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Socially Engaged Arts Curricula for Teacher Training Programmes

Edited by Raphael Vella



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Introduction

Introduction

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This report presents the work carried out as part of Project Result 2 (PR2) of the Critical Arts Education for Sustainable Societies (CARE/SS) project. The lead partner of this Project Result was the University of Malta, but all project partners have contributed to various sections in this report.

Part 1 includes a study of the state of the art on the content of the courses/training programmes planned for CARE/SS. Partners contributed with the provision of relevant articles on critical pedagogy, sustainable development and socially engaged arts education practices as well as local creative case studies targeting different populations, societal challenges and project goals. The breadth of information and expertise helped to structure the conceptual framework relevant to this study and also to develop a series of big ideas that enhance arts education with sustainability development, social practice and critical pedagogy.

Part 2 brings together a set of localized curricula for the delivery of teachers' courses by different partners in this project. Introduced by a brief comparative analysis, these curricular models give clear examples of the implementation of theory into practice, indicating methodologies, use of online or blended mode of delivery, duration and nature of activities and topics being addressed with participants invited by the HEIs in the consortium.

Part 3 gives lists of resources prepared by different partners for the implementation of their courses. These include the 'Arts in a box' lists (materials that were prepared for distribution amongst participants in some of the courses being prepared for CARE/SS), lists of software and/or apps that were planned for use by the different teams planning online or hybrid interventions (both of these lists are preceded by a short comparative analysis), and several Strategy Cards prepared by the different partners for use in the courses. These teaching strategies were selected from the various planned activities to serve as models for use by other teacher trainers or HEIs leading similar courses.

PART I

State-of-the-art on critical pedagogy, sustainable development and socially engaged arts education practices

Introduction

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This review studies literature and practical examples related to socially engaged arts, critical pedagogy, sustainability and arts education. A study like this can serve to provide stakeholders involved in arts education with a thorough background that will guide them in the development of new curricula, particularly curricula in teacher training courses. The goal is to infuse broad principles of social justice and participatory approaches into the pedagogical practices of arts education, while promoting principles of sustainable development and raising awareness about these issues.

Part 1 presents a literature review in two chapters. The first chapter briefly defines the field of socially engaged arts, contextualising this field historically and outlining its links with learning. The second chapter provides a richer tapestry of references, many of which were collected through a collective effort by different international partners in CARE/SS.

The third chapter in Part 2 presents a series of 'Big Ideas' that have been selected for use by educators to assist in the infusion of ideas related to socially engaged art into their curricula. These five big ideas are: Public space; Respecting diversity and inclusion; Sharing knowledge; Collaborative processes; Sustainable transformations in society. The fourth chapter presents practical examples of socially engaged arts that were carried out in the different countries participating in CARE/SS: Malta, Poland, Spain, Cyprus and Greece.

CHAPTER 1

Understanding Socially Engaged Arts

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The Problem of Definition: What is Socially Engaged Art?

Understanding or writing about the history of socially engaged practices in the arts is rendered somewhat problematic by the use of alternative terms like 'participatory art', 'activist art', 'dialogic art' or 'social practice' and the wide variety of artistic and interdisciplinary strategies that are referred to as 'socially engaged arts' by different practitioners and theorists (Persinger, 2021). Artists' varying approaches to political action contribute to a conceptual ambiguity that may lead to recurring problems about the definition of terms like social practice:

Even when social practices address political issues, their stance and their forms differ explicitly in their themes and implicitly in their assumptions about the role of aesthetics in social inquiry. While some social art practice seeks to innovate around the concept of collaboration, others seek to ironize it. While some social art practice seeks to forge social bonds, many others define their artistic radicality by the degree to which they disrupt the social. (Jackson, 2011, p. 14)

However, while it is frequently practised in different ways, socially engaged art is always situated in social contexts and tends to focus on local issues and make use of participatory processes. This processual nature of socially engaged art is reflected in co-authored strategies that bring communities and artists together (Helguera, 2011) in actions that have been described as new forms of resistance to "the rise to dominance of neo-liberal economic policies in Europe and the Americas, leading to a dramatic erosion of various forms of 'public' provision in education, healthcare and so on" (Kester, 2014, para. 14). Different perspectives on social engagement have led to a paradigm shift in artistic practices that has redefined the scope of creative agency and the meaning of artistic autonomy. This shift is also apparent in the engagement of creative practitioners in challenging issues, ranging from poverty and unemployment to HIV and various forms of stigma and discrimination. In this vastly diverse field, music, visual arts, dance, theatre and other forms of art are employed in projects that target many different social groups, including groups at risk of marginalisation.

The possibility of designing and implementing shared forms of knowledge and creative production also implies that the artworld is being opened up to more democratic and less hegemonic systems of thought and creation and more direct connections to various social spheres. Rather than the visual or performative results that are the end-products of much creative work, it is the labour involved in such processes (often aiming for social transformation) that is usually considered to be the 'artwork'. Along with the hybridity of such art forms, this shift in understanding the value of cooperative work has complicated the ontological nature of contemporary artistic practices (Bourgault, 2022). Unlike many conventional forms of art (especially in the West), socially engaged practices do not generally aim for a symbolic or private reaction to societal challenges or a contemplative relationship between the artwork and spectators but attempt to engage directly

with political realities and social groups. The creative process is therefore not associated exclusively with the artist-as-expert while end-results are often characterised by a dose of spontaneity and social activism.

Historical and Cultural Contexts

The desire to connect art with communal life is not new. Almost a century ago, John Dewey critiqued the separation of art and social life in a modern age which cultivated the idea that artworks are precious, aesthetic objects that ought to be preserved in glass cases in museums (Dewey, 1934). In the ancient world and non-Western cultures, art was an integral part of daily life and connected to its origin. Therefore, ideas about collectivity and participation found in debates about socially engaged art today can be traced to earlier times, even though these contemporary practices generally see themselves as products of their time and a reaction to 'the society of the spectacle' (Debord, 1995). Many artists associated with socially engaged art consider their practice to be antagonistic to more elitist and market-driven approaches to artistic work.

Nato Thompson (2012) writes that socially engaged art cannot be considered as an artistic movement forming part of a definite timeline but is more like "a new social order—ways of life that emphasize participation, challenge power, and span disciplines ranging from urban planning and community work to theater and the visual arts" (p. 19). It should also be linked to various regional developments and cultural contexts, given that in many societies, the field of art is not clearly disconnected from social life. A case in point is Documenta 15 in Kassel, curated by the Indonesian collective ruangrupa in 2022. The curatorial team's central concept revolved around the notion of resource sharing and invited artists, organisations and collectives from the Global South to occupy an event that was traditionally allocated to major contemporary artists.

Socially engaged art is indebted to the theorisation and practice of 'social sculpture' by German artist Joseph Beuys in the 1970s. Beuys believed that art and life should not be separated from each other. Artistic activity and artistic thinking bring into play a communion with other people and with social contexts. The formulation of new social arrangements becomes a total work of art or 'Gesamtkunstwerk' for Beuys. While his times offered different challenges to those faced by artists today, his political and ecological activism invoking every person's participation in the social/sculptural dimension presents a decentralising stance on the human practice of freedom that has certainly inspired many contemporary artists.

In the context of contemporary art, socially engaged art is linked to the history of new genre public art and site-specific art as well as the writings and projects of curators like Maria Lind and Mary Jane Jacob (Birchall, 2015). In recent decades, the work of important artists like Suzanne Lacy, Tania Bruguera, and Thomas Hirschhorn have established the field in contemporary debates about the arts. In 2015, the Turner Prize was also awarded to a collective of architects and designers called Assemble for their Grandy Four Streets project in Liverpool, which involved them in the renovation of several houses and shops, and collaborations with locals.

Socially engaged art is also associated with the term 'relational aesthetics' popularised by French curator Nicolas Bourriaud (2002) in the 1990s. For Bourriaud, relational aesthetics refers to works

by artists like Felix Gonzalez-Torres and Rirkrit Tiravanija that evoke and revolve around actual human relations and interactions between artists, temporary installations and members of the public. Artists whose projects reflected a relational perspective brought people together in encounters and activities (like cooking) that, in some cases, resembled everyday life events.

Despite the difficulties involved in writing the history of such a complex and varied field of practice, literature on the subject in the twenty-first century has helped to expand understandings of contemporary art. Publications by Grant H. Kester (2004; 2011), Gregory Sholette (2011), Claire Bishop (2012) and others have presented important historical and theoretical discussions on participatory practices. Notably, Bishop (2012) has been critical of practices and some theoretical positions on participatory art because, in her view, they tend to consider all socially engaged projects to be successful as art as long as their connection to political goals and social change remains present. She has called for more clarity in analyses of the social and artistic dimensions of such projects and processes. Just as ready-mades challenged conventional conceptions of artistic value and ontology in the history of aesthetics, socially engaged art has problematised the parameters of artistic practice in contemporary art (Simoniti, 2018).

Socially Engaged Arts and Learning

Since the participation of non-professionals in artistic projects frequently implies that they learn new skills (such as technical, linguistic, digital or vocational skills) during the collaborative process, it is not surprising that socially engaged arts are sometimes associated with education. Bishop (2012) has written about a trend in participatory practices which explores educational tropes like workshops, classrooms, lectures and so on, and linkages to critical pedagogy, particularly Paulo Freire. She refers to precursors like Beuys, Camnitzer and Rollins, all of whom were involved or wrote about pedagogic projects. In the contemporary art world, the work of Tania Bruguera, especially her notion of *Arte Útil* (Useful Art), has been associated with the pedagogical employability of artistic practice. Bishop (2012), in fact, argues that Bruguera's artistic imagination is crucial in her shaping of experimental education. These transdisciplinary practices encourage us to rethink the limitations and potential of both education and art. Some of these artistic practices challenge traditional education, which, in the words of Helguera (2011), fails to recognize three things: first, the creative performativity of the act of education; second, the fact that the collective construction of an art milieu, with artworks and ideas, is a collective construction of knowledge; and third, the fact that knowledge of art does not end in knowing the artwork but is a tool for understanding the world. (80)

While this collective approach to "understanding the world" often happens outside mainstream educational contexts, socially engaged art practices can engender educational strategies in schools that "can be utilized to engage youth, to develop an active citizenry, and to promote the connections between art and life through interactions in public spaces" (Schlemmer, 2017, p. 13). Such approaches to art education clearly move beyond the teaching of formal techniques or skill in the use of specific artistic media and aim to connect learning with students' lives and experiences. To some extent, this is in line with issues-based approaches to art education but socially engaged art education also contributes to an expanded view of the field of knowledge. Students can understand that socially engaged art and artists respond to needs within

communities, which may have their own agendas and forms of knowledge that may differ from systems that students are familiar with. This can be particularly relevant when working with students who hail from non-dominant communities. Besides, the co-authorship of artworks in socially engaged practices could lead to a broader understanding of agency in artistic production. Collaborative processes that aim to raise awareness about pressing social issues can be more effective than individual work because they underline the importance of collective initiatives and partnerships in working to bring about change.

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CHAPTER 2

Critical Pedagogy, Sustainability and Socially Engaged Art

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Introduction

This literature review explores three specific frameworks related to contemporary art education: Critical pedagogy, sustainability and socially engaged art. Each framework is defined and supported by examples of good practices and innovative models deriving from international research.

Critical Pedagogy

Critical Pedagogy, an educational philosophy informed by critical theory, was mainly described by Freire (1993) and later developed by McLaren (1989) and Giroux (2003). Critical theory has a dual purpose: it acts as a lens to view situations and it is a means to change situations (Giroux, 2003; McLaren, 1989). The ideas of domination, oppression and transformation are at the core of contemporary critical theory. In fact, critical theory can be seen as an enabling human agency, once people realise how they can bring about changes to oppressed situations in their lives, through reflecting and taking action (McLaren, 1989).

Education is a political domain; hence, as Paulo Freire (1978) maintains, teaching can never be neutral. For Freire, a pedagogy of the oppressed is a pedagogy that struggles for justice and equality (Freire, 1993). This requires critical educators to introduce a set of beliefs and, rather than assuming their disinterested neutrality, critical educators are responsible to consciously take the learners through the process of education, guiding them to become more sceptical toward commonly-accepted truisms (Burbules and Berk, 1999).

A Critical Pedagogical Artist-Teacher

According to Hooks (2010), McLaren (2005), and McLaren, Macrine & Hill (2010), critical pedagogy helps students to develop a consciousness of freedom, recognize authority, and connect knowledge to power. In examining ways through which critical pedagogy builds artist-teacher and teacher-student relationships, Andrabi (2013) evaluates the concept of critical pedagogy, emphasizing how teachers and students collaborate towards social, political, academic and personal empowerment and transformation. This occurs while they explore relations between power and knowledge, questioning knowledge constructions and their validity, which in turn encourage students to become aware of their ability to transform the world. Furthermore, Andrabi (2013) wonders about the role that critical pedagogy plays in the teaching of art, starting from the potentiality of art to transform the oppressive conditions of the world. He explains the role of a critical pedagogical artist-teacher who, instead of transferring information to students, collaborates with them within their historical and political context in search of changes and

solutions. This critical pedagogical practice creates an exchange of knowledge whereby teachers and students learn together and teachers act as researchers by reflecting on new pedagogic approaches. Andrabi (2013) concludes that teacher-artists can lay the foundations for democratization in the classroom. This is realised when they adopt a critical pedagogical approach aiming towards education for all, observing contemporary art practices, while creating a safe space to discuss controversial artworks through dialogue and praxis.

Critical Arts-Based Service-Learning

Through their case-studies involving undergraduate students in Pennsylvania and Texas, Alexander and Schlemmer (2017) present an analysis of their own pedagogical practices merging critical pedagogy and Arts-Based Service-Learning (ABSL). The authors begin with Shor's methods (1992) of implementing critical pedagogy and move forward by adding their own ABSL insights on: Situated Learning, Dialogic Discourse, Teachers as Problem Posers, and Activist Learning. Following Eyler (2001), the authors integrate experiences with the academic course content while asking students to reflect individually, with classmates, and with community partners. Alexander's students carried out four reflections throughout the semester to evaluate their experiences critically. They use four elements of critical consciousness development, namely: 'Awareness of Self'; 'Awareness of Others'; 'Awareness of Social Issues'; 'Seeing One's Potential to make Change'. Meanwhile, Schlemmer's students carried out observations and reflections processing the service-learning experience that involves a sequential evaluation of events, such as the basic "what?" (to describe), "so what?" (to examine) and "now what?" (to consider). The reflections occur before service, during service, and after service. To evoke students' assumptions before participating, the authors suggest a "preflection" (Eyler, 2002, p, 524). This involves group reflections, research and readings, visual storytelling and a follow-up of an ABSL.

Alexander and Schlemmer (2017) state that models such as critical ABSL provide students with the critical thinking skills to understand not only local but also global perspectives, while planting seeds that connect past, present and future. When students observe their art teachers leading by example in facilitating strategic community partnerships, they are more likely to follow this model in their own teaching (Alexander, 2015). In embracing how art making practices shape one's own sensibilities and those of the communities, there is an opportunity to increase the significance of arts education in a democratic society.

Teacher Training in Human Rights Education

At a time when refugee flows require citizens to be prepared on a political, financial, and a social level, teachers are constantly challenged to sustain a human rights respecting culture with their students (Choleva et al., 2021). Meanwhile, the humanities and the arts, which can offer suitable training to nurture respect for human rights, enabling discussions about social issues (Kempe, 2003), are considered low priority subjects in the curriculum.

