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WP3 – Evaluation Report of the Experimentation Analysis of the Art@Home Experimentations in France and Italy

1. Purpose of the report and methodological approach

This report presents the full qualitative analysis of the Art@Home experimentations carried out in France and Italy. The aim is to document the impact of artistic home interventions on three categories of actors:

- Isolated individuals
- Participating artists
- Accompanying social workers

The analysis is based on three types of materials:

- Complete narrative accounts – France (4 cases)
- Complete narrative accounts – Italy (4 cases)
- FR & IT evaluation grids (analysis during the experimentation and focus group two months after the experimentation)

The method used for this report is strictly qualitative, relying on:

- cross-thematic analysis,
- extraction of significant verbatim quotes,
- comparison of situations between the two countries,

- identification of the emotional, relational and methodological dynamics at work.

2. Framework of WP3: objectives and experimentation logic

The Art@Home interventions are based on key methodological pillars observed in both countries.

2.1. Joint preparation between artist and social worker

Prior sharing of contextual information on the beneficiary's vulnerabilities, emotional state, social background, and home environment.

2.2. Progressive relational entry

The intervention generally follows a sequence:

1. Welcoming phase and creation of a safe climate,
2. Attentive listening and narrative exploration,
3. An artistic proposal adapted to the person,
4. Co-construction of a creative moment,
5. Closing ritual and a light recap,
6. Transmission of an artistic "trace" (text, recording, short narrative).

2.3. Professional positioning

- The artist adopts a posture of guest, mirror, and sensitive facilitator.
- The social worker ensures emotional safety, mediation, and potential regulation.
- The isolated person is encouraged to take an active role in the encounter, between discretion, curiosity, storytelling and development.

This framework makes it possible to observe, in both countries, how artistic presence can transform the emotional climate of the home and support personal expression.

3. Detailed analysis – France

The French evaluation grids provide a precise portrait of the beneficiaries and a structured view of the relational and emotional dynamics that unfold during the interventions. Combined with the artists' and social workers' observations, they reveal the way Art@Home acts on three main dimensions: relationship building, self-expression, and activation of autobiographical memory.

3.1. Initial profile of beneficiaries : a plurality of vulnerabilities

According to the French social workers' grids, the individuals visited experienced significant and multidimensional isolation. Most of them live alone and have very limited social contact. Outings are rare and usually related only to basic needs. One grid reads: *"limited outings, mainly for shopping."*

Family connections are also fragile or distant : loose ties, lack of close family or relations marked by past conflicts. Several beneficiaries have recently experienced bereavement - death of a partner, parent or friend - which deepens their emotional vulnerability and the latent emotional weight of the meeting.

Health-wise, the grids frequently mention chronic pain, fatigue, anxiety, or fluctuating emotional stability. Housing conditions often reflect this fragility: small, sometimes cluttered, dimly lit spaces that show signs of withdrawal from social life.

The arrival of an artist in this intimate context represents a major rupture in the routine and often becomes a moment of re-humanisation.

3.2. The intervention unfolding : from hesitation to commitment

The observation grids show that the interactions follow a fairly consistent emotional progression: initial reserve, a gradual establishment of rapport and then increasing engagement.

In several records, the artist notes: *"distant at first, then opening"* or *"welcoming but very nervous"*.

Establishing rapport

Joint preparation between the social worker and the artist is essential. The observation grids show that the artists immediately adapt their approach based on:

- the space (very small in most cases),
- the person's mobility,
- and their emotional state upon arrival.

The first phase therefore relies on listening and observing, with keen sensitivity to subtle cues (soft voice, restlessness, silences).

Artistic Proposal

The artists then present a highly adaptable proposal:

- reading a text aloud,
- simple singing,
- light dancing,
- poetic improvisation.

