"Coronavirus Kindness" Phenomenon

Trends of Social Flow of Creativity

during the First 27 Days of Social Distancing

in the COVID-19 Pandemic in the UK

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ABSTRACT

This study, as an a/r/tographic expansion of my PhD thesis, elaborates on the contradictory position of socially supportive haptic arts & crafts in light of recent social distancing requirements, in order to gain insight into the roles of the socially engaged field in the COVID-19 afflicted world. The contrast between these practises of extreme social distancing and intensive social engagement is astonishing, yet both of these practises became driving forces of daily life during the pandemic. This study is concerned with this phenomenon and the representation of socially engaged visual arts & crafts during the first 27 days of lockdown in the UK. By collecting mass media data socially engaged grassroots events during the observed period and analysing them in context of social flow and needs, which are viewed with an understanding of their non-hierarchical nature, it raises questions for further discussions on motivations of contributing to "coronavirus kindness" and future possibilities of the socially engaged arts & crafts field.

INTRODUCTION

I.   Rationales for this study

This study is conducted by an a/r/tographer (Springgay et al., 2008), who is also a facilitator of haptic social flow experiences in the field of socially engaged arts & crafts (*Appendix 1: Illustration of socially engaged arts & crafts field terminology*), with a strong interest in contemplating on the adaptability of socially supportive haptic practices and their possible future under the new social circumstances.

Practising social distancing is anticlimactic for social flow activities. Coming together to participate in socially supportive haptic arts & crafts projects could not only put an individual's health at risk, but during the lockdown, gatherings had also become criminally punishable (Gov.uk, 2020). This new situation brought challenges but also opportunities. During this socially, emotionally, physically, and economically demanding quarantine time of the pandemic, an unparalleled number of improvised social flow activities have been created using various social media platforms, claiming a central focus of the press in the UK. This social explosion is a fascinating process and therefore, I decided to inspect it closer with the intention of gaining insight into the possibilities and roles of the socially engaged field in the pandemic afflicted world.

This study is concerned with identifying the common trends of newly conceived grassroots social activities, which initiated social flow during the COVID-19 pandemic, through analysing a collection of 692 events that happened in the UK during the first 27 days of the initially announced lockdown. These events were part of an even greater composition of global social practice, perhaps the most versatile example of parallel voluntary social contributions of our time. It is hard to separate one country's social flow from the others' as they are all interlinked, continuously exchanging ideas and inspiring each other in an internet savvy world. However, it is important to identify a manageable volume of data, and therefore, the data collection behind this study concentrated on the UK only. The grassroots cultural collaboration between the various countries deserves a separate focused study.

This study set out to initiate a discussion on the following question, based on a small-scale analysis of collected data:

What can the socially engaged arts & crafts field learn from analysing people's motivation - as described by mass media - to contribute to "coronavirus kindness"?

BACKGROUND

I.   The pandemic lockdown and the "coronavirus kindness" phenomenon

Saying that COVID-19 is a global tragedy and perhaps the most awful experience to many people, is stating the obvious. However, human beings have a tendency to hope, and therefore during such painful times, positive thinking, and the need for actions of solidarity would also emerge. This study aims to sketch a picture of the protuberant manifestations of grassroots activities and social flow against the background of the immense human and economic loss. Even though, it mainly focuses on 'positive news', it does not forget the human suffering that has played out in COVID-19 intensive care units, care homes and private residencies, and this study should be viewed and understood against this background at all times.

The lockdown of the UK was announced on the 21st March 2020 and became effective from the 23rd March 2020. However, statutory powers to enable lockdown did not come into force until Statutory Instrument 2020, No. 350 came into force on the 26th March 2020 (Gov.uk, *Coronavirus Act 2020*). According to the regulations, the Secretary of State had to review the need for restrictions at least once every 21 days. Hence the dates marking the data collection period in this study, are between the lockdown announcement day, 21st March and the review date, 16th April. The five day delay, between the announcement day, 21st March and enforcement day, 26th March, meant that the Government had to rely on people's understanding and willing participation. They aimed to generate an image of transparency to gain people's trust in their guidelines, in line with democratic principles. Consequently, the lockdown in the UK has never become as extreme as it was in Wuhan, China, where people were forcefully quarantined (CNN News, 24.02.2020).

During these 27 days, the official focus of the British Government was to close some prevailing gaps in critical healthcare provisions, and prevent the NHS becoming overwhelmed, based on modelling by Imperial College London (Ferguson et al. 16.03.2020). As the nation's cooperation had been established, voluntary contributions became key factors in the colossal effort of pandemic crisis management. Social flow had been recruited as a tool for orchestrating incredible social support for an otherwise unprepared and underequipped NHS (DW, 12.03.2020). Additionally, utilizing social flow had also become an effective tool of people and panic control. For example, adopting grassroots social initiatives and encouraging by means of mass media, such as *Clap for our Carers* (Plas, 26.03.2020), which was originally started by an enthusiastic and grateful individual and soon became a national ritual. One may conclude that in these extraordinary weeks, social flow had begun to take on a central role on the national agenda.

Human capacity for creativity and resilience in excruciating times can be fascinating and during the first 27 days of COVID-19 lockdown in the UK, this capacity was even further coloured with a sense of generosity. People from all walks of life volunteered to contribute their time and effort, for example, delivering food and making safety equipment. To comfort and empower others, unparalleled amounts of ad-hoc grassroots creations popped up in various genres using social media platforms, and local arrangements that respected social distancing. Many of these events were published online under titles like *Coronavirus Kindness* (BBC News, 16.03.2020). In this study, the term "coronavirus kindness" is recognised as a social phenomenon during the pandemic and the term is applied to all socially concerned grassroots events irrespective of their source of online publication.

An outstanding example of this unprecedented social flow time was Captain Sir Thomas Moore's £32 million fundraising event (BBC News, 30.04.2020). It was an unintended yet explosive instigation of social flow, a complexity that would deserve a detailed discussion in the light of Kester's (2013) new aesthetics. Captain Tom walking his 100 laps with his zimmer frame approaching his 100th birthday, happened against the backdrop of dehumanising GP letters (BBC News, 01.04.2020) that stated that life-saving ventilators were unlikely to be available for people with certain health conditions and over a certain age. Captain Tom, with his action, put to shame all those who considered age and health condition based differentiation as being acceptable. Others followed Captain Tom's

example, each raising a significant financial contribution to the NHS (Paton, 18.04.2020, BBC News, 05.05.2020). In their humble ways, these over 90's taught a lesson of unselfishness and resilience to subsequent generations, whilst also inspiring a great number of sponsors and supporters.