An experiential, experimental, active and exploratory approach to knowledge considers the participants' holistic development through engaging their mind, spirit, body and emotions (Fleming, 2001). Although only few researchers have examined how drama can play a role in social

transformation, this art form is an important pedagogical tool that can serve as a catalyst for a deeper understanding of concepts and culture through enactment, dialogue, and exploration. In turn, it allows students to take responsibility for their learning of social justice issues (Teoh, 2012).

Drama workshops enable participants to immerse themselves into imaginary worlds using a number of theatrical methodologies to explore an issue through different aspects, following the question of “what if...?” (Stanislavski, 1946). Within a safe environment of an imaginary space, participants have an opportunity to reflect and re-negotiate aspects of real life issues without inhibitions or fear of being judged (Neelands, 2004). Through such an experimental approach, the teacher is not the theatrical director ruling actors but becomes a democratic facilitator, ensuring that all voices are heard and respected. This approach encourages the practice of a number of social skills, such as active participation, collaboration, collective creation, communication, accountability, empathy, multiple perspectives, expression of feelings and thoughts, negotiation and verbal and non-verbal dialogue, and emancipation (Gallagher & Ntelioglou, 2013). Thus, a drama workshop supports a ‘Human Rights Education through human rights’ approach, and can be considered as an asset in inspiring intercultural exchange (Kondoyianni et al., 2013).

Research conducted by Choleva, Lenakakis & Pigkou-Repousi in 2021, attempted to link drama education with aspects of Human Rights Education (HRE). Training was provided to 170 in-service teachers of formal education settings in 8 cities in Greece during 2019-2020. The study aimed to investigate the impact a 20-hour drama workshop on HRE had on different levels: a) teachers’ assessment of the training in relation to their observed challenges prior to the training, b) teachers’ assessment of the training elements, c) their implementation of drama pedagogical components in teaching HRE contents, in view of the training, and d) aspects that encouraged or discouraged teachers from implementing HRE contents.

Prior to the training the participants pointed out work-related challenges, including lack of educational resources for HRE practices, lack of time and space, students’ and parents’ stereotypical/racist attitudes, as well as the lack of support for such HRE projects within their schools’ culture. In view of these challenges, Choleva, Lenakakis & Pigkou-Repousi’s study has shown that teacher-participants assessed the training very highly. The higher the challenge mentioned, the more beneficial the training proved for participants especially due to practical strategies in dealing with the challenges. Thus, the teacher-participants vouched for the different approaches, practices and techniques as a result of taking part in a 20-hour experiential, participatory drama workshop.

Employing a Freirean Approach

In his thesis, ‘Freirean Pedagogy in the Music Classroom’, Slamkowski (2019) aims to explain critical pedagogic themes that emerged from his case-studies, including accessibility, conscientization, co-learning, love and the political role of teaching. Accessibility in the music classroom means that all students have an equal opportunity to learn music and thus indicated the absence of financial and cultural barriers. The teacher-participants in his study included all students by welcoming them to share, learn and grow. A participant decorated the classroom with signage supporting LGBT communities and persons of colour. Another offered to stay in class

before and after school providing a venue for students' practice and use of computers, while another organised monthly fundraisers to raise money for new instruments and school trips.

To avoid prioritising 'elitist' music of white male composers over those of other backgrounds, teacher-participants played music from several genres, started a jazz orchestra and often played popular music. This emerged from their belief that when students play or study music from their culture, "by a composer of the same background, it dignifies and invites students to see music as part of themselves" (Slamkowski, 2019, p. 51). Consequently, students feel welcome, supported, part of history and thus can act to bring change. This aligns with another critical pedagogic aspect— 'conscientisation', i.e. understanding the world, critically reflecting upon it and taking action to change the world. Through teaching strategies such as project-based learning and dialogues, the teacher-participants in Slamkowski's study encouraged conscientisation emphasizing creativity, democracy and critical thinking. For instance, students were encouraged to compose their own music in whichever style they chose and took time to reflect on the reason for choosing it. This opportunity to delve into independent thinking and the creation of one's own reality encouraged students to nurture what Freire (1998) called "the importance of imagination for life". Moreover, driven by the question, 'Are you doing this for the students or for your personal glory?' the teacher-participants pursued a 'co-learning' Freirean pedagogic approach, making a conscious decision to avoid using their students in art competitions.

In Freirean pedagogy, 'love' is expressed in developing interpersonal relationships with students, nurturing dialogue and authentic education. For instance, getting to know students and taking into consideration their social contexts, thus showing students that they and their ideas mattered (Slamkowski, 2019). Lesson planning, classroom culture, and teaching style are to constantly transform classrooms into liberatory spaces as students feel loved and supported in recognizing, processing, and challenging systems of oppression—racism, colourism, heterosexism, abusive capitalism, settler colonialism, and cultural hegemony (Mernick, 2021).

Critically conscious teachers aim to use the act of teaching to bring about social transformations. Aware of their political role, while planning and delivering lessons, teachers need to constantly ask whether they are developing citizenship or unintentionally supporting the status quo. For instance, a teacher-participant in Slamkowski's study showed music videos to arouse students' discussions concerning their purpose, context, origins and meanings. This encouraged students to construct conversation skills, develop opinions and make their own decisions.

An Arts Pedagogy for a Sustainable Society

Sustainable development does not only depend on accessible economic opportunities but also by the awareness of the need to balance relationships between human-beings and nature. UNESCO (2015) advocates 'education' as one of the 17 key sustainable development goals. Given that education itself plays a critical role in society, a new educational philosophy reflecting the need to respect the environment and human well-being along with the rapid technological development, must be sustainable for a contemporary society (Malytska et al., 2022). In view of this, sustainability education is an education that responds to current challenges, ultimately aiming at a relevant type of education targeting contemporary times. This relevant transformative role of

education to support sustainable futures is recognised by the Sustainable Development Goal (SDG) 4.7:

By 2030 ensure all learners acquire knowledge and skills needed to promote sustainable development, including among others through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship, and appreciation of cultural diversity and of culture's contribution to sustainable development (United Nations, n.d.).

Aligned with this, a worldwide scientific consensus (Whelank & Fink, 2016) has often pointed out the need for urgent, large-scale changes in the practices and policies of social and economic institutions to achieve a sustainable world. Meanwhile, most dialogues in public sphere and higher education based on scientific and economic evidence on the environment has failed to motivate sufficient progress to date (IPPC, 2014). Although public information is a step forward for sustainability, education requires the experience of different emotions, not only on the accumulation of knowledge and skills (Malytska et al., 2022). The main pedagogy issue is the teacher's inability to manage students' emotions (Biesta, 2015).

Meanwhile art and artists are responsible for the social experience that generates emotions directed towards the achievement of positive and negative responsibilities (Westerlund, 2020). Bertaux and Skeirik (2018) present an innovative model for a pedagogy merging the arts and sustainability. They sustain that the arts can motivate initiatives for actions targeting contemporary ecological and social crises amidst societal and institutional apathy.

Given that the arts subjectively communicate messages about society through a universal language (Mackinnon-Day, 2016), they can thus impact cultural values and justice through their uniquely high degree of public engagement. Beyond the intellect, using messages carried through the spirit, emotions, and their physicality as expressed through sound, vision, and movement, the arts can deliver the same wide-ranging truth generated by a scientific paper or a business plan on sustainability. An innovative pedagogy integrating the arts and sustainability can thus contribute significantly to the education of future generations who are essential agents of the much needed changes. By targeting the content characteristics of complexity, modernity, and equity/justice combined with student reflection, experiential learning and community engagement, provides an effective arts and sustainability pedagogy (Bertaux and Skeirik, 2018).

Traditional arts education, divorced from real life, was limited in responding to critical issues especially due to the teaching of separate subject areas which did not allow the understanding of a complete picture of the world. Malytska et al. (2022) propose ways to improve arts education that meets contemporary socially significant aims through ensuring sustainable development. This can be realised by the integration of formal and non-formal arts education, maintaining innovativeness, interdisciplinarity and multiculturalism of art education, creating an inclusive environment in higher educational institutions.

Innovative Models

Including the arts into various subject areas (Boston, 1996) can lead towards important change because the artistic process and content encourage students to imaginatively re-frame the world

(Gunn, 2016). For instance, business schools that integrate arts experiences into entrepreneurship curricula, are effective in awakening the imagination, thus initiating new thought processes which in turn generate problem solving for business barriers (Wankel & DeFillippi, 2002). Furthermore, Taylor and Ladkin (2009) found that arts-based processes enriched distinctive skills for organization managers.

For an effective arts and sustainability curriculum, Bertaux & Skeirik (2018) recommend three specific pedagogic considerations through providing experiential learning, community engagement and reflection. These are artistic complexity, contemporary art and content related to equity. The authors say that sustainability instruction is limited when based on information within a particular subject area because it lacks motivation and engagement on multifaceted contemporary issues. For instance, an economics textbook could prompt students' intellectual responses concerning pollution as a result of economic production. Meanwhile an artistic content such as landscape paintings before and after pollution, could stimulate an empathetic deeper impact on students (Hattam, 2010). Thus an artistic complexity can serve as a tool for any subject area to encourage students' creative interpretations, values and imaginings, to bring forth creative solutions to contemporary society's multi-faceted challenges.

Historical works can still provide significant inspiration for discussing contemporary issues which are long-lasting. For instance, referring to JMW Turner's 19th century painting entitled "Rain, Steam and Speed" (Turner, 1844) can provoke discussions on the ongoing issue of technology's disruption of nature. However, the inclusion of contemporary artistic works in education may be more effective because some ecological issues have become more visible in recent times. For instance, Duncan Macmillan's 2011 drama "Lungs" (Macmillan, 2011) concerns a very recent sustainability issue, about the doubt of a couple on the value of raising a child in a world filled with disturbing environmental challenges.

The third pedagogic consideration for including artistic works that represent themes concerning human development, equity, and justice (Lauesen, 2016) can revolve around the field of architecture. Often, projects that merge the arts and sustainability teaching, such as the STEAM, primarily include visual arts, rather performing arts and music (Gershon & Ben-Horin, 2014). Meanwhile other artistic examples can include the opera 'Angel's Bones' (Yun, 2011) concerning human trafficking, the instrumental composition 'Become Ocean' (Adams, 2013) targeting polar ice melting and the novel 'Miss Ex-Yugoslavia' (Stefanovic, 2018) dealing with immigration.

Developing Connections to the World

Østergaard's (2019) central thesis explores the under-researched role of music and attentive listening for sustainability education. It emphasises the potential of music and attentive listening to support students' essential elements of sustainability engagement— aesthetic experience and connection to the world. The development of attentive listening for contemporary Norwegian music curricula is considered as an experience of music and personal performance, individually or collaboratively. Students develop the ability to use basic techniques of listening. Østergaard's definition of music is connected to three actions: listening; performing and composing. While the act of hearing is receiving sound, listening requires the training of being attentive and engage with sound and thus is not limited to music, but constantly active in our everyday lives. He questions

our ability to listen and whether our ability of listening has decreased, and consequently such decline is creating a sustainability problem: “is our environmental crisis an expression of a particular kind of deafness, toward nature as well as ourselves as an integral part of nature?” (Østergaard, 2019, p.7).

In science textbooks, the act of listening concerns the human ear as a passive receiver of sound waves, focusing on hearing loss, noise effect and the ear’s function, rather than one’s skill to hear sounds actively. The skill of attentive listening is often ignored in educational research or at times limited to: “making emphatic comments, asking appropriate questions, and paraphrasing and summarizing for the purposes of verification” (McNaughton et al., 2007, p.224). On the other hand, attentive listening is a skill valued and developed in music psychology (Hargreaves et al., 2012), music history (for example, Erlmann, 2010), existential philosophy (Espinete, 2016), and by modern composers such as John Cage (1981).

German philosopher Martin Heidegger (1963) argues that ‘listening’ develops the basis for our meaningful connections to the world. In our listening, we are already connected to the world’s happenings and their meaningfulness: “What we ‘first’ hear is never noises or complexes of sound, but the creaking waggon, the motor-cycle” (Heidegger, 1963: 207). Attentive listening as engaging with the world recalls John Dewey’s (1934) concept of experiential learning where he proposes a shift of focus, from the aesthetic experience of objects in nature to the act of experience itself. Whether it is art, music or nature, the object of attention is one’s connection to the world (Østergaard, 2019).

In view of the contemporary education context, the competencies that should be developed rather than the knowledge to be acquired (Sterling et al., 2017), a few studies deal with the question of whether musical listening ability is transferable to other contexts. For instance, according to Bastian (2000) performing musical skills do indeed lead to significant developments in the science students’ social skills. This happens not only because playing together strengthens social attentiveness and communication skills, but also because it reinforces a profound sensation of being-with-one another (Østergaard, 2019). Kagan & Kirchberg (2016) maintain that ear training “would allow a discerning ear to perceive the complexity beyond a first step of pattern recognition” (2016: 1493). Moreover, engaging students in music composition stimulates creativity skills as it fosters “the liminal moment of simultaneously being lost in the process and completely present in that moment” (Gershon and Ben-Horin, 2014: 3). This can be aligned to sustainability education, which emphasises the essential skills of creativity and visioning. Another skill required for sustainability is that of participation which happens through ears, eyes or actions (Gjølterud & Krogh, 2017).

Participating in drama engages students’ affective and cognitive domains in learning about sustainability. It allows participants to imagine other ways of being and possible alternative futures, through creating and performing theatre based on exploration of issues of sustainability. For instance, a study by Galazka (2017) shows how drama was used to explore the key issues around sustainability using stimuli, stories, content and form. It reveals how adopting sustainable practices is possible and that students can be agents of change. Similarly, in another study, Keles (2015) shows how creative drama activity can be used by teachers to introduce basic concepts related to sustainable living and sustainable production. Given that sustainability requires future thinking (Wiek et al., 2011), teachers can engage students with several possible outcomes of

decisions and actions. Through the use of journals, students can think of various consequences resulting from their own choices, while teachers can guide them to go beyond the obvious first choices.

Teachers can use the tool of scenarios (written, visual, auditory, kinaesthetic or verbal) to stimulate students' thinking about past unsustainable issues and the way the future might unfold. Students can collaborate in groups to develop alternative story conclusions or map out a variety of possible outcomes (Warren et al., 2014). To provide students with opportunities to discover how things might change under different circumstances, a classroom project might involve them in role-play to explore how specific products relatable to students (e.g. make-up/ mobile phones) are produced. When designing such activities, teachers are to provide both local and global examples to highlight the interconnected nature of the world around us. This can also be reinforced by a project assigning students the imaginary role of designers required to design a sustainable t-shirt with minimum harm to nature (Keles, 2015).

When students practise active participation in natural and social environments through the aesthetic and sensuous awareness of being present, thus connecting with the world, they start identifying with all life (Glasser & Hirsh, 2016). For this reason, learning to listen attentively might lead to the reduction of our deafness for the environment, while practising skills of connectedness is meaningful for shaping a sustainable future.

Socially Engaged Art for Active Education

This section introduces Socially Engaged Art (SEA)—the practice of “creating experiences for people” and producing, individually and as a community as an innovative pedagogy using thematic approaches (Lacy & Helguera, 2017). It builds on the earlier definition of SEA by exploring ways through which SEA promotes active education, especially through conversations and acts of listening. This is based on studies concerning holistic learning experiences that engage students in culturally relevant socially engaged art processes that navigate a deeper understanding of individuals and society.

