

Artivism: A Crossroads of Creativity Between Art, Education, and Social Work

Marta García-Cano, Universidad Complutense de Madrid, Spain

Victoria Martínez Vérez, Universidad de Valladolid, Spain

Abstract

This research, which explores the Spanish artistic context, aims to analyse the relationship between the arts and the context from which they are created. To understand the variables that describe this relationship, a work plan was established between the Faculty of Education of the Complutense University, in collaboration with the National University of Distance Education in Spain. The research sought to understand the perspective of Spanish artists who use art and activism to promote social or political change. The results found the existence of a symbiotic relationship between the arts and social education and the impact of activism in social projects.

Keywords: art, activism, artivism, creativity, pedagogy, qualitative methodology, social work

Introduction

The practice of using art to draw attention to social and political purposes has a long history. The term ‘artivism’, which draws from this historical legacy, is an educational language for social action. Artivism is defined as a practice that emerges from the overflow of academic and museum artistic creation into social spaces and places (Aladro-Vico et al., 2018). The origin of artivism in the 1960s can be identified in the rupture that many artists began to experience with the academy and the increasing detachment from the idea of art as the mere production of objects and the desire to connect with reality. From this paradigm, the manifesto produced by the Artist Placement Group at the end of the 1960s established the following parameters to define artivism: 1. The context is half of the work; 2. The function of art as a medium focuses on processes and objectives; 3. The contribution of art to society is art; 4. The status of the artist must be on par with the rest of the professionals with whom they collaborate; 5. The artist must be independent; and 6. For an optimal result, the artist must establish how to coordinate with various people or departments.

Guy Debord, a founding member of the Situationist International (SI), stated, ‘The art of the future will be the creation of situations or none at all’ (1956, p. 253). The SI was founded in 1956 with the specific purpose of critiquing capitalism and the ‘spectacle’ of modern society. The SI viewed the ‘spectacle’ as the everyday manifestation of capitalist-driven phenomena such as advertising, television and the cult of celebrity in modern society, which created disruptions to social relationships, resulting in people feeling increasingly isolated. Debord (1956) argues that the SI movement attempted to provide forms of relation and knowledge, widening and transforming the perception of reality. This resulted in practices such as ‘derive’, where artists would wander or drift through urban environments in order to break down the division between artists and consumers and make cultural production a realistic and authentic part of everyday life. Many other terms such as ‘context art’ and ‘community art’ are also included under the umbrella of artivism as they seek to move ‘from direct political action to social intervention, from the artist to the catalyst, to the agent and the turn of collaboration, micro-politics and social creativity’ (Garcia Cano, 2013, p. 110).

In considering the emergence of interactions between art, education, and social work, the work of Irit Rogoff is relevant. In 2011, Rogoff identified the significance of ‘The Turn’, also known as the ‘educational turn’. This concept refers specifically to the arts and humanities and how contemporary artworks, in conjunction with institutions and social platforms, should strive to

transform education practices. The educational turn critiques how education has become a one-directional knowledge transfer that provides utilitarian knowledge to prepare participants for working life. Rogoff argues that one of the significant roles of museum and educational institutions is to provide dynamic opportunities and transversal experiences for participating and listening (Stojanović, 2017; Vajakka, 2015).

González-García (2019) argues that previously, the rules imposed by mass society appeared as the final destination of the message within the unidirectional art-spectator relationship. However, as museums and galleries are more receptive to general public requests and increased engagement with the community and social interaction, a new citizen dialogue has been created that values feedback from an audience that has moved from the status of consumer to prosumer. By connecting the previous knowledge of a group with a new artistic experience, a restructuring of that knowledge or new knowledge is produced. It is within this framework that we understand not only the crossovers but also the professional, institutional, and personal alliances between art, education, and social work in the search for possibilities open to the languages of expression. This question, on the other hand, leads to the need to study the production of these relationships in greater depth.

Method

Research Context

This research is based on the following hypothesis:

There is a relationship between the arts, education, and social work that has generated an emerging and interdisciplinary field: activism.

In order to analyse the variables that describe this relationship from the perspective of the people who research and work in Spain carrying out committed art projects, a work plan was proposed. The work plan was framed using the social work method, which provides guidelines for an intervention that includes the following five phases: 1. Study of the reality; 2. Social diagnosis; 3. Design of the process; 4. Implementation of the actions and evaluation; and 5. Establishing a circular relationship between them (Segade & García-Castilla, 2022).