The 27 days of lockdown was filled with similar socially concerned "coronavirus kindness" that enthused many followers. A great number of these contributions depended on social media. Many people used social media as a communication platform to inform others about their live events or to share the record of it, often with the aim of inspiring others to copy. Examples of these are: people jogging in fancy dress, setting up concerts in their garden or displaying NHS supportive drawings in their windows. Others used social media as a primary means of social flow, creating memes to share laughter on the common experiences of mishaps in the international calamity. It appeared as if humanity formed one global family, or as a politician voiced it, 'were at war' (Macron, 06.03.2020) against the common enemy, the coronavirus.

However, by the end of the third week of lockdown, even though the "coronavirus kindness" social flow continued, a slowdown in enthusiasm was observable. The almost euphoric attitude began to calm down as the daily death rate caused by viral infection rose. The lockdown had lost its novelty and working from home, home-educating children and living an overly intensive family life had begun to affect people. Abroad, Italy lost its 'singing mood' (Guardian, 14.03.2020) and there was concerning news of social unrest (Guardian, 01.04.2020). In the UK, the gaps in preparedness, such as lack of PPE became alarmingly obvious (BBC News, 14.04.2020). The economy entered a fast downturn. Signing up for universal credit was on the increase (Independent, 09.04.2020), and the socioeconomic conditions of the British BAME population in preventing and fighting viral infection, became more apparent (Platt & Warwick, 2020). Meanwhile, the only news many considered promising, was the globally dropping air pollution level (BBC News, 08.04.2020).

II. Theoretical background

The study uses the categories of needs from Maslow's (1943) theory without organising these categories in any hierarchal order. The original theory, *Hierarchy of Needs*

(Maslow, 1943) describes five categories of needs in a unique order: physiological, safety, belongingness & love, esteem, and self-actualisation. Later, it was expanded by adding three: cognitive, aesthetic, and self-transcendence categories of needs (Maslow, 1971, 1962, 1954), which is not practical to use here. During its nearly 80 years, it has become one of the most quoted theories of social science. Whilst it inspired further research, it has also received a number of criticisms regarding the lack of evidence for a rigid order of needs to exist (Tay & Diener, 2011; Hofstede, 1984; Goebel & Brown, 1981). A recent study observing African societies concluded that Maslow's theory cannot be applied to cultures with community centred priorities and collectivistic values, as opposed to Western cultures which are in comparison, frequently based on individualistic motivations (Mawere et al., 2016). Mawere et al.'s argument pertains as long as a hierarchical order of needs is considered. However, without a priority order, the categories of needs may still be valid as individualistic, and collectivistic values do not have to be incompatible. Rutledge (2011) suggested that needs are not hierarchical as life is an organic chaos. Therefore, human needs should be viewed as an "interactive, dynamic system", which depends on social abilities. She considered belongingness being the key category that is the driving force behind all the other needs, enabling people to control their environment through teamwork and collaboration. This study uses the categories of needs as outlined by Maslow (1943) but does not apply a hierarchical order to them. Furthermore, in agreement with Rutledge (2011), it also advocates that social connection and collaboration are essential for satisfactorily addressing human needs.

The few thousand participants of the collected events may be considered as 'social flow pioneers' being the first ones recorded as getting engaged in social flow activities during the lockdown. Later, many more followed their example. As an arts & crafts facilitator, my experience has been that motivating the first participants to become engaged is often the most challenging part of the process. Therefore, this study can be particularly useful for socially engaged arts & crafts practitioners, because it can give an insight into the motivations the first participants acted upon for offering their skills and services freely to society during a pandemic crisis.

METHODOLOGY

I. Data collection: sample size and inclusion

The following criteria apply to the selection of social events for this study:

i. The events were grassroots and newly conceived

ii. The events had recognisable social aspects beyond personal needs, either in their intentions, form of facilitation or outcome

iii. The events commenced during the first 27 days social distancing period of COVID-19 lockdown in the UK in the period 21st March 2020 to 16th April 2020 (inclusive)

During the observed period, some professionals also contributed free, voluntary events prompted by the unusual circumstances. These examples were also included as grassroots activities.

The list of events is far from being exhaustive, as reports on socially supportive grassroots events in local and social media were numerous during these 27 days. However, I used best endeavours to see that the listed events are sufficiently representative to use them for analysis in this study. 692 entries of events were collected, accounting for an average of 26 entries per day. The dates are not necessarily the date of the actual event. As the data source was publication online, it is recognised that there may have been a nominal period of time between the occurrence of the event and its reporting. The samples are widely spread geographically. On the data sheet, local town and village names were used wherever possible.

Even though similar grassroots events are observable in other countries, this study focuses on the UK, as it was firstly, the location of my own personal experience, and secondly, it being the most comprehensive set of data accessible to me during lockdown, using the extensive British online press as a primary source. Naturally, the press is highly selective and often manipulative. However, in this case, using data from the press is applicable to understand how people acted in their response to perceived needs as reported in the mass media.

It is important to note that activities adapted for online are considered ongoing and are not listed here, unless the new form of presentation became an independent new entity due to its ingenious creative solution.

II.   Categorisation of data

Maslow's (1943) original five needs - physiological, safety, belongingness & love, esteem, and self-actualisation - are applied as the main categories in this study. They are further divided into groups derived from the variety of events, based on a grounded method. The collected 692 events are sorted under these categories and then groups. Intention is considered as the main decisive factor. In case of recognisable multi-motivated aims, the higher impact is considered to be the base of categorisation. As mentioned before, there was also a tendency of simplification and typecasting by the mass media that in some cases, may have reduced presumably complex motivations to singular motives.

III.   Steps of data analysis

i.   The 692 events were selected from articles published during this time.

ii.   These events, concerning grassroots contributions, were sorted by needs that were identified based on Maslow's (1943) categories.

iii.   The identified events were sorted into groups in a grounded way, i.e. new headings were added as required until all events were recorded.

iv.   The resulting group titles were extracted and listed. The number of events in each group were added up and converted to percentages of the total number of 692 events (*Appendix 2: Summarised list of event-groups*) to allow comparisons to be made.

v.   Visual arts & crafts related events were selected from all the *event-groups* and re-listed for further analysis (*Appendix 3: List of socially supportive visual arts & crafts events*). The original online publications were revisited, and further information was extracted and added to this new list.

For inclusion in the socially supportive arts & crafts group, a new criterium, namely 'non-necessity' was applied that is akin to the idea of 'non-usefulness', in an aesthetic meaning that traditionally described art. In a contemporary way, handicraft also shares this 'non-usefulness' aspect, when considering the economics of producing handmade artisanries compared to mass-produced counterparts.