Often created in informal public surroundings, such as streets, sidewalks, parks, museums, or community centres, and considered as a living form (Thompson, 2012), SEA is generated by artists interested in making art that is participatory and performative (Sanders-Bustle, 2018). Based on real social actions, SEA is considered to be an art-making process that merges into other disciplines, trying to influence the public sphere in its language and processes (Helguera, 2011). Often leading artists to abandon object-making and production completely, SEA dwells a space of uncertainty and an uncomfortable role: “identified as art yet located between more conventional art forms and the related disciplines of sociology, politics and the like” (Helguera, 2011: 4). When communities come together to create something reflective of a time and space, cause and effect, and fundamentally a form of love, the process is a result of SEA (Paley, 1995).

SEA is successful inasmuch as it builds community bonds through an in-depth, long-term exchange of ideas, experiences and collaborations. Creating art while being absorbed in a particular social issue due to one's social status can lead to a transformative outcome rather than supporting privileged structures (Sholette & Bass, 2018). Instead of dehumanizing particular communities,

collaborative opportunities with them enable empathy and compassion, thus providing a more meaningful experience. Indeed, a typical community art project fulfills the purpose of strengthening a community's sense of self by "lessening or suspending critically regarding the form and content of the product and, often, promoting feel-good positive social values" (Helguera, 2011, p.10).

In an educational setting, SEA prioritizes process oriented collaboration, self-reflection, and transformative experiences. Educators act as facilitators and artists of space who shape up opportunities for inquiry of self and community. Thus, through various examples of pedagogical creativity, the content is naturally dynamic and the outcome is unknown. As pedagogy, the practice of socially engaged art has the potential to be culturally-responsive process accessing a deeper understanding of experiences and needs (Flemington, 2021). Innovative types of learning experiences emerge when students are encouraged to relate social issues and life incidents through art (Gaudelius & Speirs, 2002), which in turn lead them to construct knowledge and thought.

Considering the classroom as an artwork encourages practices derived from community start-ups and activism process prioritizing making as a socially engaged art practice (Flemington, 2021). Each new scholastic year, several discussions concern the need for educative practices to become more connected to reality and thus effective in the holistic development of young learners as humans, not just 'possible' artists and scientists. When compared to the socio-economic and technological advances within today's ever more fast-paced societies, experiencing reorganisation in schooling systems, so that students can be prepared to face life's challenges, seems to be moving slowly. In view of this, aimed at enhancing social learning and cultural awareness in schools, art should not only be seen in a frame, but become a frame itself of the students' experiences so that it serves as a means for self-exploration (Ioannidou, 2017).

SEA in Practice

Art educator David Darts (2004) encourages art teachers to challenge marginalised ideas of the social role and political function of art with students. He advocates the inclusion of socio-political artists into the classroom to actively engage students' participation while exploring sociocultural, political, and historical complexities. Aligned with this, in 2014, Stephen Carpenter, chief executive artist of Reservoir Studio, held a participatory performance to raise awareness on global water crisis. This performance provided art and art education students, faculty, artists, and members of the community to create hand-built ceramic water filters. This socially engaged art activity stretched beyond the mere production of aesthetically pleasing art objects. Instead it served both at raising awareness of the global water crisis issue and as a creative response to it. Moreover, it provided a space for an exchange of ideas that merged artistic practices, pedagogical processes, and creative potentials in search of a more equitable world (Schlemmer et al., 2017).

Between the scholastic year: 2016-2017, a project was carried out at the School of Primary Education (Aristotle University, Thessaloniki, Greece). Based on the philosophy that art can serve as a frame for children's experiences, it aimed to make students familiar with one another and explore their skills, disabilities, thoughts, beliefs and feelings.

By asking students to choose an artist as a self-companion through their school year, the case-study explored ways through which artists can serve as role-models, examining the role of art in children's lives. Instead of simply looking for artworks' aesthetic value, the project aimed to encourage self-exploration and develop reflective social practices, beliefs and values that children feel as being of great influence (Ioannidou, 2017).

Between 2010 and 2019, a project aimed at promoting the school attractiveness made use of the arts as a vehicle for learning, aiming at enhancing literacy across the curriculum. The project formed part of the framework of the European Union "Education of Roma Children in the Regions of Central Macedonia, Western Macedonia, Eastern Macedonia and Thrace" programme. It was designed mainly to create class collaboration as a learning community engaging all students, Roma and non-Roma. The activities, facilitated by the class teacher together with a team of artists, targeted the whole class, building on their backgrounds to provide meaningful learning by creating cross-cultural interactions. Curricular goals and thematic units were approached through drama, dance, music, and environmental education. Due to their differentiated approaches, these enhanced the learning environment. In addition, classroom teachers could experience innovative and effective teaching practices as they collaborated with the artist facilitators of the activities. Meanwhile, the artists themselves have enriched their perspectives of their role in the school. In an interview, the artist-collaborators estimated that a significant percentage of the teachers exposed to their intervention had been affected to a greater or lesser degree and would continue to use the arts in their daily practice. This was also confirmed by the teachers themselves (Mitakidou and Tressou, 2017).

Another example of SEA is 'Project Unway and Project Unity' created by university art education students in the hallways of a middle-school during 2017. 'Unway' consisted of laying a white paper all the way down the middle of a very long hall without providing any guidelines for participation. Project 'Unity' was designed for participants to share what they valued most as a starting-point for conversations with others to disclose common values. It involved hanging two large pieces of white paper and hanging strings with coloured markers from the ceiling to be used by participants. In her article, Sanders-Bustle (2018) explains that the relational potential of the hallways which were commonly used by everyone in the school, was activated throughout the SEA project's creative process. It revealed potentialities for common spaces as active pedagogical spaces and thus generated new interactions with people, places, and things.

Through the creative process of SEA, the art education students became increasingly aware of the degree to which the practice of walking through halls was often taken for granted. As a kind of lived curriculum (Aoki, 1993), in a way, the project created new ways of being, due to stimulating dialogue in a common area. It also encouraged different ways of thinking about art as it challenged the art education students while designing, making, and talking about SEA. It exposed inequities in social interactions, pedagogies, or curricula through innovative ways of being together, which are often tense within a school context of standardized rituals. Thus, if SEA is merged in curricula and pedagogies, education has the potential to bring about active collaborative participatory education practices (Sanders-Bustle, 2018).

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CHAPTER 3

Socially Engaged Arts: Big Ideas

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On the basis of research about socially engaged arts and related themes like critical pedagogy and sustainable development, it was decided to select five ‘big ideas’ that can be developed by arts educators. The notion of ‘big ideas’ is loosely based on Wiggins & McTighe (2011), who explain that understanding—in contrast to rote learning—is based on the grasping of broad principles or core concepts rather than multiple, ‘smaller’ bits of information and formulas. Understanding these deeper principles permits learners to apply their understanding to new situations. This emphasis on depth, rather than breadth, is reflected in the decision to focus on five concepts in this section which, nevertheless, are so relevant to socially engaged arts that they can easily be expanded and transferred from one discipline of the arts to another. This should also mean that these ideas can guide teachers to reflect on, develop and implement effective teaching and learning methods at different levels of the educational system. The following are the five big ideas selected and further developed with reference to key references, examples and lists of essential questions:

1 Public space

2 Respecting diversity and inclusion

3 Sharing knowledge

4 Collaborative processes

5 Sustainable transformations in society

Public Space

While the notion of public space connotes a sense of public ownership, recreation and accessibility, in reality there are often barriers that restrict movement and other restrictions related to decisions about the functions, design and future development of public spaces. This distinction between what we consider public spaces to be and what they actually are is often a distinction between the concrete and the abstract: spaces are not simply made of buildings, gardens and squares but also legal and economic forces, political ideas, and so on (Miller, 2007). Art in public spaces can create a sense of urgency to visit specific sites (for example, Christo and Jeanne Claude, 2005) or even support the development of communal interpretations of public spaces. Using public spaces as community art spaces can help to boost community engagement and increase the visibility of underrepresented groups (Grodach, 2009). Public art can also be connected to local issues, and this can promote the integration of public spaces into community life or provoke tensions among different social groups since public spaces are often contested spaces. Participatory arts projects that are conceived and developed in public settings can create a sense of social coherence, but projects like these typically require long-term processes that

explore different communities, recruitment, participatory and educational strategies, the consideration of various venues and planning for sustainable connections (Vella & Pule', 2021).

Educators have a responsibility to prepare students for their use and understanding of public space and, indeed, for many other events and challenges encountered outside the immediate setting of schools. Arts education which integrates musicians, dancers, artists and other creative persons can help disadvantaged children to develop their voice and a sense of agency by engaging with specific types of public spaces (Griffiths et al., 2010). It is also possible to conceive of the classroom (for example, the music classroom) as a public space. Students' different backgrounds and realities can initiate conversations in classrooms that teachers can transform into spaces for listening, spaces for inclusion, spaces for sharing stories and experiences, spaces where individuals define themselves in relation to others (Thorgersen, 2015).

Essential questions about public spaces

- How can we help to transform our everyday spaces into inclusive spaces?
- How can the arts exist outside institutional spaces like museums?
- Can the natural environment become part of an artwork or performance?
- How can the arts engage with public spaces as sites of contestation?
- How can the arts help to make cities more inclusive and sustainable?
- How do different members of the public, including students, participate in the interpretation and reimagining of public spaces?
- How can the performing arts interact with different social groups?
- How can a school's public space mirror issues and challenges that affect students' lives?
- How can students' artwork and performances advocate for social change in the public domain?

Respecting diversity and inclusion

The concept of diversity includes ethnicity, race, socioeconomic background, gender, sexual orientation, and mental and physical disabilities and its value lies in its focus on guaranteeing equal rights to all people, regardless of differences. The principles of diversity and inclusion are integrated in the sustainable development goals. For instance, SDG 4 (quality education) aims to ensure inclusive and equitable quality education for all. Other relevant SDGs include: SDG 5 (gender equality), SDG 8 (decent work and economic growth) and SDG 10 (reducing inequalities).

'Cultural diversity' refers to the ways in which cultures manifest themselves in different places. The 'Universal Declaration on Cultural Diversity' describes cultural diversity as "a source of exchange, innovation and creativity" that is "as necessary for humankind as biodiversity is for nature" (UN, 2001). In its 'Convention on the protection and promotion of the diversity of cultural expressions' (2005/2015), UNESCO defined cultural diversity in the following way:

Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used. (p.7)

Numerous examples in arts practice reflect the values of cultural diversity and inclusion. Apart from artists who have dealt with such themes thematically, there are groups of artists who have developed collaborative and socially engaged projects with other stakeholders that develop these themes through the very processes they put into practice. In the field of music, a well-known example is the Silk Road Ensemble founded by cellist Yo-Yo Ma. The project promotes innovative music and cross-cultural exchange during their tours by presenting musical traditions, instruments and world-class musicians from around the globe (<https://www.silkroad.org/>). Inclusive programmes and companies are active in many countries: for example, Candoco Dance Company in the UK, which includes disabled and non-disabled dancers (<https://candoco.co.uk/>); Ability Unlimited, a dance troupe exclusively for disabled artists (<https://www.theguardian.com/world/2007/aug/01/india-disability>); and National Disability Theatre in the US (<https://nationaldisabilitytheatre.org/mission-1>).

In arts education, a focus on diversity and inclusion can help teachers and learners to reflect about ways of challenging traditional hierarchies that create prejudices and stereotypes and acknowledging groups in society that may be excluded from participation in specific spheres of social life. Moreover, a discussion of identities leads to the more liminal and relational zone known as intersectionality: an acknowledgement of the multiple, overlapping identities and cultures that intersect in individuals' lives and are expressed in educational settings through the arts (Hatton, 2019). On a broader level, cultures and their various expressions in musical and visual traditions, language, family life and so on sometimes overlap, and the arts in education need to recognise the different ways cultural identities are shaped and inform each other.

Essential questions about diversity and inclusion

- How can the arts create dialogues between diverse communities?
- Can the arts recognise and engage with injustices (like discrimination, xenophobia, sexism, etc.) in society?
- How can arts education develop more inclusive organisational structures?
- What kinds of challenges do teachers face when discussing the 'other'?
- How can the arts in schools help to develop intercultural dialogue?
- How can transnational art projects promote diversity and inclusion during arts lessons?
- How can students' multiple identities be addressed and recognised?
- What can arts teachers do to make different students' voices heard?

Sharing knowledge

Knowledge-sharing is an integral part of most socially-engaged arts projects. By engaging in activities in which different individuals or groups share ideas, customs, stories and so on, people

involved in socially engaged projects initiate a mutual learning process. Listening to others' stories and ideas is also a way of learning about a community's needs and challenges. Strategies that can be used to recognise and understand these needs include: preliminary conversations with community leaders; informal exchanges with locals; workshops that include brainstorming sessions; in-depth conversations with specific individuals; attending community-led activities and discussions (Vella & Pule', 2021). Very often, understanding a community's needs is an important first step in a socially engaged art project. This process of needs analysis, coupled with a process of knowledge-sharing, is also a mutually educational process. Participants can learn new creative skills and technical skills (use of specific technologies, for instance) as well as soft skills like teamwork. Artists and others involved in projects like these learn different skills and understand new ways of looking at things from the participants in the projects.

Knowledge-sharing is particularly relevant when arts projects involve groups that do not often work together (such as members of different age-groups) or underrepresented communities which are sometimes overlooked by official policies. Social inequalities are sometimes systemically integrated in policies and practices that do not recognise forms of discrimination or even tolerate imbalances of power and forms of exploitation of community members in cultural initiatives (Vella & Xuereb, 2021).

An important example of knowledge-sharing in art practice is Suzanne Lacy's *The University of Local Knowledge* (2000-ongoing), which features hundreds of short films showing local residents talking about hobbies and different forms of expertise they have and use in their daily lives. The collection of films is assembled in a sort of university structure with different 'faculties' (<https://www.suzannelacy.com/university-of-local-knowledge>).

Recognising the value of alternative knowledge systems can be an important component in the decolonisation of institutions and policies. It helps to make us aware of forms of segregation and discrimination associated with Eurocentric epistemologies that ignore other sources of knowledge, for instance, epistemologies from the Global South (Santos, 2014). In the field of education, the process of knowledge-sharing is also associated with Freire's critique of the 'banking' model of education: a pedagogical method that 'colonises' classrooms by imposing and depositing prescribed knowledge in students' minds (Freire, 2000). Instead, Freire suggests a more horizontal relationship between teacher and student that encourages a more just and inclusive model, moving from a transformation of the classroom environment to a transformation of broader political realities.

Essential questions about sharing knowledge

- How can local knowledge, memories, skills, stories and so on be reflected in artistic works?
- How can arts education facilitate intergenerational dialogue and learning?
- Whose knowledge do the artworks we share with students represent?
- How can learning technologies be utilised to facilitate the sharing of experiences?
- How can students avoid appropriating or misrepresenting knowledge that may be unfamiliar to them?
- How can teachers introduce students to research about alternative knowledge systems?

- How can museum visits support lessons about knowledge systems in the past?
- How can teachers make students aware of the importance of connecting with audiences which have different backgrounds to their own?
- How can skills and knowledge associated with different kinds of employment be integrated in the arts?

Collaborative processes

In socially engaged arts, artists often work with non-professionals, communities, stakeholders in different organisations, and so on. For socially engaged artists, art is not simply about producing a beautiful outcome. Very often, the artistic ‘medium’ in socially engaged art is the process of collaboration itself. Collaborations with underrepresented groups use a bottom-up approach that may contribute to the mitigation of social problems, such as isolation or marginalisation. Collaborations can also employ online strategies; indeed, this has become more commonplace as a result of pandemic restrictions. Problems with lack of technology or internet connectivity may highlight inequalities, but online encounters also have advantages because they are not limited by problems associated with travel and physical presence in face-to-face meetings.

