

Nexus of Art and Wellbeing

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Sister project:

UNCHARTED: Understanding, Capturing and Fostering the Societal Value of Culture

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UNCHARTED

UNCHARTED- Project Focus

- **Cultural Values**

- What is valued (plurality of values)
- Are there tensions or conflicts among the values?

- **Valuation**

- How is value created by actors (production or 'giving' of value)?
- Are there tensions conflicts among those who are creating value?

- **Evaluation**

- How are activities analysed by actors (assessment of value)?
- Are there tensions conflicts among those analyse activities?

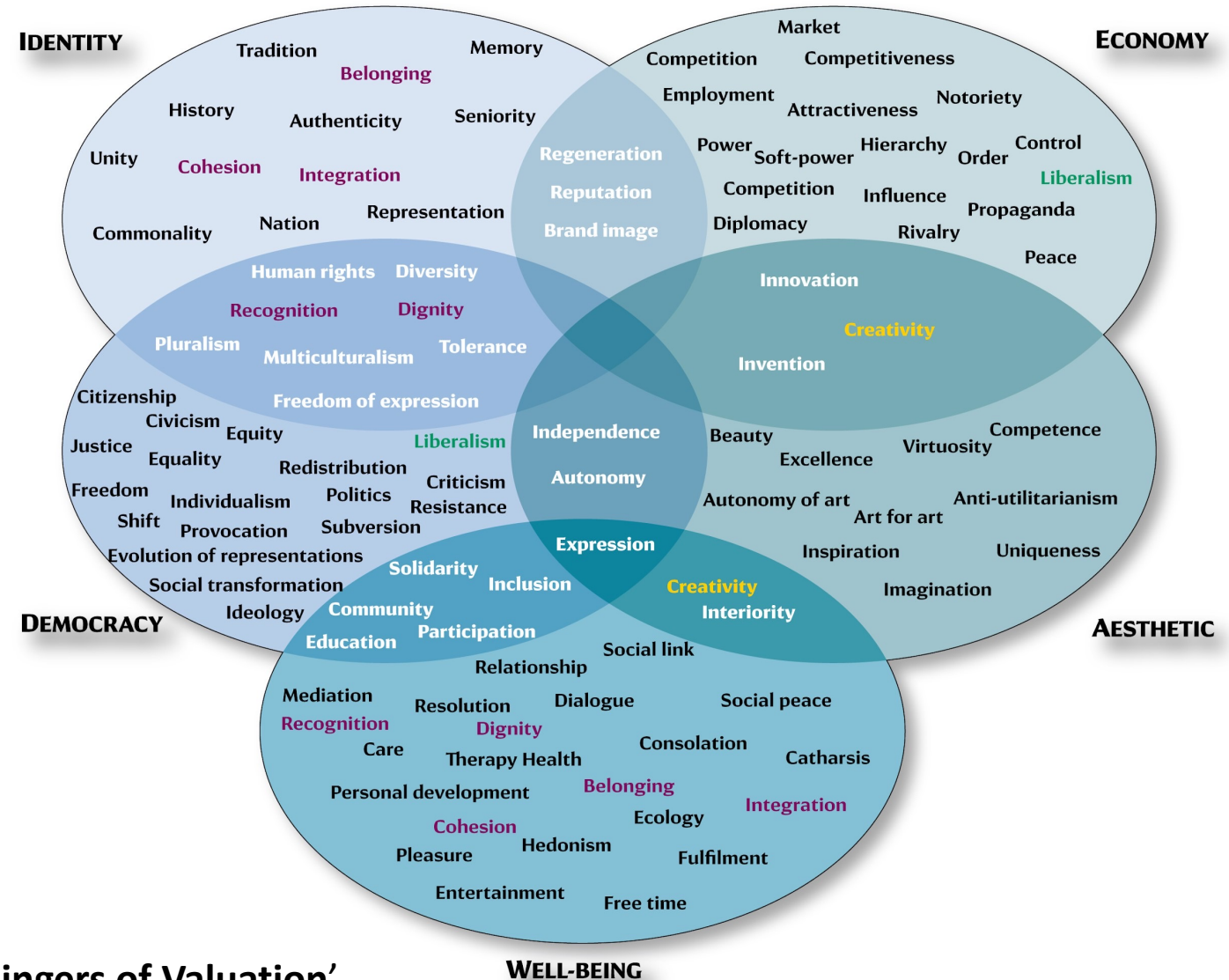
- **Equality, Inclusivity and Diversity and Co-Creation** (WP4 and WP5)

All WPs

Wellbeing

- Wellbeing is a key value found in the project
- Artists, artisans, amateurs participating in art/making/consuming
- Wellbeing is crucial to health

(But while wellbeing comes up very frequently, and *inter alia*, in the project; it was not the key focus)



'Five Fingers of Valuation'
(WP1, D.1.5)

Wellbeing and Health

- WP1 – ‘cultural policy assemblages’ that are more ‘neoliberal’ (market focused) are more likely to emphasise ‘Health, Wellbeing, and Social Care’ as value orientation in cultural policies (D1.4)
- WP2/WP3 – Case studies on *participation*:
 - During the **Covid-19 Pandemic – *tension between health and wellbeing***. Lockdown protected health but reduced wellbeing (D2.2, D2.3)
 - ***Nevertheless***, cultural participation generated a sense of wellbeing by ***counterbalancing inactivity, routine/loss of routine, or a stressful pace***.
 - Culture-based creative tourism: Loulé Criativo (Portugal)
 - Clandestine concerts during the Covid-19 pandemic (France)
 - Rave Parties and DJ Parties (France)
 - Choirs that moved online during lockdown (UK)
 - Youth involvement in heritage: Reimagine Remake Replay (UK)

Wellbeing – Further Assertions (WP2)

- Cultural participation generates wellbeing by **encouraging social interaction**
(Community-engaged artistic project: ‘De Portas Abertas’, O Teatrão, Portugal D2.2;
also Young People in Heritage: RRR and Choirs during Covid-19, UK, D2.3)
- Cultural participation offered **online** increased wellbeing of pupils who otherwise could not attend through **easier access and increased inclusion**
(Cultural Rucksack and Culture Schools in Norway, D2.3)
- Wellbeing at A. **Internal/Individual**, B. **Collective/Relational**, and C. **Political** levels
 - A: e.g. Fun, pleasure, disinhibition, empowerment, escape from routine
 - B: e.g. Sociality, relationships, community, sharing, collective hope
 - C: e.g. Resistance (to lockdown, authority, social norms, mainstream aesthetics)
(Clandestine concerts during the Covid-19 pandemic and Rave Parties and DJ Parties, France, D2.2)

Wellbeing – Further Assertions (WP3)

- Cultural participation allows **re-interpretation of painful memories of the past linked the craft making** and promotes **‘healing’** and **confronting preconceptions**
(Loulé Criativo – uses and valuation of traditional knowledge and know-how, D3.6)
- Cultural participation generates wellbeing by acknowledging the **concomitancy between social and artistic development**
(Jazz ao Centro Clube – uses and valuation of jazz and wind band music, D3.6)
- Informal cultural participation elicits **different aspects of wellbeing**:
 - Functional (e.g. music listening can enhance/change mood; dance and bodily pleasure)
 - Identity (e.g. musical taste creates belonging to social groups)
 - Relational (e.g. listening with others; dancing together)
 - Creation (e.g. dance as creative expression)

(Music listening valuations and Informal dancing valuation cases, D3.6)