Events of compulsory education that migrated to online were deselected, even if they were arts & crafts lessons. Though many teachers dove into creative online teaching with great enthusiasm with some even finding their self-actualisation and becoming superstar teachers overnight, their engagement could not be considered voluntary activities.

Also the online presence of events (either entirely online-based, or only online-promotive) make their ultimate 'circle of affect' and 'social effect' unknowable, therefore these descriptors should be understood in the context of date of publication.

OUTCOMES OF DATA ANALYSIS AND DISCUSSIONS

I. Summary of all recorded events

From the 692 events (*Appendix 2: Summarised list of event-groups*), 144 (21%) were concerned with physiological needs, 132 (19%) with safety needs, 140 (20%) with belongingness & love needs, 97 (14%) with esteem needs and 179 (26%) with self-actualisation needs. The five needs were relatively evenly addressed, between 14-26% occurrences.

i. Collected events of physiological needs

When observing the content of the recorded events in detail, it appears that the first groups of events focusing on physiological needs (144 events, 21% of 692) were mostly food donations (79 events, 55% of 144) and fundraisings (45 events, 31% of 144). 11 events (8% of 144) were a variety of donations of essential items and services. The remainder 9 events (6%) were offering accommodation. Despite the UK being a country of wealth (UK was ranked 26th in GPD per capita (PPP) in the world by Worldometer, 2017), food and its delivery was considered the most important physiological need; nearly a quarter of all needs. Food donations were almost evenly split between the frontline key workers and shielding vulnerable local residents (and people in need) during the 27 day lockdown. Using unwanted and perishable surplus food generated by catering companies and the hospitality industry due to the sudden lockdown, may explain motivations behind some of the food donations.

Provision of essentials other than food, happened often through creative solutions, like pop-up shops and door to door deliveries. Providing temporary accommodation was mainly for NHS staff. The homeless were officially looked after by local authorities and relevant charities. Fundraisings were initiated by individuals and organisations, and they included sport achievements, performances, arts & crafts events, and camping in the back garden. These created various levels of social flow among a group of participants, represented on social media and later, on the official news channels.

ii. Collected events of safety needs

The second group of events addressed needs of safety (132 events, 19% of 692), largely concerned with safe healthcare, such as PPE, ventilators, and hand sanitisers (95 events, 72% of 132). This comparably huge response to the desperate unpreparedness of the NHS is not surprising. According to Herzberg (1993), hygienic and safety aspects are as important as all the other motivational factors altogether. Therefore, it is important to emphasise that many people's contributions were based on needs as perceived by them and it is possible that some of the equipment created was not practical for use in a very highly regulated NHS environment. Making masks, gowns, visors, and laundry bags (69 events, 52% of 132) were often team efforts. Neighbourhood-based sewing clubs were formed using personal sewing machines. School teachers organised 3D-printing and assembling of equipment in their design technology workshops. Meanwhile, universities designed ventilators (10 events, 8% of 132) and distillers brewed hand sanitizer (15 events, 11% of 132). Some of these events encompassed design with an artistic purpose, for example, cartoon decorated visors for children's hospitals, and these events could have also been categorised under self-actualisation. The NHS was also provided with transport and parking facilities (15 events, 11% of 132). 2 events were concerned with donating basic equipment of technology. The rest of the events (20 events, 15% of 132) were multi-purpose voluntary support bank services.

iii. Collected events of belongingness & love needs

The third group of events were mainly concerned with belongingness & love, or emotional support of other members of the general public (140 events, 20% of 692). These often small-scale and personal events were of a colourful variety. Due to the comparatively low number of events within each group, a numerical comparison between the groups would not be informative here. These events aimed to cheer-up people and offer the feelings of shared destiny and belonging by way of supportive calls, messages, and small surprises, such as Easter eggs to children, and flowers to residents in care homes. Memes on social media that offered a few seconds of laughter, were abundant. Many regions of the UK had its delivery man, postman or jogger in fancy dress, bringing smiles in particular, to the

faces of children. Surprise birthdays, and marital celebrations were also plentiful. This category also included 24 events (17% of 140) of 'humorous emotional support and national control strategy' that mostly featured key workers performing coronavirus safety messages to the general public in an entertaining way.

iv.   Collected events of esteem needs

The fourth group of events (97 events, 14% of 692) were concerned with esteem needs, such as expressions of gratitude towards key workers (89 events, 92% of 97), mainly NHS staff, but also police and waste collectors. They included numerous thank you letters and drawings and regular cheering to the frontline key workers. These could be considered as activities aiming to boost key workers' esteem by acknowledgement and gratitude. The widespread practices of *Clap for our carers* (BBC Newsround, 23.03.2020), drawing blue hearts, displaying blue lights, and showering NHS workers with small presents were part of this category. Drawing rainbows went further than conveying gratitude, it became an expression of hope that was extended to the whole nation. It was part of a process of developing a positive shared thinking, in other words, an expression of a nation's self-actualisation process and in this sense, they could have also been listed under self-actualisation needs category of events. 7 events (7% of 97) were expressions of gratitude towards people other than key workers (i.e. the general public).

v.   Collected events of self-actualisation needs

Under the fifth group, the categorised events were maximising and developing abilities and skills that were likely to lead towards self-actualisation (179 events, 26% of 692). Distinguishing groups within this category is more troublesome, due to the abundant online performances and other creative and academic events. Eventually, from possible self-actualisation events, only social flow instigating events were listed. Examples being those performances which initiated a significant audience participation. These creative social flow events aimed to offer support for others to engage and share the activity. Music (41 events, 23% of 179) and sport (28 events, 16% of 179) had the highest occurrences. There were 33

events (18% of 179) of traditional festivals, sightseeing, and exhibitions trying to find ways of creatively adapting their regular activities for online. As a contrast, 19 (11% of 179) newly formed live social events managed to find creative ways to adapt to physical social distancing during their sessions. This was at the beginning of lockdown when new models of adaptations had yet to be established both in virtual and physical realm. 31 events (17% of 179) were video focused quality social entertainment and 20 events (11% of 179) literature and quiz-based. Creative teaching and therapy, coping strategies, and historical record collection were 17 events (9% of 179) altogether. Artisanry and photography were 4 and 6 events (2% and 3% of 179) respectively.

vi.   *Needs of keyworkers versus general public*

After close observation of these lists, various trends became visible. It was found that from the 692 events, 282 (41%) events were directed at the needs of key workers (mostly the NHS). The key workers were considered as 'heroes' and this is reflected in the categorisation of needs as well. The general public considered the needs of key worker 'heroes' being exceptionally high in the realm of esteem boosting 89 (92% of 97) and nearly equally as high, in safety needs 113 (86% of 132). The key workers' physiological needs 71 (49% of 144), such as food and shelter were also regarded as being very important. However, their belongingness 1 (less than 1% of 140) and self-actualisation needs 8 (4% of 179) were not considered a priority, which could be accounted for by people's archetypal image of heroes and their needs. This hero image was enforced by events presented by key workers that could be best described as humorous emotional support and national control strategy, delivering the coronavirus safety advice of the Government in a cheerful way. The national heroes, displaying courage in an inspiring, and social energy generating manner, were supporting others in their need of solidarity (belongingness), rather than having such needs themselves.