The choice of this method is because the purpose of committed art coincides with the object of social work. Both disciplines aim to promote awareness, attitudinal change, cohesion, strengthening and liberation of individuals, groups and communities in which they participate, so that they can be proactive in coping with life issues.

Object of study: Operationalisation

In order to operationalise the object of study – to know the variables that describe the relationship between the arts and social education – four dimensions provided the qualitative framework for this investigation (Ruiz, 2012). For each dimension, specific objectives and variables associated with each are specified (Kvale, 2011).

The research dimensions, objectives, and variables established for this research are as follows.

Dimension 1: The Artistic and Academic Background of the Participants

Objective 1: To identify the variables that describe the academic trajectory of people who research and carry out committed art projects in Spain.

Variables: 1. Gender, 2. Level of qualification attained, 3. Academic and/or cultural projects, and 4. Experience in the field.

Objective 2: To describe the complementary training of people who research and carry out committed art projects in Spain from the area of arts.

Variables: 1. Area of the training complement.

Dimension 2: The Object of Artist Processes

Objective 1: To deepen the object of the activist processes.

Variables: 1. Social change, 2. Group, and 3. Social conflict.

Dimension 3: Interdisciplinarity

Objective 1: To analyse the context of committed art projects.

Variables: 1. Working alone, and 2. Working in interdisciplinary teams.

Objective 2: To describe the relationship between the arts, education, and social work.

Variables: 1. The curricular importance of art, 2. The curricular importance of social education, and 3. The curricular importance of research.

Dimension 4: Contribution of the Arts to Social Projects

Objective 1: To learn about the contributions that the arts make to social projects.

Variables: 1. Meaning and content, 2. Perception of reality, and 3. Method.

Participants

A total of 42 activists participated in this research. To participate, they had to meet the following selection criteria according to the purposive sampling process (Ruiz, 2012):

- have more than 6 years of experience in the realisation of activist projects. In this sense, the six-year research period established in Spain is taken as the unit of measurement to evaluate the results of the researcher in terms of the projects carried out.
- have participated in activist projects whose results have been published in the Scopus or Web of Science databases
- have completed university qualifications in the area of fine arts.

Research Design and Work Plan

Starting from the object of study and the research context previously described, the design of the research followed a qualitative approach, which is considered the most appropriate for interdisciplinary and emerging fields such as the arts (Denzin & Lincoln, 2012). This enabled a deeper exploration of the practices of the activists in this study and the intersubjectivities that occur between them and the social context in which they are working. The recruitment process for participants who met the selection criteria was conducted through the main national museums in Spain and also Spanish Faculties of Education that analyse activism as social pedagogy.

The data collection instruments included the combined use of several qualitative research techniques, including an interview and questionnaire (Denzin & Lincoln, 2012). The object of the study was defined using the dimensions, specific objectives and associated variables described in the previous section (Ruiz, 2012). This enabled the researchers to, at a later stage, develop 'ad hoc' data collection instruments, which included applying the interview technique and obtaining additional information from the participants.

The interview is a conversational technique which is described as ‘a *face-to-face* between the interviewer and the interviewee, in which the latter behaves as a representative of an individual perspective that appears in the dialogue with the interviewer’ (Llopis, 2004, p. 35). Its purpose, within the framework of this project, was to obtain information of a pragmatic nature regarding activism by establishing the variables involved in this emerging field from the perspective of artists. The open-ended questionnaire can be very useful in exploratory studies, when the knowledge of the research topic is not very deep (Cea D’Ancona, 2012). This approach was particularly relevant in exploring the emerging field of activism.

In order to achieve methodological coherence, the participating institutions adopted a protocol of good practices (World Medical Association, 2008), which was divided into two phases:

1. The participants are informed about the nature, purpose, and methodological procedure, requesting their collaboration.
2. The participants are asked for informed consent, which specifies the confidential treatment of the data, limits its disclosure to the academic and scientific field and establishes personal responsibility and a physical place for its custody.

After the research design was defined, a five-stage work plan was established, which focused on the intersection between the arts and the social sciences (See Table 1).

