identified.

Young people/students - Outcomes	Indicators	
Increase young people/students' knowledge of social media use implications	% of young people/students' that increase their knowledge of social media use implications, after participating in the project	
Increase young people/students' digital and visual literacy skills	% of young people/students' that increase their digital literacy skills, after participating in the project	
increase young people/students algital and visual interacy skills	% of young people/students' that increase their visual literacy skills, after participating in the project	
Increase young people/students' knowledge on fundamental rights protection when using social media	% of young people/students' that increase their knowledge on fundamental rights protection when using social media, after participating in the project	
Increase young people/students' awareness of the relationship of social media representations and self-identity construction	% of young people/students' that increase their awareness of the relationship of social media representations and self-identity construction, after participating in the project	
Increase young people/students' awareness of inequalities within representation on social media (monocultural look)	% of young people/students' that increase their awareness of inequalities within representation on social media (monocultural look), after participating in the project	
Increase young people/students' empathy and tolerance towards the other (intercultural awareness)	% of young people/students' that increase their empathy and tolerance towards the other (intercultural awareness), after participating in the project	
Increase young people/students' capacity of group collaboration	% of young people/students' that increase their capacity of group collaboration, after participating in the project	
Increase young people/students' self-confidence	% of young people/students' that increase their self-confidence, after participating in the project	
Increase young people/students' awareness that social media/digital tools may allow people to civic engage	% of young people/students' that increase their awareness that socion media may allow people to civic engage, after participating in the project	

² Applying E	Evaluation	Criteria	Thoughtfully	OECD 2021
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Teachers/youth workers - Outcomes	Indicators	
Decrease teachers/youth workers gap on digital competences	% of teachers/youth workers that increase their digital competences, after participating in the project	
Increase teachers/youth workers knowledge of social media use implications	% of teachers/youth workers that increase their knowledge of social media use implications, after participating in the project	
	% of teachers/youth workers that increase their awareness of how social media use affects young people everyday life	
Increase teachers/youth workers awareness of inequalities within representation on social media (monocultural look)	% of teachers/youth workers that increase their awareness of inequalities within representation on social media, after participating in the project	
Increase teachers/youth workers empathy and tolerance towards other culture (intercultural awareness)	% of teachers/youth workers that increase their empathy and tolerance towards other culture, after participating in the project	
Increase teachers/youth workers competences on social media image issues	% of teachers/youth workers that increase their competences on social media image issues, after participating in the project	
Increase teachers/youth workers pedagogic tools (using arts-based activities, including digital technologies)	% of teachers/youth workers that increase their pedagogic tools, after participating in the project	

- 4) Develop corresponding instruments of evaluation. Two types of questionnaires were created: one for young people/students and another for teachers/youth workers. These questionnaires were designed in a self-evaluation format to collect information after the completion of activities/workshops. Since not all the workshops were working towards the same outcomes identified by the TOC, the activities were carefully matched with the intended outcomes, resulting in a specific questionnaire for each workshop. Additionally, to cater to the specific needs of certain groups of young people with mental disabilities, the assessment instrument was adapted accordingly³.
- 5) Establish a representative sample. The samples for the evaluation consisted of participants from the specific workshops (pilots) who were available to respond to the questionnaires. The evaluation covered several workshops, including, 'Contemporary Portrait and self-representation', 'Photo Maskerade', 'Imagine Photo', 'Stop, look & listen', 'Photo Portrait's On-demand', 'Mythology and the Digital Era'.

³ For a group of young people with mental disabilities the questionnaires scale was adapt and instead of using a scale of 5, Yes/No answers were used (workshop 'Stop Look & Listen'). For another group of young people with mental disabilities the questionnaires were replaced by an individual dynamic with cards, conducted after the workshop ('Photo Maskerade'), where each participant was invited to express their feelings and experiences regarding the activity.

A total of 137 questionnaires were administered to the young participants during the pilot phase by the project partners. The group of 'teachers/youth workers' completed a single questionnaire as part of the evaluation process..

This handbook also provided guidelines for data collection and data analysis. Results from the impact evaluation.