Kwon (2002) has argued that collaborative processes in art often critique traditional approaches to site-specificity by focusing on the social aspect of space, rather than its physical aspect. Collaborative art that is interpreted as being too didactic has also been critiqued for failing to be sufficiently provocative or ‘uncomfortable’: according to art historian Claire Bishop, the best collaborative art is able to “address this contradictory pull between autonomy and social intervention, and reflect on this antinomy both in the structure of the work and in the conditions of its reception (2006, n.p.). A recent example of a critical, collaborative artwork is ‘Operation Earnest Voice’ (2018) by artist Jonas Lund (<https://jonaslund.com/works/operation-earnest-voice/>), which demonstrates how manipulative social media can be. Recruited participants in this performance collaborate by developing a campaign based around online strategies used in fake news.

A strategy that is sometimes employed to aid collaborative development is a visual research methodology known as Photovoice. Photovoice was developed by Wang and Burris (1997), and promoted a critical dialogue informed by literature on critical consciousness, feminism and the use of photograph for documentary purposes. By making use of photographs that participants take of their surroundings and daily challenges, socially engaged arts projects advocate for socially excluded groups and initiate a process of social change by reaching policy-makers. As a research strategy, it can also be employed in educational settings as part of students’ research towards final artworks.

Essential questions in collaborative processes

- How can students collaborate with each other through the arts?
- Which pedagogies are most effective in developing group-work in blended settings?
- How can students with diverse strengths be supported during collaborative activities?

- What strategies can be used by teachers to help students debate and reach conclusions about actions they need to take to produce new collaborative visual or performative works?
- How can collaborative works include personal preferences and needs?
- How can the arts and arts education become a vehicle for civic engagement?
- Which examples of collaborative works are most effective in inspiring students to understand the value of civic engagement?

Sustainable transformations in society

The impact of temporary arts projects may not outlive the actual implementation of the project. However, many socially engaged arts projects aim to achieve some kind of change in society. The sustainability of an art project and its goals depends on various factors, including communication with audiences and opportunities for dialogue and ongoing feedback about project goals. Artists and educators can use the arts to encourage people to believe in their own voice and contribute to change in social structures or policy-making.

Teaching artists can also be useful in helping to inspire lasting change through creative forms of engagement that focus on behavioural change. A teaching artist brings people into engaging in activities that shift their perspectives on a given topic. Through different artistic processes, participants explore new ways of interacting with concepts or by developing empathy rooted in this idea. An artistic, fun and creative experience engages participants in a process that offers the right conditions and new knowledge for them to develop empathy and shifts their beliefs. (Social Innovation Exchange, 2022, n.p.)

A very well-known, sustainable learning process developed in the field of classical music and education is El Sistema, founded in 1975 in Venezuela (<https://elsistema.org.ve/>). By offering free musical education to children from disadvantaged backgrounds, El Sistema promoted inclusive community development and sustainability in a project's artistic and educational aims. It has inspired similar programmes around the world.

Essential questions about sustainable transformations in society

- How can artists and arts students help to develop healthier ecosystems?
- How can artistic projects help us to reimagine the world?
- How can teachers help students to use the arts to reflect about policies that affect their lives?
- What kinds of sustainable changes are possible in schools?
- Can the arts contribute to social wellbeing?
- Can arts education contribute to social skills (for example, conflict resolution)?

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CHAPTER 4

Socially Engaged Arts Examples Shared by CARE/SS Partners

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Introduction

The CARE/SS project partners were invited to share 3 “Best Practice” socially engaged arts (SEA) projects. The result is a rich collection of 16 SEA project descriptions - Cyprus presented an extra best practice project description. Together the shared SEA projects cover a whole array of contemporary issues including social, cultural, political, environmental and sustainability themes. Remarkably, the absolute majority of the projects draw attention to diversity and the need for social inclusion in our communities and society at large. Besides, of themselves, these SEA projects emphasise collaborations for value creation.

Taken together the projects covered all 5 “Big Ideas”; Public space (1), Respecting diversity and inclusion (2), Sharing knowledge (3), Collaborative processes (4), and Sustainable transformations in society (5). But coverage was far from evenly distributed:

The most commonly addressed Big Ideas were Big Idea 2 (with 14 out of 16 projects) and Big Idea 4 (with 15 out of 16 projects). Evidently, the need for working in collaboration with others, along with social inclusion (which unquestionably are a core issue going across [the 17 sustainability goals identified by the United Nations](#)) are very much to the fore on SEA project developers. And considering that a referenced project dates back more than a decade ago (“Inclusion and education of Roma children in the regions of Central Macedonia”, 2010, Greece) shows that these are not so new problematic issues.

Big idea 1 attracted the least attention (with 4 out of 16 projects). A few projects considered the issue of respecting diversity and inclusion generically, but the majority of the SEA projects related to specific minority, marginalised and mistreated groups, including migrants, refugees, people living with HIV, artists with disabilities, young children with special needs, Roma children, women and girls who suffer violence because of their gender.

The four projects putting public space (Big Idea 1) in focus surfaced from different countries (Malta, Greece, Spain and Cyprus) as if stressing the point that the problem of public space as a theme of challenges, struggle and/or conflict is not country specific.

Big Idea 3 (with 10 out of 16 projects) and Big Idea 5 (with 11 out of 16 projects) were targeted by slightly more than half of the projects. All SEA projects of themselves put on show the need for the pursuit of sustainability and sustainable processes, but from what was disclosed in the descriptions shared, it is not always the case that these are discerningly shown up as intentional goals.

The majority of the projects (11 out of 16) are small-scale ventures involving local participants. Four projects are medium-scale projects, some of which seek to involve the participation of international artists even if they are country specific such as the Malta Festival – “Świat w uścisku

[World held tight]" (Poland) and the "Songs from my neighbours" (Cyprus). The latter referenced medium-sized project also arises from a partnership involving 3 countries. The only large-scale project shared is the ongoing project titled "It could be me – it could be you" spreading across many cities in Greece (and shared by the Greece partner). This latter project is also an ongoing project started in 2015. Some of the projects shared are instances of annual events, including the "Współdziałanie w Kulturze [Cooperation in Culture]" (Poland), Malta Festival – "Świat w uścisku [World held tight]" (Poland), and the BufferFringe (Cyprus) and INTERFÍCIES [Interfaces] 2022. While each of these SEA projects happen/ed in set time frames, the overarching enterprises are ongoing. Such ongoing enterprises incorporating periodic instances of SEA projects not only highlight the importance of arts in community life but stress the arts as an important means to engage with current social issues in the community and act as a vehicle of advocacy. With the exception of the large-scale project "It could be me – It could be you" (Greece) which is ongoing, all other shared SEA project examples are time bound. The shortest two projects were of 1 month duration. The longest duration project spread across 10 years. Larger project initiatives spread across larger time frames, require substantial investment, countless resources and sustained commitment of a whole group of people committed to the project cause. Unsurprisingly, it is the larger projects structured by a periodic (annual) set of events that seek to bring in international artistic talent. From this collection of SEA projects, it appears that smaller projects are more likely to be localised touching upon current burning issues within the embedding context.

In conclusion, this collection of SEA projects collating examples shared by the partners constitutes a wide-ranging showcase as shown up by the summarising tabulation (Table 1). This SEA project collection inspires artists to engage with the world around them, locally and more widely, to individually and collectively use their creativity for helping to build a more positive and constructive world. This fine collection of SEA project examples is a manifestation of the arts as a means for the promotion and advancement of equity, social justice, and hope for all that everyone thrives in peace and respect for all.

Table 1: Socially Engaged Arts Examples Shared by CARE/SS Partners. Big Ideas: 1 Public space; 2 Respecting diversity and inclusion; 3 Sharing knowledge; 4 Collaborative processes; 5 Sustainable transformations in society

Country	Project Name and City	Population	Societal challenge	Art Form/s	Outcomes	Big Ideas	Scale	Duration
Malta	Suitable Citizens	Sub-Saharan migrants	Inclusion, discrimination, civic engagement	Visual arts	Learning of artistic and creative skills, critical thinking, collaborative action, sustainability	2,3,4	small-scale, localised	7 months
Malta	Il-Pozittivi (Positive people)	People living with HIV	Discrimination, self-stigmatisation, alienation, loneliness	Theatrical production	Generation of creative methods giving a voice to HIV positive people in Malta, encourage emergence and integration of HIV positive people in Malta, advance the theatre as a means for social activism and social change	2,3,5	small-scale, localised	7 months
Malta	Batman Gżirjan	Local inhabitants and users of the seafront (aged 18+) in a given harbour town.	Public space, civic engagement	Visual arts, performing arts,	Locals and affected others were given a voice to make themselves heard. There was development of greater consciousness of over-development. Project served to reveal controversial issues such as the private appropriation of land in the area of Manoel Island.	1,3,4,5	small-scale localised	8 months
Poland	Cooperation in Culture *PL: Współdziałanie w Kulturze.	School teachers and school children of different levels and social backgrounds, including people with disabilities	civic engagement	Music therapy, Visual arts, Community ceramic cladding, circus pedagogy, Permaculture, Multicultural activities, film education	Learning of creative and artistic skills, identification of needs and conditions in local general education institutions, promotion of cooperation between schools and professional animation and culture education institutions, Creating opportunities for lowly ranked schools to be involved in competition and cooperation action.	2,3,4,5	small-scale	periodic

Poland	Malta Festival Poznań - Świat w uścisku ("World held tight") 2022	All generations of audiences	Diversity and Inclusion, racism, human crisis, civic engagement	concerts, meetings, lectures, workshops, artist presentations, exhibitions, film screenings, children's clubs, warm-ups, visual arts, debates, sound installations, theatre installations and workshops, singing, dance, and performance	There is prompted a diversified social and cultural context. Organizers found themselves in an extended process which is both outside- and inside-oriented: foreign artists, performers, activists, and animators living in Poland are welcome to submit their ideas for artistic activities, interventions, objects, exhibitions, performance, sound installations, community work, field work, online work, workshops, and other forms of art.	2,4,5	medium-scale (international participants)	periodic
Poland	OBEĆNOŚĆ (Presence), Poznań	Artists and people with diverse disabilities and at risk of social exclusion. All generations of audiences	Diversity and inclusion, social exclusion, marginalization, prejudice, normativity	Theatre performance and theatre workshops	Creation of a space open to all people interested in art. Encourage reconsideration of the inclusive theatre as a professional theatre (and the dismissal by participants and audiences that the inclusive theatre is a second-class theatre, a substitute for theatrical art, or some form of therapy in which the play itself takes a secondary place. PRESENCE project seeks to change prevalent exclusionary ways of thinking. PRESENCE seeks to develop the openness of art and show the enrichment of art through the involvement of people with different physical and personality traits with different lives.	2,4,5	small-scale and localised	2 years
Greece	It could be me – it could be you ; Greece, many cities	teachers, students, migrants	Human rights, refugee issues, Inclusion, civic engagement	Drama, creative writing	A deeper understanding of issues at hand (human rights and refugee issues), lowering stereotypical approaches and stronger response to hate speech; improved methodological drama skills	2,3,4	large scale	ongoing

Greece	Inclusion and education of Roma children; Greece - Central Macedonia, Western Macedonia, Eastern Macedonia, Thrace-Thessaloniki-Northern Greece	Roma children, teenagers, unemployed, persons with specific medical conditions	Discrimination, Social inclusion, educational inclusion	Array of artistic forms including drawings, stories, songs, scripts, and drama.	Creation of safe spaces of interface between Roma and non-Roma populations, where terms of equality, justice and dignity prevailed. Development of teacher-student and student-student collaborative patterns and the creation of classroom community.	2,4	medium scale	10 years
Greece	Bench of Solidarity; Greece	young children with special needs; graduate students	Social inclusion, sustainable education	Visual arts	The painted bench has become a reference point for the "community of solidarity" built by the students on their initiative; universal participation of students in an artistic process; , the schoolyard's embellishment, the students' activation to take care of both the animate and inanimate things that coexist in the schoolyard.	1,2,4,5	small-scale and localised	1 month
Spain	Cultivating affects and care	Young children – preschool and primary school children	Civic engagement, climate change – care and respect for nature and the surrounding environment, mindfulness, sustainability	sound art, performance, sculpture, painting: artistic forms enfolding listening, co-existence, speculation	Understanding playgrounds as an extended garden, caring for the surrounding nature, respecting nature and ecosystems in nature, teachers understand and explore learning ecological issues through art. An unplanned learning outcome – growing awareness of afrofuturist, postcolonial or queer perspectives	1,3,4,5	small-scale and localised	5 months

Spain	INTERFÍCIES 2022: Diàlegs entre recerca artística, salut comunitària i drets socials [Interfaces 2022: Dialogues between artistic research, community health and social rights]	Arts students, secondary school students, young people with functional diversity, female residents, caretaker women.	multiculturalism, inclusion in diversity, civic rights including health and social rights	Cartography; photography; ;postcard art; visual, graphic, and documental archives as well as oral testimonies;	Collective art exhibition; a (royalty free) digital catalogue	2,3,4,5	small-scale and localised	periodic
Spain	Memòria, recuperació d'artesanía i sostenibilitat [Catalan: Memory, recovery of craftsmanship and sustainability]	University art students, high school students, local public	Civic engagement – knowledge of local history, professional experience; gender issues - bullying, prejudices, segregation	pattern making, sewing and natural dyeing	Workshops on textile techniques applied to art, textile sculptural pieces, open exhibition	2,3,4,5	small-scale and localised	8 months
Cyprus	It Starts with ME, together WE can: Frederick University against women's violence; Nicosia, Cyprus	University students, general public	Gender issues, inclusion, fight against stereotypes, civic engagement	Art installation	Signed pledge to end violence against women and stereotypes, raised awareness and shared knowledge through seminars and workshops, Creation of art installation at the university (made up of donated pairs of shoes).	2,3,4	small-scale and localised	2 months

Cyprus	Social ride by by TWOFOURTW O ART GROUP7; Frederick University, Nicosia, Cyprus	Marginalised groups such as financial immigrants, political refugees, persons with special needs	Marginalisation, inclusion, civic engagement	Monthly, guided tour of Nicosia Municipal Art Centre (and the exhibition “In Crisis”), dinner at the reconverted restaurant	Social and civic attention given to persons coming from marginalised groups,	2,3,4	small-scale and localised	6 months
Cyprus	Buffer Fringe annual festival; Nicosia, Cyprus	Mostly youth, and people from both sides of Cyprus	intercommunal conflict (in Cyprus);social state and status of immigrants and refugees, gender issues, civic engagement	variety of art forms and public space interventions (based on participants proposals)	Advancement of communication, interaction and collaboration among people of diverse ethnic, religious, cultural and linguistic backgrounds; promotion of dialogue and freedom of thinking and expression; inspire and promote creativity	1,2,4,5	medium-scale	periodic
Cyprus	Songs of my neighbours, Cyprus in partnership with Italy and Poland	Mostly youth, and people from the respective communities	Ethnic conflict - multiculturalism and multinationalism; Inclusion	Theatre, music workshops, performances	Advancement of communication, interaction and collaboration among people of diverse ethnic, religious, cultural and linguistic backgrounds; promotion of dialogue and freedom of thinking and expression; inspire and promote creativity, arts and collaborations among artists	2,4,5	medium-scale	2 years

CHAPTER 5

Socially Engaged Arts Templates

University of Malta

Adam Mickiewicz University

University of Barcelona

Aristotle University of Thessaloniki

Frederick University

PROJECT 1

A. Project details

1.	Partner name (university, etc):
	University of Malta
2.	Project name and context (city/country):
	Suitable Citizens (Malta)
3.	Year and duration of project (Start date/number of days, weeks or months):
	January- July 2021
4.	Societal challenge the project engaged with (e.g. discrimination - max. 80 words):
	Migration from the African continent to Malta has been ongoing for several years and this has led to the intensification of specific societal challenges: racism, xenophobia, prejudices, discrimination etc. The project engaged with issues of citizenship faced by migrants from different African countries (Eritrea, Cameroon and Nigeria) based in Malta.
5.	Main project aims (e.g. skills development, civic engagement - max. 50 words):
	This project aims to engage with issues of integration and inclusion of third country nationals in artistic events. It has two main aims: 1) bringing artists and non-professionals to work together in a non-hierarchical process of co-creation, and 2) studying the impact of participatory art on societal challenges related to a sense of belonging and citizenship. Amid prejudice against migrants, the project aims to empower third-country nationals through training of creative skills. The dissemination stage of the project aims to shift perceptions of this participant group.
6.	Number of participants/community members involved in the project:
	7
7.	Target Population (e.g. young children, teenagers, unemployed, persons with specific medical conditions, etc.):
	Young migrants in Malta. The project involved a collaboration with the local branch of the Jesuit Refugee Service (JRS) – an NGO which works with migrants to provide practical support and advocate for their rights in Malta. JRS helped to recruit the participants.