In the same way, safety needs of the general public were largely disregarded as only 14% of safety events addressed the needs of non-key workers. This low level of safety needs is unlikely to have corresponded to needs people perceived about themselves during the pandemic. Their need of esteem was also barely acknowledged, as only 9% of esteem

events, such as gratitude, were represented as being addressed to non-key worker members of the general public. At the same time, their needs of belongingness (99% of this category), mostly solidarity and emotional uplifting, were well addressed, alongside with needs of their self-actualisation (96% of this category). This formula of needs satisfaction, as orchestrated by the mass media, saw that people felt cared for and intellectually occupied.

This somewhat monochrome typecasting of key workers as 'heroes' and the general public as entities being cared for and kept intellectually occupied, were not representing real human needs, but an image presented by the mass media. However, this does not make these needs less real for those who volunteered for events as part of "coronavirus kindness" nor for those who benefitted from their generosity. Also, these considerations do not question the level of danger key workers faced, particularly because of the national shortage of PPE. Rather the opposite. It observes the process of grassroots creative enthusiasm being utilized to assist in covering up the critical gaps in healthcare and to control the general public. This utilisation of voluntary enthusiasm has an eerie resemblance to the community arts movement of the late 1980's, when leading political powers attempted to manipulate the financially dependent movement to become an instrument of cultural control (Jeffers & Moriarty, 2017; Bishop, 2012; Matarasso, 1997; Kelly, 1984). Even if the needs the general public were presented with were orchestrated, observing them as motivations for actions, regardless of their origin, can be informative for the socially engaged arts & crafts field.

II. Summary of socially supportive visual arts & crafts events

i. Low representation

From all the 692 events, 88 events were selected for further investigation, forming a separately formed socially supportive visual arts & crafts group (*Appendix 3: List of socially supportive visual arts & crafts events*). Somewhat alarming was that despite the focus on collecting socially supportive visual arts & crafts events, only a relatively small number, 88 events (13% of 692) were found for this group. Of these events 57% (48 events, 7% of 692) were motivated by needs of esteem, 12% (11 events, 2% of all events) were concerned with needs of belongingness & love, whilst 33% (29 events, which is 4% of 692) originated from needs of self-actualisation, or otherwise needs of self-expression through arts & crafts. This latter category is a collection of arts & crafts events that were not created for conveying gratitude or to emotionally support others. It incorporates exhibitions online, traditional festive craft, teaching, book illustration and photography. Among these visual arts & crafts events, discounting photography and exhibition events, there were 77 haptic events (87% of visual arts & crafts events, which is 11% of all events). The haptic events included 4 artisanry events, which is less than 1% of all 692 events!

The reasons for this low occurrence of socially supportive visual arts & crafts, haptic, and especially artisanry events can only be speculated on. On one hand, due to the COVID-19 pandemic, the contrast between social haptic experiences and social distancing was inevitably shocking and discouraging. Sharing physical social space and equipment are often considered being core values of a socially engaged haptic practice. Taking these values away with the uncertainty of never reinstating them, creates insecurity and requires a review of the fundamentals of a haptic arts & crafts practice. However, once overcoming the mental obstacles (though not necessarily the physical obstacles), one can find exemplary models of operation, for example, among the enthusiastic handiwork groups of volunteers focusing on PPE production.

Another explanation could be that mass media underreported socially supportive visual arts & crafts. However, it is improbable as the mass media seemed to report anything that was available if it just had the slightest relevance to be included in "coronavirus kindness" or "make a difference" media campaigns. Certainly, there was an aspect of

simplification by the mass media by promoting archetypal events corresponding to typecasting of needs (for example, schools making visors). But besides such events, there were plenty of examples of contributions by the representatives of various other creative fields.

ii. Motivations of involvement

During the observed period, the impromptu facilitators of the socially supportive visual arts & crafts events were from all walks of life, only 28% (of 88) were arts & crafts professionals or semi-professionals. This could be partially attributed to a recognisable trend of attraction towards campaigns (i.e. imitated actions) that were popular among non-professionals. 9 arts & crafts campaign ideas that were recorded, had been imitated numerous times, continuing far beyond the first 27 days of lockdown. Out of the 9 campaign events, 4 attracted followers nationwide (creating rainbows, blue hearts, photographing flowers and searching for teddy bears) and 5 remained local interest (knitting hearts, sculpting toilet rolls, installing candles, and 2 painting stones). There were 25 rainbow-creating events (28% of 88). Naturally, the mass media had a significant part in popularising these events. What was strikingly similar in these ideas is that they were incredibly simple, with opportunities for a wide range of responses according to individual skills. They were all focused on young families' participation, 24 events (27% of 88) were facilitated by children and all but three (photographing flowers, knitting hearts and installing candles) started as children's occupation. However, they all expanded and became popular among adults too.

"Displaying gratitude" was overwhelmingly the main activity to which people contributed (38 events, 43% of 88), followed by humorous control of the general public (24 events) and creating artistic thank you notes (10 events, 11% of 88). These three groups (72 events, 82% of 88) were largely orchestrated by mass media. The rest of the activities that could be considered 'unmanipulated', were signified by 6 or less examples of each on the group lists. These are in order of occurrence: photography, adapted tradition, virtual exhibition, haptic arts & crafts, literature, artistic support, artistic surprise, messages of support, and teaching & therapy.

Furthermore, 22 of the 88 socially supportive haptic arts & crafts events (25%) generated nationwide interest, the rest (75%) remained localised, addressing local residents and key workers. This shows that personal connections to a local community is a strong motivation for action.

The most common recognisable upheld *qualities,* which can describe these events are in order of occurrence (with number of events in brackets): impressive (19), charming (18), imaginative (16), professional (11), uplifting (10), caring (6), and informative (2). Finally, the most likely *social effects* are: encouragement (23), inspiration (22), support (13), comfort (8), surprise (7), astonishment (6), cheerfulness (5), sense of belonging (4). These lists are only indicative of the primary intentions of the events. It appears that making a lasting impression and charming others are the main motivations to contribute in order to encourage and inspire others.

iii.   Points of discussion

What can the socially engaged arts & crafts field learn from analysing people's motivation - as described by mass media - to contribute to "coronavirus kindness"?