Based on the collected sample, the workshops that made the most significant contributions to each intended outcome are as follows:

- the increase of knowledge of social media use implications was experienced by 83% of the youngster involved on the workshop 'Mythology and the Digital Era'
- the increase of visual and literacy skills was experienced by 87% of the youngster involved on the workshop 'Mythology and the Digital Era'
- the increase of knowledge on fundamental rights protections when using social media was experienced by 92% of the youngster involved on the workshop 'Stop, look & listen'
- the increase of awareness of the relationship of social media representations and self-identity construction was experienced by 84% of the youngster involved on the workshop 'Photo Portrait's Ondemand'
- the increase of awareness of inequalities within representation on social media (monocultural look) was experienced by 86% of the youngster involved on the workshop 'Contemporary Portrait and Self Representation'
- the increase of empathy and tolerance towards the other (intercultural awareness) was experienced by 62% of the youngster involved on the workshop 'Stop, look & listen'
- the increase of group capacity for collaboration was experienced by 78% of the youngster involved on the workshop 'Mythology and the Digital Era'
- the increase of self-confidence was experienced by 80% of the youngster involved on the workshop 'Photo Portrait's On-demand'
- the increase of the awareness that social media/digital tools may allow people to civic engage was experienced by 96% of the youngster involved on the workshop 'Mythology and the Digital Era'

The impact evaluation results demonstrated that the workshops had a positive influence on the young participants involved in the pilots, as evidenced by the gathered sample.

Based on the formative evaluation, the users of the tool (the young participants) reported they were very satisfied with regards to the activities and in relation to the material delivered during the workshop. Out of the sample 79% of the youngster reported they were satisfied with the digital tool used, and 85% expressed satisfaction with its overall performance.

Based on the results obtained from the summative evaluation, regarding the project relevance, 78% of the sampled pilot participants reported high importance of the activities and its themes, such as representation through digital technologies and responsible use of social media, to the target audience. In terms of project effectiveness, 91% of the sample of participants were satisfied with the workshop delivered. In terms of the project sustainability, 75% of the sample participants made the project known to others.

The questionnaires enabled the collection of both quantitative and qualitative feedback on the activities conducted during the pilots, providing valuable reflections specially from the qualitative work. Some young participants expressed their thoughts, such as "I learn how to speak about the meaning of images" and "I became aware about the interpretation of images on social networks".

In conclusion, there are three key points to consider regarding the project evaluation. Firstly, the main anticipated outcomes of the project for the youngster were recognised during each activity. Secondly, in future implementations of the tools created in this project, the Evaluation Kit can be applied to assess the activity outcomes and results. The project also promotes the future implementation of the Evaluation Kit alongside the Digital Toolkit and the Educator's Guide. Lastly, it is essential to adapt each instrument according to the audience and the specific context in which the activity is conducted.

ARTS-BASED ACTIVITIES: LEARNING TOGETHER

Inês Azevedo Joana Mateus

Casa da Imagem

10.24981/2414-3332-10.2023-8

The following pages present a summary of the **feedback (quotes and summaries)** given by teachers/educators and students/participants of the #NmP pilot 56 implementation and highlight some of the results obtained.

Casa da Imagem has delivered 12 pilots, 6 workshops, framed in the 4 **general** themes.

EDITING PICTURES

PHOTO-MASKERADE

The dynamics and Participation of students

The communication and discussion between students and teachers

The debate involved among students

The Creativity of the masks

The way we evaluate standards of beauty and what is beautiful or not.



1. Anonymous author. Escola Secundária Filipa de Vilhena, 2022.



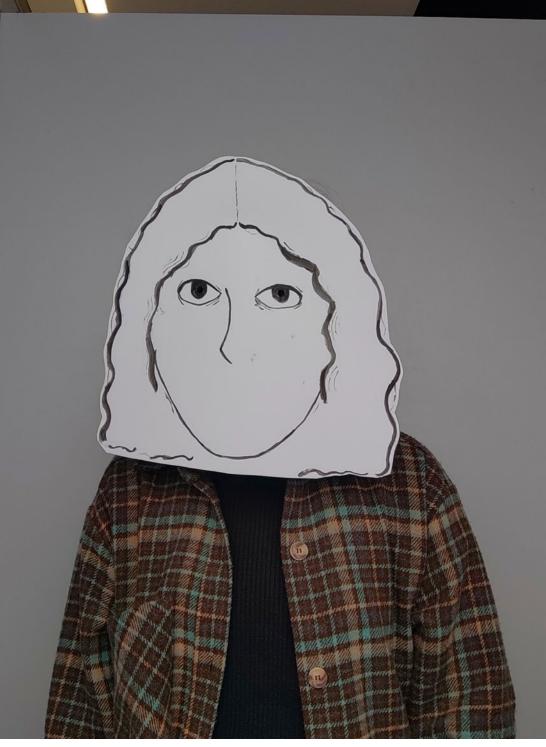
3. Carolina Sequeira. Escola Secundária Filipa de Vilhena, 2022.