Table 1. Work plan

Phases	Objectives	Shares
Bibliographic review	Analyse the method of social work. Establish the framework of activism in relation to the social context.	Bibliographic and documentary analysis.
The definition of the research project	Identify the dimensions, objectives, and variables involved in activist practices.	Determination of the object of study in dimensions, objectives, and variables.
The methodological proposal	Determine the sampling criteria (Ruiz, 2012). Select research techniques. Creation of data collection instruments.	Concretisation of the participant recruitment process. The choice of the interview as a research technique to explore the artist’s practice. The choice of the questionnaire to describe the artist’s profile and academic trajectory (Denzin & Lincoln, 2012). The creation of research instruments for data collection.

The implementation of research actions	Conduct interviews with selected participants. Comply with the Helsinki protocol.	Selection of participants. The organisation of the interviews. The establishment of a protocol of good practices.
Data analysis	Analyse the results using the content analysis technique.	Categorisation and coding of the data, according to the dimensions and variables that describe the object of study. Application of the content analysis technique. Preparation of the report of results and conclusions, including images of the activist practices.

Results

The results of this study are grouped in this section in relation to the dimensions, objectives, and variables established in the methodology.

Dimension 1: The Artistic and Academic Background of Artists

From a descriptive point of view, 31 (74%) of the people interviewed and self-defined as artists were female and 11% (26%) were male. In all of the interviews, irrespective of gender, responses linking activism to the feminist movement were found. Regarding the level of qualification attained, 100% of the people interviewed held higher university qualifications, 25 (60%) had fine arts backgrounds, and 31 (71%) of them had achieved doctoral qualifications.

The average experience of the people interviewed in the field of activism was 14.6 years and the average participant had an active academic and research career within interdisciplinary teams that were linked to research and development research projects and/or national or international cultural projects. At least 22 (52.4%) of the participants have carried out projects and workshops directly, or in collaboration with the main Spanish museums, among which the Thyssen, El Prado and Reina Sofia National Museums stand out, in addition to other artistic spaces of recognised international prestige such as ARCO (International Contemporary Art Fair), the Media Lab Prado, the Matadero Center for Contemporary Creation, and the Conde Duque Center for Contemporary Culture.

Further Training for People Coming From Artistic and Creative Backgrounds

Within the complementary training that they have undertaken on a continuous basis, the following interview statements highlighted the significance of the participants' artistic, creative, and theoretical backgrounds. The letter 'I' stands for 'informant' and the number that accompanies the letter indicates the informant's place in the database:

1. Arts and artistic techniques:

- 1.1. Theatre and performance because 'it has given me tools and strategies linked to the living arts that were not present in the fine arts degree' (I: 1).
- 1.2. Production of audiovisual content 'to shape projects' (I: 3).
- 1.3. Artistic mediation: 'I am the driving force behind the first Master's degree in the subject, taught at the Autonomous University of Barcelona' (I: 15).

2. Research methodology:

- 2.1 Research, 'which includes both data collection and analysis techniques' (I: 3); therefore, 'I have had to approach sociology' (I: 5) and 'anthropology' (I: 17), as well as 'sometimes philosophy in order to build a proper theoretical framework and to interpret my research data correctly' (I: 5).

3. Feminism:

- 3.1 Feminist theory because 'it gives me a situated perspective, a starting point for my work' (I: 1).

4. Social work:

- 4.1 Social intervention with groups and communities, since 'I needed to acquire an educational basis for working with people and facilitating learning processes' (I: 11).

5. Pedagogies:

- 5.1 Holistic methodologies, 'to think and participate taking into account the different nuclei of the human being and thus approach transcendence' (I: 12).
- 5.2 Pedagogy of the oppressed since 'I needed to have a solid starting point' (I: 11).
- 5.3 Aspects related to social education, to Paulo Freire's pedagogy since 'I needed to build a communication channel with different audiences and develop my artistic-activist practice' (I: 1).

Dimension 2: The Object of Activist Processes

Community Transformation

The interview data with the activists revealed that in 21 (50%) of the interviews, the transformation of the community appears to be the purpose of an arts practice underpinned by ethical concerns, as noted by the following participant who stated that 'socially committed artistic practices aim at social transformation, using art as the main vehicle' (I:1) (see Figure 1). In the image, female education students write, as a pledge, on a sheet the size of their bodies, the attitudes they want to change in themselves, creating an installation in public space, similar to the 'NAMES Project AIDS Memorial Quilt'.



Figure 1. Thinking about change. Image by Marta García-Cano (with permission).