Contemplations arising from the analysis of the five categories of needs may suggest:

1. The five needs can be relatively evenly and simultaneously addressed during the first 27 days of an emergency lockdown, like COVID-19 in the UK.

2. Some of the perceived needs can be typecast and orchestrated by mass media, according to archetypal images of social roles. Even though it can affect participants' motivations, it does not question their sincerity or diminish their generosity.

3. Regardless of the level of wealth a country has, addressing a perceived needs of food supply can remain a major motivation of grassroots activities (25% of all events).

4. Perceived needs of personal protection can become a major motivation for grassroots actions.

5. Surprising others in a simple but creative way can be a major response for belongingness needs.

6. Humorous emotional support of the general public can become part of a national control strategy.

7. Boosting perceived esteem needs of 'national heroes' can be a major motivation of grassroots activities.

8. Music and sport tend to be the main sources of motivation for satisfying self-actualisation needs by social means.

9. Finding ways to adapt to social distancing can be a challenge for socially engaged arts & crafts field and a motivation for action.

10. People from all walks of life, who consider themselves being positive role models in their local community (i.e. believed to be able to inspire others), tend to be the main participants in socially supportive haptic arts & crafts events at the beginning of a lockdown.

11. Simple, adaptable, and family centred activities tend to be most popular, as one third of the first facilitators tend to be children.

12. The overwhelming intention of participation can be to encourage and inspire others to express gratitude through a variety of activities.

13. The qualities, which the participants most appreciated can be: impressiveness, charm, and imaginativeness.

14. The social effects mostly achieved can be: encouragement, inspiration, and support.

15. Direct campaigns to recruit followers can become significant (9 events, 10% of 88). One of these 9 campaign events, creating rainbows inspired 24 further events (altogether 25 rainbow events, 28% of 88).

III.   **Key roles of socially supportive haptic arts & crafts in a social distancing world**

Socially engaged social arts & crafts have been heavily affected by the COVID-19 pandemic. This is underpinned by the relatively low representation of non-orchestrated social visual arts & crafts, and even lower presence of haptic arts & crafts during the first 27 days of lockdown. Therefore, finding ways of continuing socially engaged haptic arts & crafts with a positive role, is crucial in this social distancing time.

Discussing positive roles may sound daunting when the long-term consequences of virus awareness for the field of socially engaged arts & crafts is unclear, coupled with the extent of reprehension that social distancing measures may leave in people's mind. For example, will haptic arts & crafts course participants have a flicker of anxiousness every time they pick up a tool that other people used before them? The idea of associating 'fun' with social flow activities based on physical encounter may be affected by risk of contagion, however small. Even if people accept a higher risk during their daily chores, will they become less inclined to justify such risk-taking in their free time? Understandably, there is an insecurity regarding the recovery of such discipline that advocates hands-on social craft experiences and physical teamwork.

However, the values of tactile experiences during creative activities cannot be overstated. It is not only necessary for healthy child development (Mangen & Velay, 2010; Fuchs, 2001; Burgess & Schofield, 2000), but also desirable for living a balanced lifestyle

later (Risatti, 2009; Polanyi, 1966). Consequently, people are attracted to haptic arts & crafts engagements, especially in social settings, where they can share their experiences. Such interactions can become driving forces of motivations to fulfil their other needs (Rutledge, 2011). I trust that innovative socially engaged arts & crafts practitioners with high adaptability will find new ways for rescuing the core values of haptic disciplines.

The data of this study shows that people are eager to get involved and contribute to crisis management. As it stands today, coronavirus is expected to continue affecting humanity for a lengthy time. With further consequences to everyday lifestyle and the economy, the need for creative contributions to crisis management will remain. Also, in an economic recession and rising unemployment nationwide, people's needs will shift, and 'do it yourself' quirky ideas and skills may become highly popular, alongside the arts & crafts courses, which are teaching these.

Consequently, the task is finding those innovative solutions that not only mitigate the risks of haptic activities, but also maintain shared fun and social flow. This type of thinking is highly familiar to facilitators of the socially engaged arts & crafts field as part of their risk assessment of haptic courses, when assessing and transforming identified risks into enjoyable shared challenges. Understanding the potential participants' needs and motivations can be helpful for finding necessary innovative solutions.

This study aims to assist with maintaining clarity, when looking back on the first 27 days of lockdown at a later stage. Such retrospection may become necessary in a search for positive roles socially engaged haptic arts & crafts can adopt in a world of social distancing, and in particular, if/when the current social and economic crises deepen.

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APPENDIX 1

ILLUSTRATION OF SOCIALLY ENGAGED ARTS & CRAFTS FIELD TERMINOLOGY

For clarification of terminology used in this study.
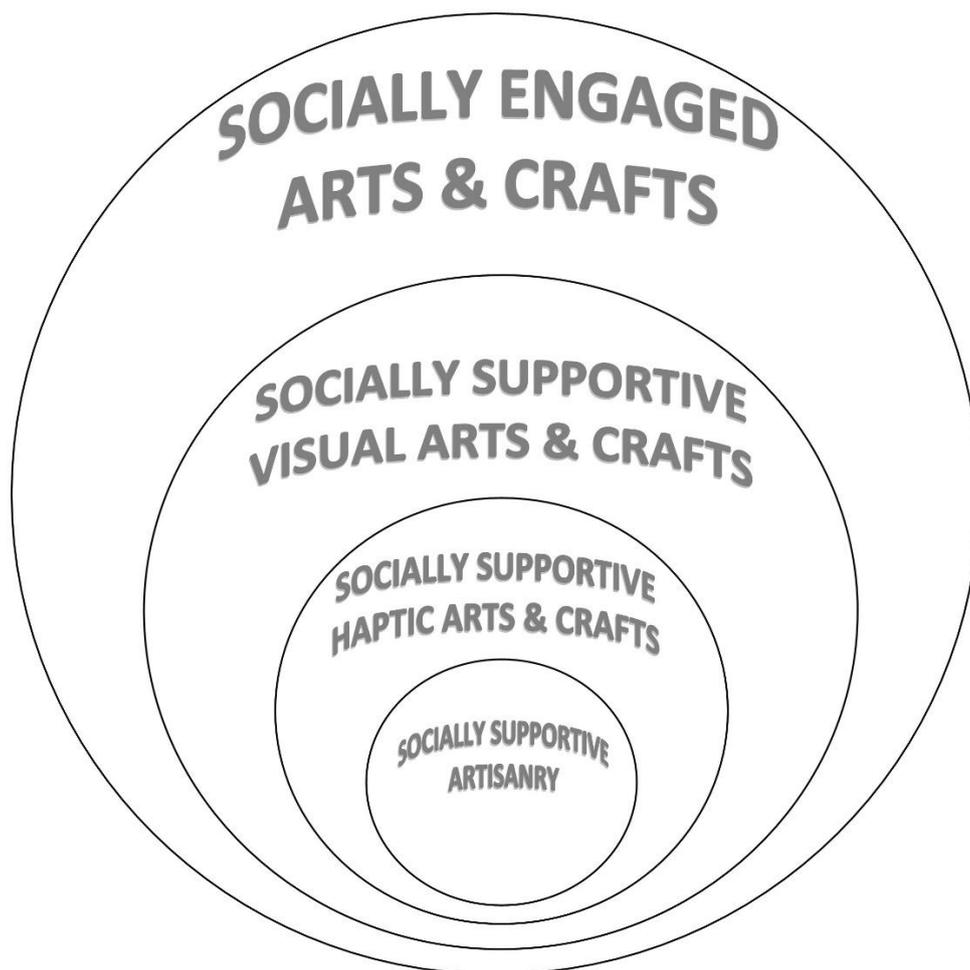
Image: Visual representation of the inclusive structure and sub-classifications of socially engaged arts & crafts, as used in this study.