B. Participants' and artists' roles

1.	Role of participants/community members in the project (max. 80 words):
	Over the course of the project, the participants created their own fabric items and designs using a silk-screen printing technique, with images developed from photographs that they took themselves. The participants were encouraged to reflect their lives, hopes and aspirations in the images and texts that they wrote. After the planned 30 hours of workshop were over, the participants requested more time for creative work. This was followed by an additional 20 hours, during which the participants used stencilling techniques to create a collaborative piece of art.
2.	Role of artist/s in the project (including reference to any relationship between artist/s and participants, max. 80 words):
	The artists had an educational role in this project. There were 4 artists and educators involved in this project. Collectively, they worked with the participants on photography, screen-printing, sewing and cutting fabric, preparation of texts, stencilling, etc. The coordinator of the project (Raphael Vella) managed the overall co-creative process.

C. Artistic intervention, research methods and outcomes

1.	Intervention (e.g. mural painting, community theatre – describe in max. 100 words):
	All sessions were held in an art studio at the University of Malta. The artists used practice-based methods and pedagogies to develop new individual and collaborative work by the participants. Following the focus group, photography and screen-printing workshops and sewing workshop, another stage aimed to disseminate the project's activities by sharing some of the artistic outcomes on Facebook and eliciting conversations. This was followed by additional sessions, during which the participants used stencils and new sets of photos to develop new artworks. Some of the results were exhibited in exhibitions in Valletta and Istanbul.
2.	Were any assessment tools used (e.g. interviews, questionnaires, narrative accounts)? Please specify.
	<p>Data collected included the participants' expectations and perceptions of arts projects, their knowledge of the arts, their general well-being, experiences of discrimination through close-ended questions – all this both before and after the project's activities.</p> <p>In a focus group, open-ended questions on the participants' experiences in Malta, integration into local communities, and perceptions of the arts were discussed.</p> <p>Participating artists and the coordinator kept reflective journals.</p> <p>Data collected from Facebook reactions to dissemination material included perceptions of discrimination, integration, and arts projects.</p>
3.	Outcomes (max. 80 words):
	<ul style="list-style-type: none">• Skills and knowledge transfer – the participants were taught silk-screen basic techniques, fabric cutting and sewing techniques, basic photography techniques, and stencilling techniques;• Creation of fabric items – the participants created their own printed fabrics and sewn fabric items;

	<ul style="list-style-type: none"> Personal and political commentary – as the participants became more confident with the artistic media, their work became more creative and most realised that they could use art to make a statement about their condition.
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D. Links

1	Links to website, online articles, images, etc.:
.	https://amassproject.weebly.com/suitable_citizens.html http://raphaelvella.com/portfolio-type/suitable-citizens/#:~:text=The%20project%20Suitable%20Citizens%20brought,stencilling%20with%20collage%20and%20painting. https://timesofmalta.com/articles/view/how-a-sewing-machine-reignited-precious-dream.911106

PROJECT 2

A. Project details

1.	Partner name (university, etc):
	University of Malta
2.	Project name and context (city/country):
	Il-Pozittivi (Positive people)
3.	Year and duration of project (Start date/number of days, weeks or months):
	September 2020- March 2021
4.	Societal challenge the project engaged with (e.g. discrimination - max. 80 words):
	With 387 cases reported since 2007, Malta had the third highest rate of new HIV diagnoses in 2016. It is important to note that very few people living with HIV in Malta have publicly disclosed their status. People living with HIV still fear discrimination, (self-)stigmatisation, alienation and loneliness. By disclosing their status they fear repercussions to their day-to-day life. The artists involved in the project acknowledge the challenging conditions to involve HIV positive people in Malta directly in the project.
5.	Main project aims (e.g. skills development, civic engagement - max. 50 words):
	To create a theatrical production that focuses on the stigma of people living with HIV in Malta. To develop creative methods with which the voices of people living with HIV can emerge and be integrated in the process. To explore the impact of theatre on HIV positive people in Malta.
6.	Number of participants/community members involved in the project:
	5
7.	Target Population (e.g. young children, teenagers, unemployed, persons with specific medical conditions, etc.):
	Persons living with HIV in Malta

B. Participants' and artists' roles

1.	Role of participants/community members in the project (max. 80 words):
	Participants were invited to engage in the creative process in any way they desired and are able to commit to. For ethical reasons, the participants' involvement was largely restricted to a semi-structured interview with a representative of Malta LGBTIQ Rights Movement. The interviews were then used by the script writer to develop a play, which the participants could also give feedback about. One of the participants, a Danish HIV activist and actor, acted in the actual play.
2.	Role of artist/s in the project (including reference to any relationship between artist/s and participants, max. 80 words):

	Toni Attard (director of Culture Venture) directed the production. The scriptwriter of the play was Simon Bartolo. The interviews served as a research base for the creative development of the play's script. The research data (interview transcripts and audio recordings) allowed Simon to listen to the concerns, wishes and stories of the interviewees. The cast for the play was selected by Toni Attard, who also directed the play, and the group of six actors included one person living with HIV.
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C. Artistic intervention, research methods and outcomes

1.	Intervention (e.g. mural painting, community theatre – describe in max. 100 words):
	The artistic motivation of the work emerged from conversations with people living with HIV in Malta who strongly believe that stigmatisation of HIV has led them to live their life in fear of disclosing their status without facing behavioural repercussions by family, friends, colleagues, employers and the gay community itself. Through the exploration of narratives by and with people living with HIV, the creative team unleashed this conversation through the power of theatre. While the original plan was for the play to be performed in public in 2020 within a small theatre in-the-round at Spazju Kreattiv, a centre for creativity in Valletta, restrictions imposed by the COVID-19 pandemic led to changes in plans. Instead, the play was piloted as a rehearsed reading on Zoom with a small audience of around 40 persons on 16th November, 2020. The audience consisted of a mixture of theatre practitioners, academics, MGRM members and other participants in the research process. The reading was followed by a discussion, during which several members of the audience debated various artistic and HIV-related aspects of the script.
2.	Were any assessment tools used (e.g. interviews, questionnaires, narrative accounts)? Please specify.
	The mixed methods approach adopted combines the strengths of qualitative and quantitative methods and examines the complex issues related to the stigmatization of people living with HIV with a focus on the presentation of the results of the pre- and post-reading session. This ongoing research was also conceptualized as a critical and dialogical mixed methods study that was found as productive during the integration of qualitative and qualitative findings from mixed methods studies conducted by researchers with different methodological orientations.
3.	Outcomes (max. 80 words):
	<p>Most of the visitors who attended the online reading and completed the pre- and post-session survey indicated their interest to contribute to the promotion of rights of persons affected by HIV (87%), to contribute to the community (83%) and to learn more about HIV-related issues (79%). Also, more than two-thirds of the participants indicated their interest to learn more about art-related activities (70%) and to develop skills to cope with HIV-related issues (63%). The smallest, but still significant number of the visitors (28%) indicated their interest to develop drama skills.</p> <p>One of the main preliminary findings of this study is that most of those who attended the play's online reading have very high expectations of socially engaged art. Also, most of the participants quite positively evaluated this form of socially engaged art after attending the online reading.</p>

D. Links

1.	Links to website, online articles, images, etc.:
	https://amassproject.weebly.com/il-pozittivi.html https://www.ramonadepares.com/il-pozittivi-culture-venture/

PROJECT 3

A. Project details

1.	Partner name (university, etc):
	University of Malta
2.	Project name and context (city/country):
	Batman Gżirjan
3.	Year and duration of project (Start date/number of days, weeks or months):
	December 2020 to July 2021
4.	Societal challenge the project engaged with (e.g. discrimination - max. 80 words):
	Gżira is a suburban town that has been over-developed in recent years, leading to the loss of public spaces. The project aimed to empower marginalised communities against the exploitation of their common good, the main challenge being access to open and public space.
5.	Main project aims (e.g. skills development, civic engagement - max. 50 words):
	The project explored how the regeneration of a town, Gżira, and in particular, its seafront, has affected its local inhabitants, and their daily life. It was focused on identifying the impact of regeneration, their awareness of its long-term effect, general impressions, and finding ways to empower the inhabitants and the future of their home. Research studied local perceptions about the social impact of the arts on issues like exploitation of public space.
6.	Number of participants/community members involved in the project:
	20
7.	Target Population (e.g. young children, teenagers, unemployed, persons with specific medical conditions, etc.):
	Local inhabitants and users of the seafront (aged 18+) in a harbour town.

B. Participants' and artists' roles

1.	Role of participants/community members in the project (max. 80 words):
	<p>The participants were invited to discuss the urban fabric in their neighbourhood and keep a journal inspired by these discussions. Participants were split into two groups, Gżira locals and fishermen.</p> <p>Each group took part in two separate workshops. The first set was used to collect their experience of the locality and its transformation. The second set invited each participant to take an active role by engaging this corpus and developing it with the artist Kristina Borg as a co-creation.</p> <p>The participants were actively involved in the design of postcards, banners etc. that were used in guerrilla actions in the community. There was also a final public performance in which they participated.</p>

2.	Role of artist/s in the project (including reference to any relationship between artist/s and participants, max. 80 words):
	<p>The artist Kristina Borg directed the participants by providing simple tools, hosting activities, and by directing a process of co-creation.</p> <p>The participants were encouraged by the artist to draw, take notes, and reflect on their discussions by using a journal. This process was directed by simple exercises to map the walk of each participant and documented with audio-visual recordings in sound, photo, and video.</p> <p>To keep up the momentum, the artist also coordinated on-site interventions by using guerrilla tactics and the final performance. She also discussed the project's topic with passers-by.</p>

C. Artistic intervention, research methods and outcomes

1.	Intervention (e.g. mural painting, community theatre – describe in max. 100 words):
	<p>The work and research engaged mainly with dialogic and co-creative processes during workshops. There was also a final performance that was documented in detail. Workshops took place regularly at the start of the project. The objective was to collect memories, discuss the transformation of the area, its impact and reaction of the locals. Each workshop focused on a different sense, each providing a specific experience of the space. The locals were provided with a journal, in which they wrote, drew and mapped out their experience of the seafront transformation. Audio-visual recordings, utilising the necessary tools provided, were also created.</p> <p>The participants created a series of images, inspired by the design and colour scheme of construction/seacoast signage. These were later used during the related performance. The two working groups were encouraged to be part of the final performance, which also included the use of boats and synchronised swimmers.</p>
2.	Were any assessment tools used (e.g. interviews, questionnaires, narrative accounts)? Please specify.
	<p>The artist directed the participants to discuss their experience of the urban fabric and its transformation. This corpus was collected in the form of a journal, and included notes, drawings, audio-visual media (sound, photo, and moving image), as well as mappings. Researchers gathered data through pre- and post-project surveys. There was also an audience survey and structured interviews with passers-by.</p>
3.	Outcomes (max. 80 words):
	<p>The project showed that participants were willing to make their voices heard in public about an issue that has impacted their lives. While other artistic projects and installations in Malta have made reference to over-development and the misuse of public land, no previous projects have, to our knowledge, been planned in such detail in terms of academic and artistic research. On a national level, the area has been controversial for a number of years, with NGOs highlighting issues related to the private appropriation of land in the area of Manoel Island - a small island which forms part of the municipality of Gżira.</p>

D. Links

1.	Links to website, online articles, images, etc.:
	https://amassproject.weebly.com/batman_gzirjan.html https://newsbook.com.mt/en/batman-gzirjan-art-project-explores-gziras-past-and-present/

PROJECT 4

A. Project details

1.	Partner name (university, etc):
	Adam Mickiewicz University in Poznań; Centrum Kultury Zamek
2.	Project name and context (city/country):
	PRESENCE (Pl. OBECNOŚĆ). Poznań, Poland.
3.	Year and duration of project (Start date/number of days, weeks or months):
	Two-year project:2022-2023
4.	Societal challenge the project engaged with (e.g. discrimination - max. 80 words):
	<p>The project is an artistic attempt to renegotiate the understanding of normativity in theatre. The norms concerning corporeality, both in terms of appearance and physical or mental condition of artists, exclude people with disabilities or otherwise distinguished by their otherness - from active participation in culture.</p> <p>The project stimulates permanent groups and creates conditions for work, organizes premieres of performances. As part of the project, other inclusive theatres are hosted at CK Zamek to run workshops and theatre laboratories.</p>
5.	Main project aims (e.g. skills development, civic engagement - max. 50 words):
	The aim is to develop new and improve existing forms of cultural activity by including artists with disabilities and help counteract their discrimination. The idea is to break the stereotypes within a socially and culturally defined disability functions. The activities target both the artists and art recipients in the attempt to change stereotype mindsets.
6.	Number of participants/community members involved in the project:
	<p>Participants include the 3 pre-existing, theatre groups, people in nursing homes, and people attending workshop at social therapy centres:</p> <p>Teatr Pod Fontanną - about 20 people who are supported by the association "Zrozumieć i Pomóc" dealing with the socio-vocational rehabilitation of people after mental crises.</p> <p>Teatr Jest jak Jest - approx. 14 people (the theater group consists of members of Poznań communities created for people with various disabilities. Among them there are residents of two houses run by the L'Arche Polska Foundation and participants of Occupational Therapy Workshops operating within the NA TAK Association, Association for Persons with Disabilities ISKRA or the Day Adaptation Center)</p> <p>Klucz Theater - approx. 8 people (participants of the Occupational Therapy Workshop "Przylesie" run by the "Na Tak" Association)</p> <p>Performances, workshop meetings, discussion forums accompanying the events of the Presence project are open to all interested.</p>
7.	Target Population (e.g. young children, teenagers, unemployed, persons with specific medical conditions, etc.):
	A characteristic feature of the project is openness to help address social exclusion or non-normativity. The project is not directed at one disadvantaged group in its consideration of people at risk of social exclusion due to disability, health, age or social status. It seeks to help socially excluded people discover their creative potential in the theatre space and help

	create a professional theatre, not a second-class theatre or a place for occupational therapy.
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B. Participants' and artists' roles