The Dynamisation and Social Promotion of Vulnerable Groups

Linked to empowerment, the interview participants considered that activist projects favor ‘the dynamisation and social promotion of groups at risk of exclusion’ (I: 9), who ‘have less access to culture’ (I: 15). Therefore, ‘socio-educational is one of the aims of activism’ (I: 11), since ‘art is also a social experience’ (I: 12) ‘which encourages and favours creativity by using another language and other means to express experiences’ (I: 14).

Denouncing Social Injustice

Additionally, in relation to the perception of reality and social change, some activists use art, ‘especially performance art as a resource for denunciation and reflection’ (I: 2) to ‘project critical thought and promote awareness of essential issues that allow for the construction of a more just and egalitarian society’ (I: 5). In this way, activist processes allow ‘groups and communities to name and give form to the subjective, to what does not seem to exist, but which it is possible to denounce, through artistic expression’ (I: 17) (see Figure 2). In Figure 2, female education students demonstrate in the public space, carrying the sheets depicted in Figure 1 with the attitudes they want to change in themselves, thus generating greater commitment.



Figure 2. Claiming change. Image by Marta García-Cano (with permission).

Dimension 3: Interdisciplinarity

The Context of Artist Projects

Regarding the complementarity that seems to exist between artistic practices and social pedagogy, the interviewees point out that the type of relationship that exists between them is ‘symbiotic’ (I: 8) and make different contributions that describe the nature of this relationship. From a methodological perspective, art brings to social work ‘participatory and transdisciplinary practices’ (I: 8) that allow ‘the creation of discourses, imaginaries and critical consciousness’ (I: 4). Therefore, art becomes ‘a mediating tool between the person and events’ (I: 1), so that ‘through the work of art, understood as a transitional object, conflicts that cannot be addressed through words are reworked’ (I: 18).

The Relationship Between the Arts, Education, and Social Work

The arts, education, and social work, despite being different disciplinary fields, have a symbiotic relationship since ethical art, by engaging with life, participates in the objectives of education and social work, becoming an indispensable tool for both disciplines.

The Artistic as a Transversal Element in Artist Projects

With regard to the weight that knowledge of artistic methodologies and social intervention should have in activism, 21 (50%) of those interviewed consider that ‘the creative and visual competences present in artistic studies should have a high weight, as should knowledge of social reality’ (I: 1);

‘the artistic is just another methodology, albeit with great power to create imaginaries and project poetics beyond themselves’ (I: 5). For this reason, ‘it should be studied in a transversal way, in the subjects of education, psychology and social work’ (I: 11).

The Artistic as a Cornerstone of Artist Projects

However, 11 (26%) of the interviewed participants considered that transversality is not enough and that ‘art must have a greater presence in the training of artists, since it is the technique that sustains the process, and if it is not mastered, the result will not be what is expected and can even be counterproductive’ (I: 7).

Art, Social Intervention, and Arts-Based Research: A Three-Thirds Approach in Artist Projects

Finally, 14 (33%) of the interviewed participants considered it necessary to acquire experience in three key aspects: art, social intervention, and research. Therefore, ‘artists must be trained in pure art, understood as techniques, processes, etc., in social intervention, to approach the social reality in research processes and techniques’ (I: 4).

Dimension 4: Contributions of the Arts to Social Projects

Flexibility

The participants considered that the arts bring to social processes ‘flexibility of action’ (I: 11) through ‘a markedly processual practice which, although its aim is to obtain a plastic, and aesthetic result’ provides ‘slow, poetic’ (I: 9) ‘times and ways of proceeding’ (I: 1), ‘which facilitate the emergence of critical thinking in both the artists and the spectators/participants’ (I: 20) (see Figure 3). In Figure 3, an artistic estrangement is shown: classroom chairs placed out of context, in the ocean, to symbolise the following metaphor: ‘To educate, you have to get wet’, which means that only those who commit themselves and give of themselves can educate.



Figure 3. The education scene. Image by Victoria Martínez Vérez (with permission).

Creativity and Self-Awareness

Moreover, according to the people interviewed, the arts are ‘a language of their own that generates reflections from less rational places, since the arts connect us with other areas of the brain, opening us to creativity and imagination’ (I: 2). Since ‘art is an inner place, a place of connection with oneself, of self-knowledge’ (I: 12), ‘it brings us closer to the symbolic and therefore facilitates expression and transformation’ (I: 15).