APPENDIX 2

SUMMARISED LIST OF EVENT GROUPS (with occurrences)

PHYSIOLOGICAL NEEDS	NHS	Visual	Events
ACCOMMODATION	(5)		9
ESSENTIAL ITEMS DONATIONS/SERVICES	(1)		11
FOOD DONATIONS/DELIVERIES TO LOCALS			44
FOOD DONATIONS/DELIVERIES TO NHS & POLICE	(35)		35
FUNDRAISING: BY LOCALS	(2)		5
FUNDRAISING: CAMPING	(2)		3
FUNDRAISING: DONATIONS BY WEALTHY INDIVIDUALS	(4)		4
FUNDRAISING: MUSICIANS	(6)		8
FUNDRAISING: NON-PROFIT ORGANISATIONS	(1)		2
FUNDRAISING: SPORT	(15)		23
SUBTOTAL:	(71)	(0)	144 = 21%

SAFETY NEEDS	NHS	Visual	Events
ESSENTIAL TRANSPORT FOR KEYWORKERS	(15)		15
HAND SANITISER & CLEANING EQUIPMENT	(10)		16
OTHER ESSENTIAL EQUIPMENT	(1)		2
PPE FOR NHS	(69)		69
VENTILLATORS	(10)		10
VOLUNTEER SUPPORT BANK SERVICES	(7)		20
SUBTOTAL:	(113)	(0)	132 = 19%

BELONGINGNESS & LOVE NEEDS	NHS	Visual	Events
ARTISTIC EMOTIONAL SUPPORT (VISUAL)		(3)	3
ARTISTIC SURPRISES (VISUAL)		(5)	5
EASTER EGGS AS SURPRISES	(1)		11
FANCY DRESS OTHER DRESS UP			19
FANCY DRESS POSTIE DRESS UP			5
HUMOROUS EMOTIONAL SUPPORT AND CONTROL STRATEGY		(1)	24
MARITAL CELEBRATIONS			10
MOTHERS DAY FLOWERS			3
OBJECT MESSAGES			6
OTHER SURPRISES			9
SUPPORTIVE CARDS, VIDEO & EMAIL MESSAGES		(3)	18
SUPPORTIVE PHONECALLS			6
SURPRISE BIRTHDAY OLDIES			11
SURPRISE BIRTHDAYS CHILDREN			10
SUBTOTAL:	(1)	(12)	140=20%

ESTEEM NEEDS

ARTISTIC DISPLAYS OF GRATITUDE (VISUAL)	**(38)**	*(38)*	38
CLAPPING	**(2)**		2
EASTER EGGS & TREATS AS EXPRESSIONS OF GRATITUDE	**(13)**		13
FLOWERS	**(7)**		8
OTHER GIFTS TO KEY WORKERS	**(6)**		6
THANK YOU NOTES TO BINMEN & POLICE	**(13)**	*(8)*	13
THANK YOU NOTES TO NHS	**(10)**	*(2)*	10
THANK YOU NOTES TO OTHERS			7
SUBTOTAL:	**(89)**	*(48)*	97 = 14%

SELF-ACTUALISATION NEEDS

ACTIVITY ADAPTATION: TRADITIONS FOR SOCIAL DISTANCING		*(6)*	13
ARTISANRY		*(4)*	4
COPING STRATEGIES			4
CREATIVE TEACHING & THERAPY		*(3)*	8
LITERATURE: BOOKS		*(4)*	6
LITERATURE: VERBAL PERFORMANCE (ONLINE)	**(2)**		8
MUSIC: ADAPTATION OF REGULAR DANCING ONLINE			6
MUSIC: ADAPTATION OF REGULAR PRACTICES FOR ONLINE			9
MUSIC: AMATUER	**(3)**		17
MUSIC: PROFESSIONALS GO GRASSROOTS	**(2)**		9
PHOTOGRAPHY		*(6)*	6
PUB & QUIZ (ONLINE)			6
RECORD COLLECTION			5
SOCIAL EVENTS WITH SOCIAL DISTANCING (LIVE)			19
SPORT			28
VIDEO: ACTIVITY ADAPTATION: VIRTUAL SIGHTSEEING, EXHIBITIONS, ETC.		*(5)*	20
VIDEO: NEW ONLINE PLATFORMS			3
VIDEO: SOCIAL ENTERTAINMENT			6
VIDEO: SOCIALLY CONCERNED	**(1)**		2
SUBTOTAL:	**(8)**	*(28)*	179 = 26%

TOTAL ENTRIES:	**(282)** =41%	*(88)* =13%	**692**

APPENDIX 3

LIST OF SOCIALLY SUPPORTIVE VISUAL ARTS & CRAFTS EVENTS

(To view and print enlarged in Excel: right click: Worksheet Object: Open)