1.	Role of participants/community members in the project (max. 80 words):
	<p>People from three theatre groups participating in the project create theatre and theatre-dance performances. These theatre groups create both scenarios and the concept of their role in theatrical art.</p> <p>Project participants take part in performances led by guest theatre groups outside the project and other foreign entities. Project participants, including artists along non-specialist participants, participate actively in theatre workshops conducted after guest performances.</p> <p>As part of their activities, they are also involved in the preparation of other elements of the performance, such as Scenography, an example of which is the use of slides from their artworks in the play "Stefek I am afraid of your bigger and bigger shoes" by the theater "Jest as jest".</p>
2.	Role of artist/s in the project (including reference to any relationship between artist/s and participants, max. 80 words):
	<p>The project engages professionals on several levels: leading theatre groups conducting theatre workshops, and performing together on stage.</p> <p>Theatres are supported by professional composers and set designers. The music for the performances is created by composers (Academy of Music in Poznań), and artists from the Academy of Fine Arts in Poznań prepare the theatre sets. Important are the partnership with Oslo International CODA Dance Festival which is the most significant contemporary dance festival in Scandinavia, and the partnership with the Polish Theatre 21 whose actors are mainly people with down syndrome and autism.</p>

C. Artistic intervention, research methods and outcomes

1.	Intervention (e.g. mural painting, community theatre – describe in max. 100 words):
	<p>1. Creating performances by theatre groups. So far: "Hunger" dir. J. Stolarski / Teatr pod Fontanną "I'm afraid of your bigger and bigger shoes" - dir. Grażyna Wydworska / Theater group Jest Jak Jest "Tranquillo" - premiere of the play, dir. Janusz Orlik / Teatr Klucz</p> <p>2. Organization of inclusive workshops, including by foreign guests, including dance workshops conducted by Diana Bastos Niepce - Portuguese dancer, performer in a wheelchair.</p> <p>3. Presenting theatrical art of other well-known inclusive European theaters. EX. CANDOCO DANCE COMPANY (Great Britain) 03/26/2022</p> <p>4. Supporting and organizing performances of outgoing groups participating in the project.</p> <p>5. Open discussions on theatrical art after the performances.</p>

2.	Were any assessment tools used (e.g. interviews, questionnaires, narrative accounts)? Please specify.
	<p>1. Quantitative research consisting of audience surveys after the performance, research using focus groups. Audience research is used to determine the audience's motivation and collect information: how did they find out about the performance? Are they related to the participants? Is the subject of social inclusion also related to their professional activity? Part of the research focuses on the emotions and feelings of the audience and the ways of commenting on the theatre. In this case, is the criticism and discussion similar to other plays?</p> <p>2. Qualitative research consisting of: observations of participants during workshops and interviews with project participants (directors, theatre directors, professional actors and project participants). Conducting interviews is to contribute to the creation of a book in which the idea of general, open, inclusive theatre and its place will be widely discussed. The publication will be available online and in print format free of charge.</p>
3.	Outcomes (max. 80 words):
	<p>PRESENCE creates a space open to all people interested in art. The biggest problem with the inclusiveness is that it is treated by both participants and audiences as second category theatre, a substitute for theatrical art, a form of therapy in which the play itself took a secondary place. The PRESENCE project seeks to change this way of thinking, shows the openness of art and its enrichment through the involvement of people with different physical and personality traits with different lives.</p>

D. Links

1.	Links to website, online articles, images, etc.:
	<p>https://ckzamek.pl/podstrony/7782-obecnosc/</p> <p>https://ckzamek.pl/wydarzenia/8424-obecnosc-god-rez-j-stolarski-teatr-pod-fontanna/</p> <p>https://ckzamek.pl/wydarzenia/7947-boje-sie-twoich-coraz-wiekszych-butow-premiera-spe/</p> <p>https://ckzamek.pl/wydarzenia/7943-tranquillo-premiera-spektaklu-w-rez-janusza-orlika/</p>

PROJECT 5

A. Project details

1.	Partner name (university, etc):
	Adam Mickiewicz University, Poznan
2.	Project name and context (city/country):
	Project Name: Świat w uścisku [English translation: "World held tight"], Project Context: Malta Festival Poznań, an annual one-week summer event started in 1991.
3.	Year and duration of project (Start date/number of days, weeks or months):
	The project Malta Festival Poznań 2022 titled "Świat w uścisku" took place during the week 27/06/2022 – 03/07/2022.
4.	Societal challenge the project engaged with (e.g. discrimination - max. 80 words):
	The programme of the Malta Festival Poznań 2022 was developed in response to the humanitarian crisis on the Polish-Belarusian border, racism that the crisis was and is a manifestation of, extreme social divisions and cultural conflicts. The war in Ukraine gave us reason to intensify the action creating a festival which would be a space for empowerment and hope for realization of the collective dream of a more equal tomorrow.
5.	Main project aims (e.g. skills development, civic engagement - max. 50 words):
	The Malta Festival Poznań 2022 "Świat w uścisku" aimed to: <ul style="list-style-type: none"> • support the process of socio-cultural differentiation in Poznań and Poland (due to the growing number of refugees, foreigners, etc.) • educate people how to build community life and space • educate people how to provide ad hoc and long-term support • - educate people how art can help build solidarity and egalitarianism
6.	Number of participants/community members involved in the project:
	The participants involved in the Malta Festival Poznań 2022 (Świat w uścisku) included about 50 organization staff, and an estimate of 29,000 participants (based on data from the 2021 edition of the festival). There were 133 events of which 120 events were free of charge.
7.	Target Population (e.g. young children, teenagers, unemployed, persons with specific medical conditions, etc.):
	The whole local community including young children, teenagers, youths and adults.

B. Participants' and artists' roles

1.	Role of participants/community members in the project (max. 80 words):
	Role of participants included participation in paid and unpaid events, and volunteer work helping in the organizational and logistic matters. The project also offered opportunities for internships.

2.	Role of artist/s in the project (including reference to any relationship between artist/s and participants, max. 80 words):
	A festival should reflect the social and cultural context in which it operates and consciously shapes it by influencing the ways one perceives and evaluates art and reality itself. It generates meetings of artists with selected social groups; meetings that are visible and heard in the public sphere, and have the capacity to highlight certain topics.

C. Artistic intervention, research methods and outcomes

1.	Intervention (e.g. mural painting, community theatre – describe in max. 100 words):
	<p>The 2022 edition of the Malta Festival was based on the idea of generating meetings of artists with selected social groups without subdividing meetings into the more artistic and the more activist parts.</p> <p>The 2022 edition of the Malta Festival included distinct art event types: theatre, dance, performance, visual arts and music.</p> <p>Art event took the form of concerts, meetings, lectures, workshops, artist presentations, exhibitions, film screenings, children's clubs, warm-ups, visual arts, debates, sound installations, theatre installations and workshops, singing, dance, and performance.</p>
2.	Were any assessment tools used (e.g. interviews, questionnaires, narrative accounts)? Please specify.
	<p>Assessment data collection tools included interviews, questionnaires, tickets sold / issued, press and media analysis.</p> <p>The Malta Foundation supervises is responsible for conducting and supervising the assessment process. The assessment report is published after each festival in the press, on the website and in paper publications.</p>
3.	Outcomes (max. 80 words):
	<p>The Malta Festival Poznań prompts a more diversified social and cultural surrounding context.</p> <p>Organizers found themselves in an extended process which is both outside- and inside-oriented. They are inviting foreign artists, performers, activists, and animators living in Poland to submit their ideas for artistic activities, interventions, objects, exhibitions, performance, sound installations, community work, field work, online work, workshops, and other forms of art.</p>

D. Links

1	Links to website, online articles, images, etc.:
	<p>https://malta-festival.pl/en/</p> <p>https://www.youtube.com/user/Maltafestival</p> <p>https://www.facebook.com/maltafestivalpoznan/</p> <p>examples of activities:</p> <p>https://www.facebook.com/watch/?v=5200836540032186 – short video (music activities)</p>

	https://www.facebook.com/maltafestivalpoznan/photos/pcb.5821813971181718/5821805931182522/ (kids club - photos) https://www.facebook.com/maltafestivalpoznan/photos/pcb.5858759180820530/5858603587502756/ (all activities album 2022 – photos)
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PROJECT 6

A. Project details

1.	Partner name (university, etc):
	Adam Mickiewicz University, Poznan
2.	Project name and context (city/country):
	<p><i>Project name: Cooperation in Culture *PL: Współdziałanie w Kulturze.</i> <i>Context: Centre for Educational Practices, Poznan, Poland (CEP)</i></p> <p>The Centre for Educational Practices (CEP) is a team of educators, animators, and social researchers cooperating with ZAMEK CK in Poznań. Started in 2013, CEP organizes activities that financially support unique projects for social innovation in the field of cultural education.</p>
3.	Year and duration of project (Start date/number of days, weeks or months):
	Cooperation in Culture is an annual event started in 2015
4.	Societal challenge the project engaged with (e.g. discrimination - max. 80 words):
	Cooperation in Culture is a competition for educators, schools, and institutions. It seeks to increase the participation in culture by school children and their teachers. Target school children come from different school levels, different social groups, and include children with different disabilities
5.	Main project aims (e.g. skills development, civic engagement - max. 50 words):
	<ul style="list-style-type: none"> • To support active, creative and critical forms of participation in culture • To foster cooperation between representatives of various environments involved in educational and cultural activities • To build relationships between representatives of various environments involved in educational and cultural activities • To develop cultural competence
6.	Number of participants/community members involved in the project:
	In the 2022 edition of the project (Cooperation in Culture), participation included 4 schools from Wielkopolska taking part in 7 cultural actions. In total there was an aggregate of 1000 beneficiaries (educators, teachers, artists, children, youth).
7.	Target Population (e.g. young children, teenagers, unemployed, persons with specific medical conditions, etc.):
	Young children (also young children with special needs, disabilities), teenagers and educators – teachers

B. Participants' and artists' roles

1.	Role of participants/community members in the project (max. 80 words):
	Each year, potential beneficiaries define their needs. A selection board decides on which schools are to participate in the competition. Activities for taking part in the competition are created to address stated needs. The 2022 edition of the project co-financed 7 projects in 4 schools.

	The students actively participate in workshops led by professional artist workshop leaders. Teachers assist by supporting the development of activities helping the workshop leader and looking after the students.
2.	Role of artist/s in the project (including reference to any relationship between artist/s and participants, max. 80 words):
	An artist creates a design according to the school's needs. If the school wins the competition, it receives funding for the implementation of the competitively chosen design. For the 2022 edition, there were music therapy workshops, visual arts workshops with body work, ceramic cladding, circus pedagogy, permaculture, multicultural activities and film education. The role of the artist is to conduct workshops, assess the workshop effects, monitor finances, and oversee the project development.

C. Artistic intervention, research methods and outcomes

1.	Intervention (e.g. mural painting, community theatre – describe in max. 100 words):
	<ul style="list-style-type: none"> • music therapy workshops for young children and teenagers with special needs, and disabilities at school; • visual arts workshops with bodywork (workshops for children at school); • community ceramic cladding (building together a ceramic cladding);
	<ul style="list-style-type: none"> • circus pedagogy (workshops for children at school); • permaculture (community garden and workshops for children); • multicultural activities (workshops for educators, teachers, and children); • film education (workshops for educators, teachers – how to teach with films and for children – how to do a film);
2.	Were any assessment tools used (e.g. interviews, questionnaires, narrative accounts)? Please specify.
	In the 2022 edition of the project, the assessment tools included interviews and questionnaires conducted by the CEP team with students, teachers and artists.
3.	Outcomes (max. 80 words):
	<p>Identification of needs and conditions of general education in Poland and Poznań.</p> <p>Cooperation between schools and the professional animation and culture education sector</p> <p>A chance for lowly ranked schools to be involved in competition and cooperation action.</p>

D. Links

1.	Links to website, online articles, images, etc.:
	https://www.facebook.com/watch/ps.ckzamek/ https://ckzamek.pl/podstrony/2789-cpe/ https://ckzamek.pl/artykuly/7804-wspodzianie-w-kulturze/ https://ckzamek.pl/wydarzenia/8022-wspodzianie-w-kulturze-2022-zgos-pomys-stworz-pro/ https://ms-my.facebook.com/1443664529218787/videos/713713616519754?_so_ =permalink

	https://www.youtube.com/watch?v=mfi_5bNIW0c&ab_channel=CentrumPraktykEdukacyjnych (continuation of a project with film education for year 2022 – short video). http://calanadziejawsztuce.pl/nordoff-robins/ (music therapy photos). https://kulturaupodstaw.pl/animatorka-z-otwarta-glowa/ (permaculture).
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PROJECT 7

A. Project details

1.	Partner name (university, etc):
	University of Barcelona and Projecte Educatiu de Ciutat de l'Ajuntament de Santa Perpetua de Mogoda [Catalan: City Educational Project. Municipality of Santa Perpètua de Mogoda, Barcelona, Spain].
2.	Project name and context (city/country):
	<i>Memòria, recuperació d'artesanía i sostenibilitat</i> [Catalan: Memory, recovery of craftsmanship and sustainability]. Santa Perpetua de Mogoda, Barcelona, Spain.
3.	Year and duration of project (Start date/number of days, weeks or months):
	October 2020 – May 2021 (8 months). The project is linked to the calendar for the 2020-21 academic course in Catalonia. A first edition of the project was partially developed during October 2019 – May 2020 but became unfinished due to the pandemic situation.
4.	Societal challenge the project engaged with (e.g. discrimination - max. 80 words):
	<p><u>Challenges:</u> Knowledge of local history, gender issues and sustainability on youngsters; professional experience on undergraduate students.</p> <p><u>Context:</u> Located in Santa Perpetua de Mogoda, a municipality in the outskirts of Barcelona with a textile industrial heritage, the project aimed to bring knowledge of textile artistic techniques and methods – traditionally related to women – to secondary school students through a community service project. While providing students with historical and practical knowledge (on pattern making, sewing and natural dyeing), co-created activities were proposed to call into question gender roles and environmental sustainability issues. These activities were supervised by university art students, who had the opportunity to share and put into practice professional knowledge in a service-learning context.</p>
5.	Main project aims (e.g. skills development, civic engagement - max. 50 words):
	<ul style="list-style-type: none"> • Developing practical and shared knowledge on sustainable textile practices and art methodologies. • Questioning established roles of gender and identity, especially related to techniques and uses of artisanship and art, with students. • Approaching contemporary art as a useful and accessible tool to communicate current issues, and engaging with social transformation through artistic co-creation.
6.	Number of participants/community members involved in the project:
	<ol style="list-style-type: none"> 1. Four members of the teaching staff from the Faculty of Fine Arts of the University of Barcelona. The teaching group supervised the project, facilitated the activities, and elaborated methodological materials to start the project. Additionally, they provided working tools and coordinated the formative and artistic actions. 2. 10 students from the Degree of Fine Arts at the University of Barcelona. These students, who freely chose to participate in this project, were enrolled in several subjects with scope in textile arts applied to sculpture and service-learning strategies. They took what they had learned in class and transferred it to adapted workshops with high school students, who were in turn supervised almost weekly by sharing personal experiences and interests with them.

	<p>3. Over twenty students from two high schools of Santa Perpetua de Mogoda: IES Rovira-Forns and IES Estela Ibèrica. Students were asked to participate in a Local Community Service Project during their third course of Secondary Education. Several chose to participate in this project. Participating high school students attended the workshops led by university students and established a working relationship to discuss and develop art projects.</p> <p>4. Two technicians of the City Educational Project of Santa Perpetua de Mogoda coordinated the uses of the spaces and mediated between different agents.</p> <p>5. Several teachers from the high schools facilitated the attendance of the students to the workshops and supervised their interaction.</p> <p>6. The Municipal Museum of Santa Perpetua de Mogoda provided a place to meet and show the project results.</p> <p>7. The families of the high school students provided technical support to the students' art pieces and engaged along with them in rich discussions on the project aims.</p>
7.	Target Population (e.g. young children, teenagers, unemployed, persons with specific medical conditions, etc.):
	High school students, art students from University of Barcelona, relatives of the students (families, friends) and local public.