2. Carolina Carvalho. Escola Secundária Filipa de Vilhena, 2022.



4. Nuno Teixeira e Diogo Vilarinha. Escola Secundária Filipa de Vilhena, 2022.







6. Luana Alencastro. Escola Secundária Filipa de Vilhena, 2022.



8. Maria Gabriela Rodrigues. CERCI, 2022.

9. José Santos. CERCI, 2022.



IMAGINE PHOTO

Teamwork, where we understand different perspectives and interpretations.

Awareness about the interpretation of images on social media.

It allows us to understand how a description can lead to different images.

It is an activity with total freedom to carry out.

Teamwork, imagination and creative thinking.

Better understanding of how descriptions can change the way we see the image representation.

It allowed us to be more aware of how portraits can be manipulated on social media.

The creative process, the notion and realisation of images.



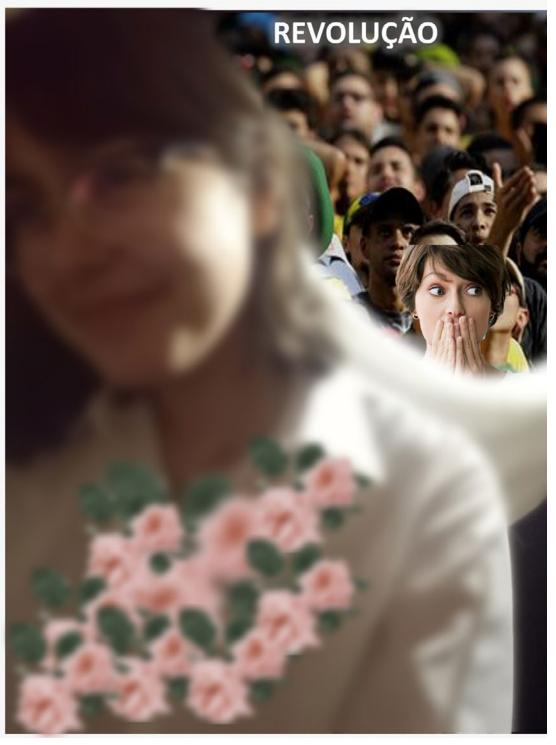


12. Margarida Damasceno and others. FPCEUP, 2022.





14. Ana Sofia Dantas, Odete Pinho, Gabriela Barbosa and Fernanda Cipriano. FPCEUP, 2022.





16. José Domingues, Beatriz Silva, Soraia Pita and Laura Sarmento. FPCEUP, 2022.

17. Ada Mesa, Alexandre Pinheiro, Felipe Camolesi and João Pedro. FPCEUP, 2022.





18. Ariana Moreira, Catarina Araújo and Mariana Moreira. FPCEUP, 2022.

CITIZEN PARTICIPATION

STOP, LOOK AND LISTEN

I like to take selfies... I enjoyed learning about how to make publications safer about my personal life.

The public images: we should post what we think we should post. Private images, it's just for us.

New things I've learned... making images and about security on Facebook.

I really enjoyed learning new technologies and tinkering with the app IMPROVISA. To show our perspective on various topics.

Try out new tools, develop new visions of the world.

ACTIVISM ON SOCIAL MEDIA

The ease of simply writing what comes to mind rather than thinking about what should or should not be, which also makes it more real.

Ethical issues and awareness raising.

The dynamics and group work: collaborating, 69 communicating and discussing.

Reflecting and feeling active.

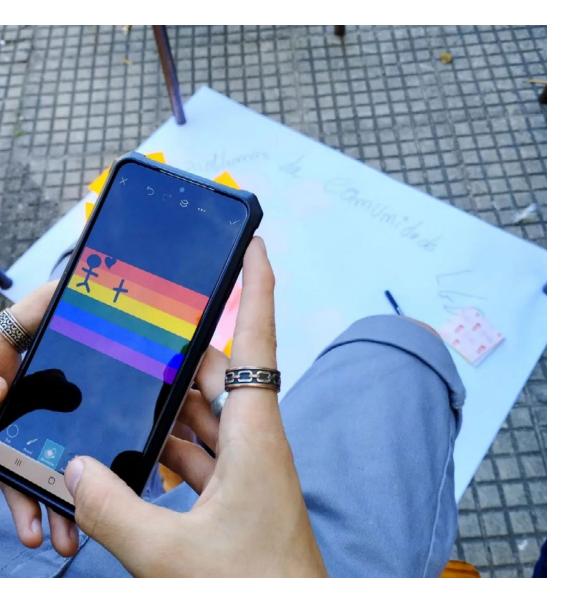
The themes addressed and the intervention of the students.