Date	Location	Name of Event	Facilitator's status	Need category	Event group	Event type	Circle of affect	Quality	Social effect
20.03.20	Dorset	Supportive candles at sunset	individual & locals	belongingness	artistic support	installation campaign	local community	solidary	encouragement
22.03.20	Kempston	'No words can say how grateful we are'	fire fighters	esteem	gratitude display	assemblage	local community	impressive	surprise
23.03.20	nationwide	Rainbow pictures springing up across UK schools	children	esteem	gratitude display	drawing & painting	local community	charming	encouragement
23.03.20	Southampton	Southampton nurse pens book for worried children	Molly Watts nurse	self-actualisation	literature	illustration	nationwide	uplifting	support
26.03.20	North Yorkshire	Children send pictures to isolated older people	children	belongingness	artistic surprise	drawings & paintings	individuals	caring	comfort
27.03.20	Market Drayton	Thank you signs appear to support emergency services	local residents	esteem	gratitude display	mural	local community	impressive	encouragement
30.03.20	Aberdeen	Rainbow pictures to raise hopes and smiles, Aberdeen	children	esteem	gratitude display	drawing & painting	local community	charming	encouragement
30.03.20	Buckinghamshire	Hospital rainbows of hope	staff & patients	esteem	gratitude display	colouring	hospital community	charming	encouragement
30.03.20	Buckinghamshire	M25 bridge graffiti replaced with NHS thank you	unknown	esteem	gratitude display	graffiti	national travellers	impressive	encouragement
30.03.20	Cambridgeshire	Family brightens day with rainbow fence	family	esteem	gratitude display	painting on bedsheet	local community	charming	encouragement
30.03.20	Edinburgh	Banker has NHS tribute haircut	banker	esteem	gratitude display	hair art	friends	imaginative	surprise
30.03.20	Hitchin	No time to make rainbow posters? Dig out the vinyl...	rocker dad	esteem	gratitude display	installation	local community	imaginative	encouragement
30.03.20	Lancashire	Call to share flower photos to 'keep spirits up'	twitter	self-actualisation	photography	photo campaign	nationwide	imaginative	inspiration
30.03.20	Leeds	'Thank you NHS heroes' graffiti appears in Leeds	Andy McVeigh artist	esteem	gratitude display	graffiti	local community	impressive	encouragement
30.03.20	Littleover	Police sent homemade cards by school pupils	pupils	esteem	thank you note	drawings	police	charming	support
30.03.20	London	More rainbow by four year old Ella	child	esteem	gratitude display	painting	local community	charming	encouragement
30.03.20	Manchester	Care home resident picks up paintbrush	James, aged 105	self-actualisation	artisanry	painting	care home	impressive	surprise
30.03.20	online	Artist teaches you how to draw your own Spider-Man	Will Sliney artist	self-actualisation	teaching & therapy	drawing teaching	nationwide	informative	inspiration
30.03.20	Wiltshire West	Lovely card delivered to South Western Ambulance staff	child	esteem	thank you note	drawings	paramedics	charming	support
31.03.20	Boverton	Messages of hope and thanks flourish during crisis	local resident	esteem	gratitude display	sculpture installation	local community	imaginative	encouragement
31.03.20	Colchester	Toilet paper poetry activity ideas (Gormley, Perry, Deller)	artists	self-actualisation	literature	toilet roll art	nationwide	imaginative	inspiration
31.03.20	Harrington	Blue ribbons for NHS workers	Karen Thompson artist	esteem	gratitude display	installation	Cumbria	solidary	comfort
31.03.20	Lake District	'Thank you NHS' written in stones	children	esteem	gratitude display	sculpture	local community	imaginative	encouragement
31.03.20	nationwide	Teddy bear hunt helps distract kids under lockdown	nationwide	belongingness	artistic support	installation campaign	nationwide	uplifting	cheerfulness
31.30.20	Swindon	Illustrator shares knowledge on how to picture books	S. Anthony illustrator	self-actualisation	literature	illustration	nationwide	informative	inspiration
01.04.20	Maidstone	Praise for refuse teams' hard work Council	local residents	esteem	thank you note	drawings	waste collectors	charming	support
01.04.20	Wiltshire East	Touching messages delivered to paramedics in Wiltshire	family	esteem	thank you note	drawings	paramedics	charming	support
02.04.20	Cambridge	Artist thanks the NHS with guided busway drawings	A. Melwille designer	esteem	gratitude display	chalk drawing	local community	impressive	encouragement
02.04.20	Devon	Homes show support for key workers	individuals	esteem	gratitude display	handmade sign, lights	local community	charming	encouragement
02.04.20	North Yorkshire	This little piggy 'stayed at home' message to drivers	local residents	belongingness	humorous control	poster & straw sculpture	nationwide	uplifting	encouragement
03.04.20	Baileygate	NHS inspired murals appear in West Yorkshire	Rachel List	esteem	gratitude display	murals	local community	impressive	surprise
03.04.20	Garforth	In pictures: Leeds posters celebrate NHS workers	unknown	esteem	gratitude display	posters	local community	impressive	encouragement
03.04.20	Herefordshire	Farmer ploughs NHS tribute into field	farmer	esteem	gratitude display	land art	local community	impressive	encouragement
03.04.20	Herts, Beds, Essex	Museums unite to put exhibits online	curators	self-actualisation	virtual exhibition	exhibition experiment	nationwide	professional	inspiration
03.04.20	Hastings	Robot brings gallery art into people's homes	curators	self-actualisation	virtual exhibition	exhibition experiment	nationwide	professional	inspiration
03.04.20	Port of Tilbury	'Heroes' spelled out with shipping containers	workers	esteem	gratitude display	installation	local community	impressive	astonishment
05.04.20	Southampton	Children's hospital therapy dog 'pawtraits' launched	therapy dog handler	self-actualisation	teaching & therapy	social drawing	hospital community	caring	comfort
06.04.20	Buckingham	Teachers create playground rainbows	teachers group	esteem	gratitude display	chalk drawing	school community	imaginative	encouragement
06.04.20	Cambridgeshire	Lockdown museum recreates fine art with children's toys	curators	self-actualisation	virtual exhibition	exhibition experiment	nationwide	professional	inspiration
06.04.20	Devon	Coronavirus: NHS message in field is out of this world	farmer	esteem	gratitude display	land art	local community	impressive	astonishment
06.04.20	Gateshead	Eggcellent entry for school egg decoration	children	self-actualisation	adapted tradition	egg decoration	school community	imaginative	encouragement
06.04.20	Hutchinson	Girl, 11, starts 'blue heart' campaign for NHS	Tamara McAuley	esteem	gratitude display	craft campaign	nationwide	solidary	inspiration
06.04.20	Ipswich	Ipswich mum who helped start 'rainbow trail'	Crystal Stanley mum	esteem	gratitude display	rainbow campaign	nationwide	solidary	surprise
06.04.20	Liverpool	Knitted Easter decorations brighten up post box	local resident	self-actualisation	adapted tradition	knitting	local community	imaginative	sense of belonging