B. Participants' and artists' roles

1.	Role of participants/community members in the project (max. 80 words):
	In further elaboration to the information shared in response to A.6 above, University teaching staff initiated the project, coordinating university and high school students and providing them with a preliminary activity about textile construction and different materials. University students played the role of supervisors of high school students to develop, following the aims of the project, individual and cooperative art pieces. Adhering to a calendar schedule, both groups of students met periodically to conduct technical workshops and to discuss the development of proposals. Further exchanges were made through closed groups of direct messaging (<i>whatsapp</i>). Teaching staff from the university and the high schools supervised the process in a noninvasive manner. The municipal museum served as a gathering place for the workshops and hosted the final exhibition.
2.	Role of artist/s in the project (including reference to any relationship between artist/s and participants, max. 80 words):
	Participants took a leading role, as artists in learning, for the project. Individually or collectively, students were considered as the authors of the resulting art pieces. Teaching staff ideally intervened only as initiators and mediators in the process.

C. Artistic intervention, research methods and outcomes

1.	Intervention (e.g. mural painting, community theatre – describe in max. 100 words):
	After an introductory activity conducted by teaching staff, university students held workshops on textile techniques applied to art, where they shared experiences with high school students regarding the aims of the project. Both collectives carried out textile sculptural pieces based on their exchanges and interests, closely related to their

	environment (with themes such as: bullying, symbolical meaning of certain objects, prejudices on clothes, or sexual segregation in bathrooms). This work was carried out not only in the workshops but also at home, where secondary school students exchanged knowledge with their families to finalize the proposals. At the end of the project, the results were showcased in an open exhibition at the municipal museum, curated by university students with the support of their teaching staff. During the opening day, students held guided visits for the public.
2.	Were any assessment tools used (e.g. interviews, questionnaires, narrative accounts)? Please specify.
	University students' perceptions were gathered by a standardized open-ended questionnaire also used for other service-learning activities in the Degree of Fine Arts. At the end of different workshops, university and high school students were informally questioned in groups by the teaching staff to collect their opinions. The students and teaching staff were interviewed by the local press. During the development of the project and at its end, evaluation meetings were held by the university teaching staff and the City Educational Project technicians.
3.	Outcomes (max. 80 words):
	Throughout the project, different workshops and the ongoing art pieces were depicted in City Educational Project's social media accounts (<i>Instagram</i>) and blogs. At the end of the project, an art exhibition with free admission was organized at the Municipal Museum. During the opening day, students held free workshops, performances and guided visits. Other high schools and university colleagues, as well as the general public, attended the event and were invited to participate. The project outcomes were published in the local press and disseminated through specialized educational networks (journals, conferences).

D. Links

1	Links to website, online articles, images, etc.:
	<ul style="list-style-type: none"> Journal article on the Project (Spanish): https://revistas.uvigo.es/index.php/reined/article/view/3674/3192 Congress communication on the Project (Spanish): https://historiadeldisseny.org/web/wp-content/uploads/Llibre-Actes_III-COLOQUIO-TEXTIL_complet_bx.pdf#%5B%7B%22num%22%3A134%2C%22gen%22%3A0%7D%2C%7B%22name%22%3A%22XYZ%22%7D%2C-1%2C843%2C0%5D Press article on the Project development (Catalan): https://www.staperpetua.cat/pdf?file=/media/repository/import/documents/action_s/linformatiu_655.pdf&iframe=true&height=100%&width=100%#page=17 Press article on the Project exhibition (Catalan): https://www.staperpetua.cat/pdf?file=/media/repository/import/documents/action_s/linformatiu_659.pdf&iframe=true&height=100%&width=100%#page=30 Blog entry on the Project starting session (Catalan): https://santaperpetuaeduca.blogspot.com/2020/11/identitats-truncades-iniciem-el-servei.html Blog entry on the Project exhibition (Catalan): https://santaperpetuaeduca.blogspot.com/2021/04/inaugurem-lexposicio-identitats.html Project introductory activity proposal (Catalan): http://jmplorquer.com/wp-content/uploads/2021/02/Identitats-truncades_20-21.pdf

PROJECT 8

A. Project details

1.	Partner name (university, etc):
	Transductores, an interdisciplinary platform that develops arts-based research projects according to three axes: collective pedagogies, collaborative artistic practices, and interventions in the public realm.
2.	Project name and context (city/country):
	INTERFÍCIES 2022: Diàlegs entre recerca artística, salut comunitària i drets socials [<i>Interfaces 2022: Dialogues between artistic research, community health and social rights</i>] (Barcelona, Spain)
3.	Year and duration of project (Start date/number of days, weeks or months):
	One year (October 2021 – November 2022) * * This is an annual project, 2022 is the 3 rd edition.
4.	Societal challenge the project engaged with (e.g. discrimination - max. 80 words):
	<p>Five processes of community culture creation were promoted with five specific communities (secondary school students, neighbours, groups of women and students with functional diversity and arts students) in two different neighbourhoods in Barcelona: El Raval and Poble Sec.</p> <p>The <i>Interfícies</i> program was developed within the framework of the initiative “Right to a city and interculturality II: Spaces and ways of living together”. Within this framework, the project explores in a tentacular way the different perspectives around health and the links with the participants involved, the community and the different local educational spaces, placing special emphasis on the territorial inequalities of the neighbourhood and the communal and grassroots struggles for a decent life.</p>
5.	Main project aims (e.g. skills development, civic engagement - max. 50 words):
	<p>While its general challenge is to address community health and social rights from an artistic research and community arts approach, the project understands these two axes in an expanded way. Under a site-specific perspective, it tackles issues such as women's memories, health concerns, racism, violence, and neighbourhood representations in the two neighbourhoods involved.</p> <p>Through experimental labs of contemporary arts and feminist urbanism, the project seeks to explore how racism, minorities' invisibilisation and discrimination interlace with the neighbourhood's everyday life and weaken the territories and the health of their communities.</p>
6.	Number of participants/community members involved in the project:
	<p>Community artistic creation, contemporary arts and feminist urbanism experimental labs were developed in two different neighbourhoods in Barcelona: El Raval and Poble Sec. In total, five different artistic groups have carried out experimental labs with five different communities.</p> <p>This year, the artistic collectives involved are:</p>

	<ol style="list-style-type: none"> 1. <i>Col·lectiu Punt 6</i>, a feminist urbanist cooperative formed by female architects, sociologists and urbanists. 2. <i>Cos Col·lectiu</i>, a collective that works with communities from art therapy and transdisciplinary arts mediation. 3. <i>Lo Relacional</i>, a collective that catalyses relationships and practices that move between education, cultural creation and community dynamism. 4. <i>Fem Memòria</i>, a crowdsourcing project that promotes communal memory by researching collaboratively family archives. 5. <i>Xarxa d'Economia Solidària</i>, an organisation that promotes a respectful economic system based on democratic, non-hierarchical, participatory, equitable and transparent criteria.
7.	Target Population (e.g. young children, teenagers, unemployed, persons with specific medical conditions, etc.):
	<p>This year, the communities involved are:</p> <ol style="list-style-type: none"> 1. Arts students from Escola Massana Arts and Design Centre. 2. Secondary public-school students. 3. Young people with functional diversity. 4. Female residents from Poble Sec. 5. Caretaker women.

B. Participants' and artists' roles

1.	Role of participants/community members in the project (max. 80 words):
	The artistic collectives and the communities involved in the project work collaboratively in the elaboration of a site-specific art project. The workshops are implemented by the artistic collectives and seek to give conceptual, theoretical, practical and creative tools to the participants to inquire and critically explore issues related to community health and social rights in their local contexts. The participants are co-authors of the projects carried out during the labs and have an active role in the formalisation of the artistic pieces.
2.	Role of artist/s in the project (including reference to any relationship between artist/s and participants, max. 80 words):
	<ol style="list-style-type: none"> 1. <i>Col·lectiu Punt 6</i> carried out feminist urbanism workshops addressed to arts students from the Escola Massana Arts and Design Centre. 2. <i>Cos Col·lectiu</i> organised an artistic lab based on non-human ontologies with a group of secondary school students. 3. <i>Lo Relacional</i> coordinated a series of contemporary art workshops in collaboration with Fabra i Coats Creation Factory addressed to young people with functional diversity. 4. <i>Fem Memòria</i> coordinated a collaborative research project about family memories with a group of female residents in Poble Sec. 5. <i>Xarxa d'Economia Solidària</i> coordinated a collaborative artistic research project with a caretaker women association.

C. Artistic intervention, research methods and outcomes

1.	Intervention (e.g. mural painting, community theatre – describe in max. 100 words):
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	<p>Five different interventions emerged from the five above-mentioned collaborations:</p> <ol style="list-style-type: none"> 1. <i>Col·lectiu Punt 6</i> and a group of arts students from the Escola Massana Arts and Design Centre carried out a cartographic research process that explored the social inequalities and social interactions between the Escola Massana users and the daily pedestrians of Plaça de la Gardunya. Plaça de la Gardunya is a square situated in El Raval neighbourhood, where the arts academy is placed. As a result, an interactive large-format map was created, and the public was invited to intervene by sharing their experiences. 2. <i>Cos Col·lectiu</i> and a group of secondary public-school students carried out a photographic project titled “Performative still lifes”, where each student created their own still life through everyday objects, thereby exploring the agency that “unimportant” objects have in their lives and creating afterwards a visual essay about contemporary young people’s life.
	<ol style="list-style-type: none"> 3. <i>Lo Relacional</i> and a group of young people with functional diversity carried out an artistic research project aimed at exploring the tensions between functional diversity and contemporary art hegemonic spaces, by reflecting on how we can change several exclusionary logics. As a result, the group of youngsters created a series of postcards that showed everyday objects and devices that they need for communicating, moving, or expressing themselves in daily and artistic contexts. 4. <i>Fem Memòria</i>, in collaboration with a group of women from Poble Sec, carried out an archive research project aimed at recovering the collective memory based on the family archives. The project used visual, graphic, and documental archives as well as oral testimonies to explore the women’s memories and its direct connection to the neighborhood history. 5. <i>Xarxa d’Economia Solidària</i> in collaboration with <i>Més que Cures</i>, a caretaker women’s association, created a cartography that shows the “care places” in the Poble Sec neighbourhood. The cartography aimed at exploring how the neighbours and the community, social and cooperative network organise themselves in the Poble Sec to make life sustainable.
2.	<p>Were any assessment tools used (e.g. interviews, questionnaires, narrative accounts)? Please specify.</p>
	<p>An interview with the participants was conducted at the end of the project for assessing of their experiences and the results of each intervention.</p>
3.	<p>Outcomes (max. 80 words):</p>
	<p>The five interventions led to a collective artistic exhibition that took place in October 2022 in La Capella, an art exhibition hall in the Barcelona city centre. This exhibition presented the results and the creative and artistic processes of each intervention by displaying visual and textual documentation. Moreover, there is published a royalty free digital catalogue. The URLs below present hyperlinks to publications from previous editions of this annual project.</p>

D. Links

1.	Links to website, online articles, images, etc.:
	<p>Project's website: http://www.interficies.net/inici/es/2022/05/16/interficieis-2022-interficies-2022-dialegs-entre-recerca-artistica-salut-comunitaria-i-drets-socials/</p> <p>Previous editions' publications: https://issuu.com/transductorespedagogiascolectivas/docs/interficies_2020_cat_def https://issuu.com/transductorespedagogiascolectivas/docs/publicacio2021v</p>

PROJECT 9

A. Project details

1.	Partner name (university, etc):
	Institute for Postnatural Studies and Pedagogías Invisibles [Invisible Pedagogies]
2.	Project name and context (city/country):
	Cultivating affects and care (Madrid, Spain)
3.	Year and duration of project (Start date/number of days, weeks or months):
	From January 18 to May 28, 2021
4.	Societal challenge the project engaged with (e.g. discrimination - max. 80 words):
	This project intended to understand and re-imagine the schools' playground as an extended garden where several different living beings, including vegetables and animals, co-exist. Thus, it sought to bring to life a notion of ecology that goes beyond usual issues (climate change consequences, recycling, etc.), carrying out practices such as greening ecosystems, planting, creating refuges and habitats which attract small animals and insects, or learning to relate respectfully to other species, all of them through artistic methods. The activities of the project were led by three artists and draw on the notions of listening, co-existence and speculation.
5.	Main project aims (e.g. skills development, civic engagement - max. 50 words):
	<p>In tune with the idea that ecology is about world-making, the main aims of the project were these:</p> <ul style="list-style-type: none">• Rethinking the link between the students and the nature surrounding them• Making the human relationship with nature more complex• Moving the space of the classroom towards the schools' environment• Including artistic contemporary processes in the teaching practices• Creating new eco-narratives
6.	Number of participants/community members involved in the project:
	5 pre-school and 10 primary school classes (with 10-15 children per group).
7.	Target Population (e.g. young children, teenagers, unemployed, persons with specific medical conditions, etc.):
	Young children and teachers at the three centres (in Valdemanco, Navalafuente and Cabanillas) of the rural school Cabanillas de la Sierra from Madrid.

B. Participants' and artists' roles

1.	Role of participants/community members in the project (max. 80 words):
	Although the teachers were present during the project, they did not have a leading role in carrying out the activities. These were participative so the children performed an active role to bring them to life. In this sense, the class was thought as something that was also outside (in the playground and environment of the schools) and inside the body of each student, who had thus to do something with their corporeality.

2.	Role of artist/s in the project (including reference to any relationship between artist/s and participants, max. 80 words):
	Artists Amalia Hernández (along with her partner Nilo Gallego), Lucía Loren and Regina Dejiménez visited the rural school Cabanillas de la Sierra and organized, in each of its three centres, 6 sessions with each class (18 altogether). The activities of the workshops related to the concepts of listening, co-existence and speculation through several different artistic techniques and disciplines: sound art, performance, sculpture and painting. In so doing, the artist also sought to renegotiate the limits of the classroom and implicate the environment of the schools in the activities.