Emotional Communication, Motivation, and Participation

In this sense, the interview participants considered that artistic language constitutes ‘in itself, a channel of communication and a code, which favours the expression of everything that remains outside rational thought’ (I: 20). This language ‘takes the form of aesthetic and creative techniques’ (I: 13), which ‘place people at the centre of their own process of well-being, as they become active subjects’ (I: 6).

On the other hand, ‘the playfulness of the artistic proposals’ (I: 7) ‘favour people’s motivation regarding involvement in the activities and, as a consequence, improves their prosocial behavior’ (I: 4) since ‘they reinforce individual and collective achievement by making a personal, social and meaningful production’ (I: 10).

Alterity and Empathy

The following interview participants emphasised how, ‘through artistic practices carried out in the group or community, emotional communication is favoured and a greater understanding and empathy appears among the members which, in turn, allows the development of social skills, such as teamwork or creativity in proposing ideas and solving problems’ (I: 6).

Significance of Learning

On the other hand, one of the participants revealed that ‘artistic experiences allow, from a pedagogical point of view, people to obtain significant learning’ (I: 5), so that ‘by expressing the problems of life, following the artistic process, mistakes are integrated into the narrative of the self as personal learning or challenges overcome’ (I: 19). This in turn ‘reinforce[s], first the self-concept, that is, identity, and then self-esteem’ (I: 20).

Discussion

The percentage data indicate that there are 73.7% of female artists compared to 26.3% of males, with a lower frequency of males studying a degree in fine arts (38.7%) (Quilez, 2018). However, this is much higher than the percentage of men who, according to Díaz & González (2019), are enrolled in the degree of social work (15.27%). This difference may be due to the feminisation of social practice, especially in areas linked to welfare (Segade & García-Castilla, 2022), which attracts a greater number of women than the art market. For this reason, Moreno (2019) notes that committed art is fertile ground for women artists and an open field for the most porous sensibilities. On the other hand, it was observed through the interview data that there is a relationship between art and feminism, linked to both awareness-raising and denunciation, since, as Moreno (2019) notes, art has left its mark on feminist demands since the beginning of the movement.

The level of doctoral studies declared by 71% of the participants interviewed is because most are linked to their respective universities as researchers and/or work programming artistic activities and workshops in collaboration with National Museums such as the Museo del Prado, which is widely recognised around the world. Therefore, they need to justify the results of their projects, either within the university or in the museum field, through reports, participation in competitions

and/or awards. Participants also revealed the importance of research training, as revealed by the results referring to the continuous postgraduate training that the participants have undertaken. This may be because research is an important underpinning of activism. Thus, the fact that the participants have an active research and cultural career corroborates this explanation and justifies the need for artists to broaden their training as researchers (Moreno, 2016).

The high level of qualification of the people participating in the study, together with the number of years of their professional experience in the artistic field (14.6 on average, similar to the time required in Spain to enjoy a retirement pension), and the existence of a selection criterion (Ruiz, 2012), which requires those interviewed to have participated in projects of national and/or international relevance, indicate that people who work in artistic mediation, in order to demonstrate their competence, maintain an academic and research career in parallel to their own professional artistic work, which implies taking on a double work day (Moreno, 2022).

In this way, through the descriptive analysis carried out to determine the academic profile of the artists, it is possible to determine the relevance of this research in the field of ethical or committed activist art, given that the research context analysed in this work is that of the people who form the basis and, therefore, generate the theoretical-practical disciplinary body that constitutes this study. The interdisciplinarity present in the praxis of committed art is, for the people interviewed, a reality that is fundamental and indispensable for implementing projects (Calamaro, 2018). This aligns with the description of the professional environment of social action, which also requires an interdisciplinary approach to address reality and its problems.

Another aspect that determines the relevance of the interdisciplinary nature of knowledge and professional profiles applied to the artistic field is the need for participants to complete their training both by approaching expressive practices that are not taught in the fine arts degree and in social practice and in the use of other pedagogies that use active methodologies to approach the group. This approach is possibly due to the need to give meaning or to focus on the arts in an engaged environment, which in turn engages the artist (Moreno, 2016). Regarding the relationship between the arts and social action, artists are clear that there is a symbiotic relationship between the two disciplines (White, 2009), a word also used by the World Health Organisation (WHO) (Fancourt & Finn, 2019), which even goes so far as to urge national and supranational entities to generate joint projects in the area of promoting the health and wellbeing of individuals, groups, and communities, linking professionals and social, cultural, and health entities.