It is a minimalist yet extremely sensitive gesture. The grids frequently note: *"adapted proposal," "gentle intervention," "constant adjustments."*

Engagement and Participation

In almost all sessions, the person's engagement increases over time. The records note behaviors such as:

- active participation,
- prolonged speaking,
- expression of emotions,
- desire to share memories.

A social worker notes:

"She began to speak spontaneously, which is rare in our usual interviews."

3.3. Observed reactions : a strong emotional response

Social workers and artists consistently report strong emotional reactions. Some people cry, others laugh, and still others withdraw for a moment before opening up.

Examples noted in the forms:

- *"very strong emotions, tears in their eyes"*
- *"lots of smiles and laughter"*
- *"alternating between sadness and calm"*

These emotions are not perceived as outbursts, but as a beneficial release of feelings. The artist notes in a report: "She cried, but it was a cry of relief."

3.4. Impacts on the isolated person

The effects identified in the table are consistent:

Improved mood

Many participants report a noticeable change: more energy, a better night's sleep, or simply "feeling good."

Personal empowerment

Artists often note an increase in self-esteem: "She said she never thought her voice mattered."

Reaching out to the outside world

In several cases, participants express a desire to:

- take part in activities,
- see the artists again,
- and open their homes to others once more.

These effects are generally confirmed by social workers a few days later.

3.5. Impacts on artists

The French grids show clear tendencies:

- a strong emotional impact,
- ethical questioning around proximity and vulnerability,
- heightened sense of responsibility,
- artistic enrichment through intimate encounters.

Some artists write in the grid: *“emotionally intense,” “need time to debrief,” “moving experience.”*

The home becomes a space where artistic practice must be rethought: reduced, intimate, sensitive, and deeply human-centred.

3.6. Impacts on social workers

French social workers report several major benefits:

- the artistic presence opens communication channels unreachable in conventional social work,
- they discover new facets of the beneficiaries,
- they reassess their own posture during the intervention.

One grid notes: “I had never seen her speak so much.”

The intervention becomes a narrative revealer, giving privileged access to the person.

3.7. Illustrative narrative elements

In addition to the structured observations derived from the assessment grids, narrative accounts help bring the identified dynamics to life and shed light on their underlying mechanisms. In particular, they demonstrate how the artistic gestures and emotions observed in the grids take shape in real-life situations.

1) From hesitation to relational shift

One anonymous story illustrates the initial apprehension reported in the grids : “I was apprehensive... I didn’t know what to say.”, Yet, as it’s often observed in the grids, this reserve quickly gives way to openness : “Within minutes, I felt comfortable.”

This transition - from hesitation to trust - is a recurring pattern in almost all observation grids.

2) Confidence through sensitive listening

In another person’s case, the artist noticed how the relationship begins with simplicity : “She spoke softly... I felt she needed me to follow her rhythm”. This type of adjustment corresponds to the observations of the French grids regarding the gentle intervention and continuous adaptation.

3) Re-activation of memories and deep emotions

French grids often mention “old memories evoked”, “surging emotions”. The stories embody these findings.

One person shared : “It made me think about sad things... and about willpower.”

Another one said : “I had never told anyone that.”

These moments are significant: they illustrate the role of the intervention as a trigger for autobiographical memory, a central theme of the stories.

4) Active participation and co-creation

The reports often note “increasing engagement”; the accounts confirm this observation.

Someone shared : “This girl was talented and very nice, I’d do it again.”

The spontaneousness of this reaction clearly reflects the rating “active participation – obvious enjoyment” listed in the evaluation grid.

In another case, the person starts writing or singing spontaneously, which is exactly what the artists indicate in the “co-creation / beneficiary contributions” column.

5) Post-visit effects

The French grids often indicate a “mood improvement”. Here again, the accounts illustrate this observation. One person said “Even though I was nervous at first, it was a pleasant moment that gave me a lot of energy”. This sentence perfectly complements the post-visit indicators in the grid.

6) Emotional resonance for artists

The French reports note “a memorable intervention” and “significant emotional impact.”The accounts confirm this aspect.