06.04.20	Manchester	Trafford school playground	pupils & staff	esteem	gratitude display	chalk drawing	school community	charming	encouragement
06.04.20	Mountsorrel	Balloon insp-air-ation	Andrew Lawton artist	self-actualisation	artisanry	balloon art	local community	uplifting	cheerfulness
06.04.20	online	24 hours on lockdown	24 photographers	self-actualisation	photography	art photos	nationwide	professional	inspiration
06.04.20	Perth & Kinroth	Beautiful' bins brighten up collectors' day	children	esteem	thank you note	drawing	waste collectors	charming	support
06.04.20	Solihull	Letters with love	children	belongingness	messages	drawing	care home	caring	comfort
06.04.20	South Shields	Woman covers crematorium fence in multi-coloured bows	individual	belongingness	artistic support	installation	local community	caring	comfort
06.04.20	South Yorkshire	Art gallery pieces become online jigsaw puzzles	curators	self-actualisation	virtual exhibition	exhibition experiment	nationwide	professional	inspiration
06.04.20	West Country	Somewhere over the rainbow -house painting	family	esteem	gratitude display	chalk colouring	local community	impressive	astonishment
07.04.20	Bedminster	Reporter vandalises his house to pay tribute to the NHS	journalist	esteem	gratitude display	graffiti	local community	impressive	astonishment
07.04.20	Cambridgeshire	Line drawings in book explains virus to children	Kelley Donner student	self-actualisation	literature	illustration	nationwide	informative	comfort
07.04.20	Coventry	Make a Difference: Stones painted to 'thank NHS'	Watson-Jones artist	esteem	gratitude display	stone painting campaign	nationwide	solidary	surprise
07.04.20	Sutton Coldfield	Messages brighten the days for police	children	esteem	thank you note	drawings	police	charming	support
07.04.20	Teignmouth	Green support for NHS at Devon cricket ground	cricket team & staff	esteem	gratitude display	land art	local community	impressive	astonishment
07.04.20	Telford	Boy's artwork decorates police station	child	esteem	thank you note	drawings	police	charming	support
07.04.20	Wolverhampton	'Beautiful' letter exchange shared by thousands	child	belongingness	messages	drawing	individual, twitter	caring	comfort
08.04.20	Herefordshire	'Thank you' message on football pitch	groundsman	esteem	gratitude display	land art	football club	impressive	encouragement
08.04.20	Ibstock	Toy Show window displays bring cheer during lockdown	mother & son	belongingness	artistic surprise	installation	local community	uplifting	cheerfulness
08.04.20	Nottingham	Discarded disposable gloves on the street	Dan Giannopoulos	self-actualisation	photography	art photos	nationwide	professional	inspiration
08.04.20	Sedberg	Julie urges townfolk to decorate wall in gratitude	Julie Sen	esteem	gratitude display	stone painting campaign	local community	solidary	inspiration
08.04.20	St Albans	Hertfordshire Open 2020 exhibition launches online	curators	self-actualisation	virtual exhibition	exhibition experiment	nationwide	professional	inspiration
09.04.20	Essex	Police issue colouring challenge to children	Tom Knight artist	self-actualisation	teaching & therapy	social colouring	nationwide	uplifting	cheerfulness
09.04.20	Gateshead	School staff send message of support to pupils	teachers group	belongingness	messages	drawing & video	school community	uplifting	inspiration
09.04.20	Hebburn	Sparkling tribute to NHS workers	child	esteem	gratitude display	window installation	local community	imaginative	encouragement
09.04.20	Norfolk	'Bonkers' response to toilet roll art challenge	S. Whittley curator	self-actualisation	artisanry	toilet roll art campaign	nationwide	imaginative	inspiration
09.04.20	Norfolk	'Letters' of support - from front garden to frontline	local resident	esteem	gratitude display	land art	local community	impressive	surprise
09.04.20	Norfolk	Norfolk MP send sweet message to PM	MP	belongingness	artistic surprise	cake art	nationwide	uplifting	inspiration
09.04.20	Penrith	Photographer captures key workers' life in lockdown	Peter Ostrowski	self-actualisation	photography	photo witnessing	nationwide	professional	inspiration
09.04.20	Preston	Preston man draws 'thank you' message for city binmen	local resident	esteem	thank you note	drawing	waste collectors	charming	support
09.04.20	Sandwell	Heartwarming thanks to bin workers	children	esteem	thank you note	drawings	waste collectors	charming	support
09.04.20	St Albans	Cathedral shows how to make an Easter Garden	church member	self-actualisation	adapted tradition	earth craft	church community	charming	sense of belonging
09.04.20	Watford	Watford family decorate pavement to say 'thank you'	family	esteem	gratitude display	chalk drawing	local community	uplifting	encouragement
10.04.20	Lymington	Artist stitches personalised thanks to key workers	Aimee Durnell artist	esteem	gratitude display	patchwork banner	local community	imaginative	support
10.04.20	Manchester	NHS tributes painted near new field hospital	highway maintenance	esteem	gratitude display	road painting	local community	impressive	encouragement
10.04.20	Tees	Lego used to recreate Holy Week scenes	local resident	self-actualisation	adapted tradition	lego art	church community	imaginative	sense of belonging
12.04.20	Altrincham	Easter bunny topiary raises spirits	local resident	self-actualisation	adapted tradition	topiary	local community	impressive	cheerfulness
12.04.20	Maltby	Man chalks house in colours of the rainbow	local resident	esteem	gratitude display	chalk colouring house	local community	impressive	astonishment
12.04.20	Wigan	Hospital 'amazed' by response to knitted hearts appeal	various individuals	belongingness	artistic support	knitting campaign	local hospital	caring	comfort
14.04.20	Devon	Great-grandpa's lego message for grandson in isolation	great-grandpa	belongingness	artistic surprise	lego art & animation	lego enthusiasts	uplifting	inspiration
14.04.20	Chesham	Florist's painting pays tribute to 'amazing' NHS workers	Amber Hunt florist	esteem	gratitude display	painting for auction	friends	imaginative	inspiration
14.04.20	Test Valley	Residents show gratitude for waste collections	local residents	esteem	thank you note	drawings	waste collectors	charming	support
14.04.20	Pennington	Pennington Church tells Easter story in wool	church members	self-actualisation	adapted tradition	felt art	local community	imaginative	sense of belonging
14.04.20	South London	London street artist creates 'Emergency Art Book'	Remi Rough artist	self-actualisation	artisanry	artist drawing	London art scene	professional	inspiration
14.04.20	London	Photographer captures London life in lockdown	Adam Isfendiyar	self-actualisation	photography	photo witnessing	nationwide	professional	inspiration
14.04.20	Shrewsbury	Photographer captures lockdown life doorstep portraits	Birgitta Zoutman	self-actualisation	photography	photo witnessing	local community	professional	inspiration
			* italicised			** italicised			
			*** bold letter						

Italicised words indicate: *children involved   **rainbow theme

Bold letter words indicate: ***art & craft professionals