Regarding describing and specifying this symbiosis, the interview participants established a set of contributions of the arts to social projects. For example, regarding the object and meaning of committed artistic practices, the interview participants considered that this arises from the needs of the groups and communities and not from the artist (Gómez et al., 2017). However, they also argued that art makes these needs visible, even raising demands, since it is a powerful loudspeaker (Eisner, 2004). The interview data reveals a symbiotic relationship between artistic practices and social intervention with groups and communities, a finding also confirmed by Moreno (2016).

Among the contributions of the arts to the processes of social transformation, the people interviewed highlighted the processual and flexible nature of artistic processes, which encourage people to focus on their emotions and feelings that arise from an experience, thereby enhancing self-knowledge and resilience in the face of frustration (Fancourt & Finn, 2019). Additionally, in relation to the self and the emotional experience, artistic language allows the expression of everything that cannot be expressed in words, generating an increase in levels of concentration and awareness (Raquejo & Perales, 2022). By favoring creativity, artistic language facilitates people to approach their problems through proposing solutions different from the probable and foreseen ones (Blanco & Cidrás, 2019), including enhancing autonomy with respect to decision-making.

Another attribute of artistic processes carried out in groups is that they generate the opportunity to contemplate the Other as a self (Freire, 2011), generating empathetic attitudes linked to the experience of otherness (Amalio, 2022) while favoring, as indicated by the WHO, prosocial behavior and increasing the level of participation in projects (Fancourt & Finn, 2019). The interview participants also revealed that the arts offer a type of experience that is not only personal but also social and expressive, which, in turn, facilitates the significance of lifelong learning around the autobiographical, an issue that increases self-esteem and generates a higher level of satisfaction with one's own life (Cencerrado, 2022).

Conclusion

The analysis of the results of this study has resulted in several important conclusions. These include the academic profile of the participants who were immersed in research practices that aligned with the focus of the emerging field of activism, which was the focus of this study. This resulted in a richer exploration of the field of activism in Spain as an interdisciplinary practice that is underpinned by a theoretical basis.

This research also found a symbiotic relationship between the arts and social intervention that nourishes and enriches the projects utilising artistic language as a powerful loudspeaker that makes the needs of groups and communities visible by denouncing injustice. The processual nature of art increases a person's perceptive threshold, as well as their emotional awareness and concentration. These aspects favor the emergence of divergent thinking by proposing different solutions to the problems that block vital processes, increasing the capacity for personal autonomy.

Participation in activism opens the self to the awareness of the Other, thereby favoring the processes of otherness and empathy, as well as the significance of social learning, generating greater satisfaction with oneself and with others. This approach provides important opportunities for artists to challenge and advocate for social and political change and address the implications of the educational turn.

Acknowledgments

The authors declare that they have received funding, both for the research focus and for the translation of the article, under the educational innovation project No. 182- Call: 2022-2023 - Museums and University III. Creation of a learning community for the link between the students of the Faculty of Education, art and the cultural institution as spaces for the construction of knowledge towards the SDGs within the 2030 horizon. Work carried out in the context of the Department of Didactics of Languages, Arts and Physical Education of the Universidad Complutense de Madrid, in collaboration with the Pantono Laboratory, linked to the Centro de Cultura Contemporánea Conde Duque (Madrid/Spain) and the Department of Social Work of the Universidad Nacional de Educación a Distancia.

Conflict of Interest

The authors declare that there are no conflicts of interest with respect to the research, implementation and publication of this article.

Ethical Statement

This project is carried out within the teaching activity of the Departments of Language Teaching, Arts and Physical Education of the Complutense University of Madrid and therefore has the approval of the Research Ethics Committee of the Complutense University of Madrid.

Informed Consent

The participants have been informed and have signed an informed consent document. The procedures used in this study adhere to the tenets of the Declaration of Helsinki.

Data

The datasets generated during and/or analysed during the current study are available from the corresponding author on reasonable request.