An artist: “It was overwhelming... I needed a moment afterwards.” The grid objective data is translated into firsthand experience.

7) Impact on social workers

The grid mentions “SW moved” ; “SW discovers a hidden aspect of the isolated person”. The stories make this aspect tangible.

A social worker writes in someone’s narration: “ I had never seen her like that, open, chatty. It was very moving.”

In another instance, a social worker quietly cries after the session—which the grids record as “social worker’s emotional reaction.”

4. Detailed analysis – Italy

The Italian grids offer a different structure from the French ones, but they give precise insight into the beneficiaries’ profiles, emotional states before/during/after the intervention, their narrative engagement, and effects

perceived by artists and social workers.

Combined with narrative accounts, they highlight a methodology centred on memory, objects, and intimate dramaturgy.

4.1. Initial profile of beneficiaries

The four Italian beneficiaries share a common trait: long-term solitude, often following widowhood, distant family ties, or progressive withdrawal associated with aging, especially in a neighbourhood where community networks are sparse.

The Italian grid shows recurring indicators: limited mobility, chronic pain, emotional vulnerability. Mental health is often described as stable but fragile - showing signs of "latent" depression, linked to successive losses.

The domestic environment, as described by the social workers, plays a central role. Several homes are described as filled with symbolic objects:

- photos of deceased spouses,
- old souvenirs,
- religious artefacts,
- inherited items

These elements are not secondary ; they become narrative devices or what the Italian grids highlight as "narrative triggers" and "memory elements invoked."

Family relationships, often characterized by an "absent presence" (where loved ones exist but are distant or unavailable), create an environment conducive to introspection but also to a need for meaningful interaction.

4.2. Course of the intervention: slowness, deep listening, narrative emergence

Italian grids consistently describe a three-stage process.

1) Relational entry marked by modesty

The beneficiaries, often very polite, welcome the artists with a mix of curiosity and restraint. Observations made highlight:

- "shyness"
- "Polite but reserved"
- "waiting to understand what will happen"

Cultural difference is immediately felt. In France, the relationship constructs itself around movement or talking whereas in Italy, it begins rather in the shared observation of the space.

2) Activation of memory through objects

Italian artists frequently use household objects as narrative devices. The grid regularly includes references such as:

- "Photo evokes...",

- “object opens memory of...”,
- “long silence before speaking.”

Objects act as mediators, allowing the artist to circumvent the original modesty and to access more intimate stories.

3) Minimal yet profound artistic gesture

Italian artists work with:

- poetic reformulation,
- the rhythm of the person’s speech,
- micro-theatrical performances,
- co-construction of a short narrative.

The grids note: “light performance,” “slow narration,” “soft voice.”

4.3. Observed reactions

Typical reactions listed in the grids:

- long silences,
- discreet tears,
- soft smiles,
- wet eyes,
- hand placed on an object,
- gaze turned toward photographs.

There is a peculiar emotional tone to the Italian interventions : an active nostalgia where sadness isn’t an obstacle but a form of openness. An Italian artist writes: “He remembered his wife as if she were in the room.” This emotional “presence”, which characterizes the Italian frame, is a central piece of the analysis.

4.4. Impacts on isolated persons

The Italian grids reveal several recurring effects.

Emotional soothing

After the artist’s visit, most beneficiaries show a calmer emotional state. The grids frequently mention: “*more serene,*” “*smiling,*” “*relieved,*” “*more relaxed.*”

Recognition and valorisation

Many individuals say they feel recognised, valued, and “listened to as a person.” One grid reports: “*She said she felt important because someone wanted to hear her memories.*”

Memory activation as a resource

The evocation of memories – often linked to bereavement or long-past events – helps restructure emotional experience.

Indicators include: *“relief,” “reopening of the past,” “liberation.”*

Openness to social contacts

As in France, some express the desire to participate in future activities or to welcome visitors again, though more discreetly.

