

Under the impetus of the aesthetic revolutions of the twentieth century, the arts set out on a path, restless but fruitful, to question humanity in all its forms and relationships (De Micheli, 1986). Along this road they have overturned their premises, they have overcome their own frameworks, as well as their ethnocentrism, they have contaminated each other. A journey that has led artists to question their public role and to “immerse themselves in the heart of the social fabric” (Scardi, 2011). The world of the arts has thus shown itself to be an agent of development that, with its own languages, contributes to the overcoming of *cultural fences* and to the process of emancipation. In this capacity, the arts have been valued and recognized as generating health and well-being for the individual and for the community.

Faced with the disappearance of traditional family, economic, professional and existential scripts (Giddens, 1994), artistic productions can offer new meanings and help in the recomposition of life trajectories (Nussbaum, 2011). Artistic experiments, therefore, support and integrate the practices of social policy aimed at countering fragility and inequalities (Manzoni and Paltrinieri, 2021). The languages of art, storytelling and poetry are now present in multiple forms in welfare spaces and allow to cultivate deep human skills and to explore the complexity that belongs to the relationship (Mustacchi, 2020).

In the contemporary arts (understood in their broadest sense and multiplicity: visual as well as performing arts, arts of writing, music, etc.) a generation of artists, inclined to sharing and particularly receptive to social challenges, has established itself. Many artists have taken on an *activist* posture (Trione, 2022) and act in urban and institutional spaces, in particular in those marked by marginalization or social problems, to imagine new visions, new possibilities of life and emancipation (Paltrinieri, 2020).

In these contexts, the language of music is also a reason for territorial animation and revival of the cultural identity of a place, but it has often been, and still is, uncomfortable and provocative, inextricably linked to the times, places and socio-cultural contexts that generated it. The art of music becomes a megaphone for injustices and social inequalities, denouncing needs which often span several generations transversely (Rossi, 2020).

These orientations of art, given their radicality and depth, often arrive at gestures which may be difficult to position within traditional aesthetic categories, opening up new scenarios that stand on the border between artistic and social gesture, and even going so far as to bracket the very concept of authorship. Think, for example, of the performance “Legarsi alla montagna” (Tying oneself to the mountain) by the artist Maria Lai

Call for papers
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*Dialogues between art and
welfare. Policies for the
promotion of social well-being*

edited by Claudio Mustacchi

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(Pontiggia *et al.*, 2021), which started the fascinating contemporary strand of the so-called *relational art* (Bourriaud, 2010).

In the evolution of welfare, there are several moments of intertwining with artistic actions. It is even possible to recall the work of the Nobel Peace Prize winner Jane Addams, at the dawn of social work at the end of the nineteenth century, at the *Hull House*, the famous Chicago *Settlement*. In the districts of that city, transformed by the great migrations, the work on needs and rights promoted by *Hull House* was born from the encounter of the many individualities and cultures: music, painting, dance, the nascent photography, all became vehicles for sharing and took on a central role to promote the transformation of all those involved (Addams, 1910). Culture and the arts can therefore be a strategic lever to promote the well-being of individuals and communities. The WHO (WHO, 2019), in analyzing the link between arts and health, underlines how “artistic activities, thanks to their complex and multimodal nature, are able to combine several different components, all known to be healthy”.

Today there is a vast field of practices, with a recognizable tradition and solid thought frames – present both in the arts scene and in the panorama of social policies – to which this issue wants to turn its gaze, proposing to question the contributions that art – in its different forms – is offering to welfare, and equally the attention that welfare actors are increasingly paying to the worlds and languages of the arts.

The relationship between arts and welfare is part of social policies that aim to counteract fragility and inequality and improve the quality of life and psychophysical well-being.

Specifically, we wish to focus on:

- * Relational art and participatory art
- * Music as a collective expression/language
- * Photography as a means of communication and denunciation
- * Narration and poetry as expressions of the individual and collective self
- * Visual arts and welfare.

Contributions, in Italian, English or French, that present historical studies, reflections on practices, and welfare case studies that have included in their delivery forms and artistic practices of a national and international nature, interrelationship between arts and welfare as practices of social innovation, will be positively evaluated.

Potential authors of this issue of *Welfare & Ergonomics* are invited to submit an abstract of about 3,000 characters (spaces included) by **October 30, 2022**. And, if accepted, by **February 28, 2023**, the contribution in full according to the following subdivision:

- theoretical contributions (subject to peer review) of no more than 25,000 characters (including spaces);
- empirical research (subject and peer reviewed) of no more than 25,000 characters (including spaces);
- practical experiences (not reviewed) not exceeding 15,000 characters (including spaces).

For the purposes of evaluation, the abstract must be divided into:

- introduction to the subject matter;
- scientific frame within which to place the contribution, reconstruction of the national and international debate;
- methodological framework adopted and the hypotheses formulated;
- the most important and innovative outcomes;
- essential bibliographic references.

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After the communication of acceptance of the proposals by the curators and the Journal, Authors must register online on the web page of the OJS platform of the publisher FrancoAngeli:

<https://ojs.francoangeli.it/ojs/index.php/we/user/register>

Once the registration is complete, Authors will be able to upload the paper by clicking on the “Make a new proposal” link available in the Dashboard. Proposers will be notified if the paper proposal is not relevant to the themes of the Journal.

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