References

- Aladro-Vico, E., Jivkova-Semova, D., & Bailey, O. (2018). Artivism: A new educational language for transformative social action. *Comunicar*, XXVI(57), 9–18. <https://doi.org/10.3916/C57-2018-01>
- Amalio A. (2022). *The book of collective intelligence: What happens when we do things together?* Almuzara.
- Blanco, V., & Cidrás, S. (2019). *Educating through art*. Kalandraka.
- Calamaro, P. (2018). *Emotional intelligence as a tool for social work with groups*. Catholic University of Salta, University School of Social Work.
- Cea D'Ancona, M^a. A. (2012). *Fundamentals and applications in quantitative methodology*. Síntesis.
- Cencerrado, A. (2022). *In defence of unhappiness*. Destino.
- Debord, G. (1956). Théorie de la dérive. *Les lèvres nues*, 9, 251–257.
- Denzin, N., & Lincoln, Y. (2012). *Collecting and interpreting qualitative materials*. Sage.
- Díaz, Y., & González, L. (2019). Gender analysis in university education in Social Work in Spain. *Cuadernos de Trabajo Social*, 32(2), 351–363. <https://doi.org/10.5209/cuts.58332>
- Eisner, E. (2004). *Art and the transformation of the mind. The role of the visual arts in the transformation of consciousness*. Paidós.
- Fancourt, D., & Finn, S. (2019). *What is the evidence on the role of the arts in improving health and well-being? A scoping review* (Health Evidence Network Synthesis Report 67). WHO Regional Office for Europe. <https://iris.who.int/handle/10665/329834>
- Freire, P. (2011). *Pedagogy of hope: a reencounter with the pedagogy of the oppressed*. Siglo XXI.
- García Cano, M. (2013). *Arte, contexto y participación: El hospital como espacio artístico* [Unpublished tesis]. Complutense University of Madrid, Faculty of Fine Arts, Department of Didactics of Plastic Expression. <https://docta.ucm.es/entities/publication/d5fb925a-e1cc-49a3-9794-2898995e1959>
- Gómez, E., Herranz de la Casa, J. M^a, & Mercado, E. (2017). MOMU Project or How Social Workers, Journalists and Artists Work Synergically for Promoting Social Integration of Young People in Situation of Social Vulnerability. In Cinta Guinot and Ane Ferrán (Eds.) *Social work: art to generate links* (pp.266–270). Deusto.
- González-García, R. (2019). The educational turn of art as a tool for social transformation in the new museums of the 21st century. *Eikón / Imago*, 8, 199–216. <https://doi.org/10.5209/eiko.73434>
- Kvale, Z. (2011). *The interview in qualitative research*. Morata.
- Llopis, R. (2004). *Focus group*. ESIC.
- Moreno A. (2016). *Artistic mediation: Art for social transformation, social inclusion and community development*. Octahedron.
- Moreno, R. (2019). *Feminisms. The History*. Akal.

- Moreno, A. (2022). Artistic mediation and art therapy: Delimiting territories. *Encounters: Journal of Human Sciences, Social Theory and Critical Thinking*, 15, 32–45. <http://doi.org/10.5281/zenodo.5979840>
- Quilez, M. (2018). Female students in plastic arts and design education in the Spanish public education system 1940–2015. *EARI. Educación artística revista de investigación*, 9, 174–191. <http://doi.org/10.7203/eari.9.12101>
- Raquejo, T., & Perales, V. (2022). *Ecosocial art. Other ways of thinking, doing and feeling*. Plaza y Valdés.
- Rogoff, I. (2011). *The Turn. Art and Identity Politics*, 4, 253–266. <https://revistas.um.es/reapi/article/view/146111>
- Ruiz, J. I. (2012). *Methodology of qualitative research*. University of Deusto.
- Segade, S., & García-Castilla, F.J. (2022). *Fundamentals of social work*. Aranzadi.
- Stojanović, D. (2017). Educational turn in art: Turning art into the production of a new knowledge. *Zbornik Radova Akademije Umetnosti*, 5, 56–64. <https://doaj.org/article/394d0a5ec2074f8c9b309fd4a08a3a6d>
- Vajakka, M. (2015). Urban art images and the concerns of mainlandization in Hong Kong. In G. Bracken (Ed.), *Asian cities: Colonial to global* (pp. 93–121). Amsterdam University Press.
- White, M. (2009). *Arts development in community health: A social tonic*. Radcliffe Publishing.
- World Medical Association. (2008). *Declaration of Helsinki: Ethical Principles for Research Involving Human Subjects*. 59th WMA General Assembly, Seoul, Korea.