4.5. Impacts on artists

Italian artists often describe strong emotional involvement. They report:

- difficulty managing their own emotions,
- a sense of privilege in hearing deep and intimate stories,
- the need to pause after the visit,
- enrichment of their practice through narrative intimacy.

One artist writes: “I had to hold back my tears.” She also underlines the positive artistic impact: the home environment pushes artists toward a very attentive, respectful, and emotionally regulated posture.

4.6. Impacts on social workers

Italian social workers benefit in several ways:

- they understand family dynamics more precisely,
- they access new layers of the person’s history,
- they adjust their own intervention posture,
- they observe an increase in trust with the person,

A social worker writes: “I didn’t think she could express so many emotions.” The artistic intervention is seen as a powerful complement to social support.

4.7. Illustrative narrative elements

To complement the analysis derived from the grids, the Italian narrative accounts add a nuanced perspective that confirms the distinctiveness of the Italian approach.

1) Central role of memories of the spouse

One man speaks of a photograph of his wife: “I look at her every day, as if she might speak.”

This matches grid indicators such as “presence of the spouse in the narrative” and “emotions linked to grieving”.

2) The power of silence

Artists describe several moments where silence became a story-telling space. In a story : “We waited together. This silence was more telling than words.”

Italian grids highlight this aspect and note: “significant silence,” “slow rhythm” or “non-verbal emotion”.

3) Objects as narrative triggers

These stories also share a common trope: a metal box opened by chance triggers a childhood memory, told in a slow, detailed fashion. The artist noticed that “when he touched the box, he became the young boy he once was.”

4) Intimate theatricality

Artists sometimes reinterpret a sentence or gesture theatrically: “I played back his phrase as a small scene. He laughed.”

Grids reflect this as “*co-construction of a narrative.*”

5) Post-visit calm

A beneficiary says: “After you left, I breathed more gently.” This correlates with the most frequent grid indicator: “*calmer after the visit.*”

5. Transnational synthesis France–Italy: convergences, specificities, and methodological contributions

The comparative analysis of the French and Italian grids, complemented by the narrative accounts, reveals strong convergence in the effects of the Art@Home interventions while highlighting significant differences in modes of expression, relational dynamics, and artistic approaches in each national context.

This cross-analysis identifies the shared principles of the method and its national variations, essential for transferability and continuous improvement.

5.1. Major convergences between France and Italy

a) Beneficiaries characterised by profound solitude

The data from both countries reveal a key common point: all beneficiaries experience a high degree of isolation.

Whether structural (lack of family, limited mobility) or emotional (successive bereavements, loss of bearings), this isolation is the fertile ground on which artistic intervention takes root.

In France as in Italy, social workers describe people as “withdrawn,” “weary,” and “having few or no opportunities for intimate expression.”

b) Relational trajectory: hesitation → opening → engagement

Both the French and Italian grids show an initial hesitation, followed by a shift toward engagement.

This transition is a fundamental dynamic of the Art@Home program:

1. Observation

2. Gradual trust
3. Active participation

The accounts confirm this shift: "I didn't know what to say... then it made me feel good." (France) / "I was nervous at first, then I began to talk." (Italy)

c) Strong emotional expression

Tears, smiles, unexpected laughs and mixed emotions are universal markers across both countries.

These reactions, far from being perceived as problematic, are seen as a release and an emotional validation that are usually unattainable through traditional social work.

d) Instant revalorisation of the person

Beneficiaries feel recognised and valued. They show an improved mood, a better self-confidence and are proud to have shared something about themselves.

In any case, the artistic intervention helps restore the social dignity of people whose isolation had made them invisible.

One Italian note: "She felt useful because someone wanted to hear her story."

e) Significant impact on professionals

In both countries, it has been noticed that:

- Artists find the experience emotionally intense
- Social workers discover a new way to access people's life stories,
- Everyone emphasizes the complementary value of this approach in providing support.