The collaboration and the avalanche of ideas.

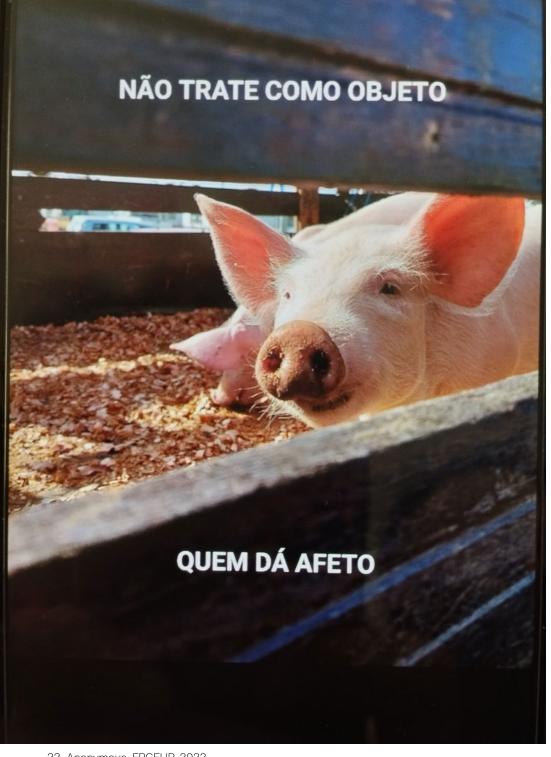
Talking and thinking about problems.

Questioning activism on the networks.

reflection on Allow the topic spontaneous thoughts.







22. Anonymous. FPCEUP, 2022.

POWER OF IMAGES MYTHOLOGY AND THE DIGITAL ERA

The mythology reference.

Group discussion.

Describing and better understanding images: **interpreting** figures and know how to explain them.

Learning important things with this project and better use of digital tools.

This increased my knowledge about myths and mythology and at the same time I was able to philosophize and interpret several different ways.

Improving our creativity.



23. Miguel Paolino. FPCEUP, 2022.



24. Anonymous authors. FPCEUP, 2022

25. Inside the image: Barbara Romano Marta Ferreira; ouside the image: Alice Brito Beatriz Zilhão and Miguel Moreira. FPCEUP, 2022.

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PRIVACY PHOTO PORTRAITS ON DEMAND

The **interpretation**/ analysis of photography.

To develop better interpretation of the images and put ourselves in the place of the person who took them.

Being a practical activity.

The way we see ourselves and how we see others, especially in social networks.

Collaboration in photography projects.

Appeal to imagination and **creativity**, especially in a classroom context, which is sometimes a bit "lost".

It was a different activity, different from what we would do in a normal drawing class.

Learning to respect more the privacy of others, the importance of photography and how to capture better pictures.

The way used for expression; it was **really fun to do**!!! And it was also interesting to hear the opinions of colleagues and how many different views there are!!!

To play: to be a portrait photographer and to be the photographed.

Learning to talk about images, not just what they represent in themselves, but what they mean and what they really want to show.



26. Pedro Fontainha and Catarina Teixeira. FPCEUP, 2022.



27. Luísa Pinto and Maria João Pereira. FPCEUP, 2022.







31. Joana Silva and Vitória Vilar. FPCEUP, 2022.

30. Justyna Kamińska and Agata Borowska. FPCEUP, 2022.



32. Glória Silva and Laura Hueb. FPCEUP, 2022.

33. Felipe Miquelanti and Luiza Domingues de Andrade. FPCEUP, 2022.



34. Matilde Santos and Hannah Fiehn. FPCEUP, 2022.



35. Nuno Gomes. FPCEUP, 2022.



37. Carla Ferreira and others. Escola Secundária Filipa de Vilhena, 2022.



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WHAT WE HAVE LEARNED

Young people are alone in the process of representation using social media. They are informed and have knowledge about social media challenges, but they lack structure to deal with the complexity that social media have in their daily lives; a hybrid notion of reality. Young people feel the need to talk and to learn by doing. Educators and adults must listen and learn.

How can WE develop opportunities for this? Arts based activities are a good method to work on these subjects as they allow the **materialization** of virtual and abstract experiences.