The following quotes illustrate this point: "I had to hold back my tears" (Italy) / "I had never seen her speak so much before" (France)

5.2. Methodological and cultural differences

a) France: body, voice, poetry

Typical artistic mediums:

- movement,
- breathing,
- singing,
- vocal improvisation.

The French approach produces rapid emotional breakthroughs.

b) Italy: objects, memory, intimate dramaturgy

Objects trigger narratives:

- photographs,

- souvenirs,
- religious items.

The Italian approach relies on slow, deep emotional activation.

c) Different temporalities

- France: fast emotional unfolding
- Italy: slow progression, meaningful silences

d) Different types of co-creation

- France → corporeal co-creation
- Italy → narrative co-creation

5.3. Transnational methodological contributions

A comparison of the two frameworks reveals methodological foundations that are independent of cultural variations.

a) Sensitive listening

This is the strongest common indicator in both countries: the artist's ability to listen, rephrase, and adapt.

b) Artist–social worker co–presence

It ensures several things:

- emotional security,
- institutional support,
- complementary approaches,
- greater continuity after the intervention.

c) Transformative potential of storytelling

Whether poetic, vocal, silent, or narrative, the story is the vehicle of transformation.

d) A flexible, transferable method

The core remains stable; the modalities adapt to cultural context.

5.4. What each country brings to the other

France contributes:

- use of body and voice,
- rapid mobilisation of emotions,
- poetic devices.

Italy contributes:

- object-based mediation,

- dramaturgy of everyday life,
- importance of silence and slowness.

5.5. Towards a European Art@Home methodology

Shared foundations:

- sensitive listening,
- minimal yet powerful artistic gesture,
- co-created emotional space,
- activation of personal narratives,
- ethical partnership with social work,
- reinforcement of dignity and presence.

This forms the basis of a European Art@Home Model.

6. General conclusion

An in-depth analysis of the eight Art@Home initiatives carried out in France and Italy confirms the relevance, emotional impact, and social value of this type of initiative. The observed impacts are significant for the three groups involved: isolated individuals, artists, and social workers.

6.1. For the isolated individuals: an immediate revitalization of identity

The beneficiaries have experienced:

- emotional relief,
- a sense of being acknowledged,
- a revival of their autobiographical memory,
- and a renewed sense of social energy.

These effects are evident in both countries, although the emotional journeys differ.

The artistic encounter serves as a humanizing catalyst, allowing people to momentarily break free from isolation and reclaim their place in the world's narrative.

6.2. For the artists: a professional and personal transformation

The artists share several experiences:

- the need for a high degree of adaptability (limited space, varying paces),
- the realization of the tangible social impact of their work,
- a strong emotional charge,

- creative enrichment stemming from the intimacy of the stories shared,
- a heightened sense of ethical responsibility.

For them, the Art@Home experience stands out as a defining moment, highlighting the importance of art as a tool for fostering social connections.

6.3. For the social workers: a powerful and complementary relationship-building tool

For the professionals of social work, the program allows several things:

- to open up communication channels that were not activated by classic social work,
- to strengthen the understanding of the individual
- to make the identification of hidden needs easier
- to redirect towards collective activities or supporting ones
- to reconsider one's posture and place during the intervention

The collaboration between the artist and the social worker makes for a strong duo, provided that it had been prepared.

6.4. A major methodological contribution: the activation of sensory narration

One of the key contributions of WP3 is its emphasis on sensitive storytelling as a vehicle for transformation:

- poesy in France
- objects in Italy
- voice, silence and rephrasing
- symbolic trace left after the intervention

The program encourages storytelling, which in turn becomes a catalyst for well-being, dignity, and openness toward others.

6.5. To sum up

The intervention shows that:

- art at home is a powerful tool for empowerment and combating isolation;
- artists become empathetic mediators;
- social workers enrich their practices;
- and participants reclaim their history.