C. Artistic intervention, research methods and outcomes

1.	Intervention (e.g. mural painting, community theatre – describe in max. 100 words):
	<p>As mentioned, the interventions related to three notions.</p> <p>Listening, by Amalia Fernández along with Nilo Gallego, included:</p> <ul style="list-style-type: none"> • Silence exercise: at the beginning of the sessions, the class had to be quiet for a whole minute to be capable of listening to other tiny sounds in the classroom. • Listening exercise: the children recorded quotidian sounds in and around the classroom and composed a soundtrack about their everyday life at the school. <p>Co-existence, by Lucía Loren, gave rise to:</p> <ul style="list-style-type: none"> • The sculptor bird: the children imagined and performed that they were chicks inside an egg, building later a nest with materials taken from the playground. • Planting dreams: the class produced a kind of “seed bombs”, made of mud and seeds, and placed them in the playground so that the bombs could germinate in the springtime. <p>Speculation, by Regina Dejiménez, was based on:</p> <ul style="list-style-type: none"> • Hybrid animals: collages of images to create “hybrid animals” • Protecting trees: The trees of the playground were paint with lime, soil and mud to protect them from plagues.
2.	Were any assessment tools used (e.g. interviews, questionnaires, narrative accounts)? Please specify.
	The organizers, especially Invisible Pedagogies, maintained a constant dialog with artists and teachers throughout the semester. However, no specific assessment tools were used during or after the project.
3.	Outcomes (max. 80 words):
	<p>The main outcome had to do with making the teachers understand that learning ecological issues through art, and not only through numbers and scientific lens, was possible. For instance, one teacher replicated later the “seed bombs” activity with her class.</p> <p>The organizers also appreciate that afrofuturist, postcolonial or queer perspectives were introduced in a school through the activities, and that the children related to nature and biodiversity beyond a taxonomic thought. However, another outcome is that there is still a lot to do in this sense.</p>

D. Links

1.	Links to website, online articles, images, etc.:
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	https://redplanea.org/recursos/cultivando-afectos-y-cuidados/ https://ia802509.us.archive.org/9/items/cultivando-afectos-y-cuidados/Cultivando%20afectos%20y%20cuidados.pdf
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PROJECT 10

A. Project details

1.	Partner name (university, etc):
	Aristotle University of Thessaloniki, School of Primary Education
2.	Project name and context (city/country):
	The bench of solidarity / Greece
3.	Year and duration of project (Start date/number of days, weeks or months):
	2018 – one month
4.	Societal challenge the project engaged with (e.g. discrimination - max. 80 words):
	Social inclusion – sustainable education
5.	Main project aims (e.g. skills development, civic engagement - max. 50 words):
	Skills development Students' collaboration Inclusion Public art/ participation
6.	Number of participants/community members involved in the project:
	15
7.	Target Population (e.g. young children, teenagers, unemployed, persons with specific medical conditions, etc.):
	First phase: young children with special needs/ second phase: University Graduates

B. Participants' and artists' roles

1.	Role of participants/community members in the project (max. 80 words):
	The participants played a leading role, since they were the creators of the works
2.	Role of artist/s in the project (including reference to any relationship between artist/s and participants, max. 80 words):
	The artists provided technical knowledge and inspiration. Some of the artists involved were art teachers in the school.

C. Artistic intervention, research methods and outcomes

1.	Intervention (e.g., mural painting, community theatre – describe in max. 100 words):
	Visual arts. The artists familiarized students with various renowned artistic creations to work further on them and their techniques. Then the students decided to create a public artwork that would "unite" the class under the word «Inclusion». With the help of the artists, they drew the patterns and transferred them to the art bench where anyone who sits triggers the community to join them, offering companionship and assistance.
2.	Were any assessment tools used (e.g., interviews, questionnaires, narrative accounts)? Please specify.

	Questionnaires (initial phase) and narrative accounts (evaluation)
3.	Outcomes (max. 80 words):
	<p>With the help of the arts, the universal participation of students in the artistic process was achieved.</p> <p>The bench has become a reference point for the "community of solidarity" built by the students on their initiative.</p> <p>In addition, the schoolyard's embellishment, and the students' activation to take care of both the animate and inanimate things that coexist in it have been achieved.</p>

D. Links

1	Links to website, online articles, images, etc.:
	https://drive.google.com/file/d/1E71lQuog6YtbYKcUTXchIoS0wAl9Stzw/view?fbclid=IwAR0nIG25i6gPi97kdWla4PPTZVazGJB0Qq2bCOzE8yGLd4xpzLofb5z7ZeE

PROJECT 11

A. Project details

1.	Partner name (university, etc):
	Aristotle University of Thessaloniki, School of Primary Education
2.	Project name and context (city/country):
	<i>It could be me - it could be you</i> ; an awareness raising programme on human rights and refugees using experiential learning, theatre, and educational drama techniques. Greece (many different cities and towns)
3.	Year and duration of project (Start date/number of days, weeks or months):
	2015 - ongoing project
4.	Societal challenge the project engaged with (e.g., discrimination - max. 80 words):
	Stop hate speech; Social exclusion/inclusion of refugees
5.	Main project aims (e.g., skills development, civic engagement - max. 50 words):
	Awareness raising (information, sensitization, empathy) on human rights and refugee issues Civic engagement in issues concerning the rights of refugees and their protection in Greece Drama skills for tackling and debating social issues Facilitation skills of teachers for working in-depth with students on human rights related tasks.
6.	Number of participants/community members involved in the project:
	About 20.000 (ongoing)
7.	Target Population (e.g., young children, teenagers, unemployed, persons with specific medical conditions, etc.):
	educators (in-service and pre-service), students (In effect: educational community, local communities)

B. Participants' and artists' roles

1.	Role of participants/community members in the project (max. 80 words):
	<u>Teachers</u> : participate in drama pedagogical training around human rights and refugees; facilitate student groups in tackling societal issues related to human rights protection and violations; activating drama pedagogical methods. <u>Students</u> : participate in working groups around human rights, through theatre/drama pedagogical methodology; participate in drama workshops with the same theme, facilitated

	by drama experts; participate in dissemination actions in the local community, if the group desires so. <u>Refugees (minors)</u> : participate in drama and creative writing workshops.
2.	Role of artist/s in the project (including reference to any relationship between artist/s and participants, max. 80 words):
	Facilitate drama teacher pedagogical training. Empower participants in engaging with drama work with their students, tackling societal issues (human rights/refugees). Advise teachers in their endeavours, if help is needed. Create educational/methodological material (1 book) to be used as scaffold, on the deployment of trained teachers. Edit publications with refugees' writings (2 books) in order to give a "microphone" to their voices; protect anonymity and privacy of participating refugees; and protect sensitive and delicate information shared by participants.

C. Artistic intervention, research methods and outcomes

1.	Intervention (e.g., mural painting, community theatre – describe in max. 100 words):
	<ol style="list-style-type: none"> 1. Drama training to teachers, around the theme of human rights/refugees 2. Supporting teachers in facilitating drama work with their students, around human rights/refugees 3. Supporting dissemination actions in wider educational/local communities (installations, festivals, book presentations, inter-school collaborations, journal/conference publications etc.).
2.	Were any assessment tools used (e.g., interviews, questionnaires, narrative accounts)? Please specify.
	<p>Teachers: questionnaires (3 phases: pre-, post training, post school year), interviews</p> <p>Students: questionnaires (group or individual assessment)</p> <p>Refugees: narrating journals (as part of their "Monologues/Dialogues" which were published)</p>
3.	Outcomes (max. 80 words):
	<p>Tens of training events in different cities, tens of supporting intervention-workshops by artists to schools, student festivals, day conferences, tens of collaborating parties within and outside educational communities.</p> <p>Teachers demonstrate a high percentage of activating methodological drama practices with their students after the training, expressing that drama/experiential approaches enable deeper understanding of issues at hand, lowering stereotypical approaches and stronger response to hate speech.</p>

D. Links

1.	Links to website, online articles, images, etc.:
	<p>It could be me – it could be you project: https://tinyurl.com/yck2j6eh</p> <p>Project video: https://tinyurl.com/2p8ak99m</p> <p>Project book (download): https://tinyurl.com/46chb6dy</p> <p><i>It could be me - It could be you; Drama/Theatre in Education methodologies and activities for raising awareness on human rights and refugees</i> - theoretical/methodological articles and workshop/training full descriptions</p> <p>Aegean Monologues (download): https://tinyurl.com/3nakrdrb</p> <p>The Quarantine monologues (download): https://tinyurl.com/mryemv5s</p> <p>More references:</p> <p>va, N., & Lenakakis, A. (2019). "I felt and learned!" Education on Human Rights through Drama: A Research on Primary and Secondary Education Teachers. In B. Giannouli & M. Koukounaras-Liagkis (Eds.), <i>Theatre/Drama & Performance Arts in Education: Utopia or Necessity? Conference proceedings</i> (pp. 264-273). Hellenic Theatre/Drama & Education Network. https://tinyurl.com/uxvmzebb</p> <p>va, N., Lenakakis, A., & Pigkou-Repousi, M. (2021). Communicating vessels: drama and human rights education in in-service teacher training. <i>Human Rights Education Review</i>, 4(3), 65–88. https://doi.org/10.7577/hrer.4186</p> <p>va, N., Lenakakis, A., & Pigkou-Repousi, M. (2021). Teaching Human Rights through Educational Drama; How Difficult Can It Be? A quantitative research with in-service teachers in Greece. <i>Proceedings of the 2nd World Conference on Research in Social Sciences</i> (pp. 75-88). Diamond Scientific. https://www.doi.org/10.33422/2nd.socialsciencesconf.2021.03.25</p> <p>Choleva, N., Lenakakis, A. & Pigkou-Repousi, M. (2021). Teachers' participation motivations and satisfaction in drama-in-education training. <i>Education & Theatre</i>, 22, 16-23. https://tinyurl.com/2fw9afnm</p>

PROJECT 12

A. Project details

1.	Partner name (university, etc):
	Aristotle University of Thessaloniki, School of Primary Education
2.	Project name and context (city/country):
	<i>Inclusion and education of Roma children in the regions of Central Macedonia, Western Macedonia, Eastern Macedonia, and Thrace- Thessaloniki-Northern Greece</i>
3.	Year and duration of project (Start date/number of days, weeks, or months):
	2010-2019
4.	Societal challenge the project engaged with (e.g., discrimination - max. 80 words):
	Fighting discrimination, aiming at social and educational inclusion
5.	Main project aims (e.g., skills development, civic engagement - max. 50 words):
	<p>The Project/ programme lasted nine years, 2010-2019, and aimed at:</p> <ul style="list-style-type: none">• Facilitating the access, attendance and learning of Roma children at preschool and elementary school settings,• Supporting adolescent and adult Roma school dropouts to complete compulsory education,• Implementing primary and secondary socio-psychological interventions,
6.	Number of participants/community members involved in the project:
	Large Roma Communities
7.	Target Population (e.g., young children, teenagers, unemployed, persons with specific medical conditions, etc.):
	Preschool, school age children (including children with disabilities), adolescents, and adults as well as teachers, administrators, and the wider non-Roma community.

B. Participants' and artists' roles

1.	Role of participants/community members in the project (max. 80 words):
	The activity was realized at settlements, neighborhoods and school units. At school, activities were planned and addressed to the whole class, Roma and non-Roma children. Children were the main protagonists and artists, principals and schoolteachers were the facilitators.
2.	Role of artist/s in the project (including reference to any relationship between artist/s and participants, max. 80 words):
	Professional artists (i.e., visual arts, theatre, music, dance) were invited to collaborate with the programme coordinators to create broad frameworks of action plans for every primary school grade (including preschool). The artists discussed their suggestions with classroom teachers to reach a common plan that would meet the specific needs of each class.

	Children's initiatives or suggestions were always taken into consideration and incorporated in the programme implementation.
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C. Artistic intervention, research methods and outcomes

1.	Intervention (e.g., mural painting, community theatre – describe in max. 100 words):
	Curricular goals were approached through, for instance, drawings, stories, songs, scripts, and drama, all created by the whole class and facilitated by the class teacher and the team of artists. Language, mathematics, history, geography, science etc., were taught through the arts, in the hope that learning through the arts develops “habits of mind” that are likely to reconcile apparent differences of cultures, beliefs and values.
2.	Were any assessment tools used (e.g., interviews, questionnaires, narrative accounts)? Please specify.
	A large variety of assessment tools were used for the evaluation of the planned activities and interventions. The role of cultural context was seriously taken into consideration in doing research, so that research could provide evidence and help question or disrupt fixed, dominant notions of normality, in the effort to make research relevant to the community it served. Mostly qualitative research tools (e.g., prolonged observations, thick journal reports, etc.) were used for the evaluation of artistic interventions.
3.	Outcomes (max. 80 words):
	The project sought to create safe spaces of interface between Roma and non-Roma populations, where terms of equality, justice and dignity prevailed. With arts as a vehicle for learning and as a means of increasing school attractiveness, teacher-student and student-student collaborative patterns were established and the classroom community was created.

D. Links

1.	Links to website, online articles, images, etc.:
	http://peroma.web.auth.gr/peroma/en

PROJECT 13

A. Project details

1.	Partner name (university, etc):
	MITOS Center of Performing Arts, CY Centrum Kultur/neTTheatre & Grotowski Institute, PL EUFONIA-Astragali Teatro, IT
2.	Project name and context (city/country):
	Songs of my neighbours; Cyprus, Italy, Poland
3.	Year and duration of project (Start date/number of days, weeks or months):
	Autumn 2013-Summer 2015
4.	Societal challenge the project engaged with (e.g. discrimination - max. 80 words):
	conflict and/or intolerance between local communities regarding nation/origin
5.	Main project aims (e.g. skills development, civic engagement - max. 50 words):
	use the arts, and theatre in particular, to encourage dialogue and social justice between communities that share conflict social dialogue between communities, recognizing the stale-mate in the resolution of conflicts, due to political unwillingness or inability, the prevalence of xenophobia and intolerance to diversity, the project envisages to disrupt the inertia in inter-cultural communication
6.	Number of participants/community members involved in the project:
	4 partners, events open to public
7.	Target Population (e.g. young children, teenagers, unemployed, persons with specific medical conditions, etc.):
	People of all ages including children from the respective communities, free of charge events, public spaces as venues Workshops for targeted groups

B. Participants' and artists' roles

1.	Role of participants/community members in the project (max. 80 words):
	Watch events and participate in the local events where interactive aspects were included, by sharing songs and narrations or even by offering hospitality to the artists. Firstly, they shared stories, some of the participants in the creative projects then came to watch as an audience.
2.	Role of artist/s in the project (including reference to any relationship between artist/s and participants, max. 80 words):

	<p>The artists were at first educated on empathetic listening and how to prepare to collect the material from people. The artists themselves collected the material. After providing the collected material they then participated in the artistic projects.</p> <p>The partners worked on the complex issues of cohabitation and migration in multicultural societies, as well as promoting cooperation and ethnic and religious tolerance between communities. In particular the focus was on the following:</p> <p>CYPRUS: My neighbour is a Greek Cypriot. My neighbour is a Turkish Cypriot</p> <p>POLAND: Hideout – Strange neighbourhoods of Poles and Jews</p> <p>ITALY: Marginalisation and inclusion: the Roma community in the area of Lecce</p>
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C. Artistic intervention, research methods and outcomes

1.	Intervention (e.g. mural painting, community theatre – describe in max. 100 words):
	Theatre and music workshops and performances, local events which preceded the performances, open workshops for local artists community, screenings.
2.	Were any assessment tools used (e.g. interviews, questionnaires, narrative accounts)? Please specify.
	No assessment was applied during the project.
3.	Outcomes (max. 80 words):
	<p>98 activities, 97 musicians, 39 actors, dozens of other artists, more than 13 thousand audience members in three countries over two years.</p> <p>Symposium, documentary, web site, archive, book.</p>

D. Links

1.	Links to website, online articles, images, etc.:
	<p>brief description:</p> <p>http://creativeeurope.easyconsole.com/easyconsole.cfm/id/997/lang/en</p> <p>https://www.mitos.org.cy/songs-of-my-neighbours-3/</p> <p>project Facebook page:</p> <p>https://www.facebook.com/SongsOfMyNeighbours</p> <p>presentation in media:</p> <p>https://cyprus-mail.com/2014/05/13/the-songs-of-my-neighbours/</p> <p>documentary:</p> <p>https://youtu.be/KrwUy6xuYU8</p>

PROJECT 14

A. Project details

1.	Partner name (university, etc):
	Frederick University
2.	Project name and context (city/country):
	Social Ride by TWOFOURTWO ART GROUP
3.	Year and duration of project (Start date/number of days, weeks or months):
	July – December 2012
4.	Societal challenge the project engaged with (e.g. discrimination - max. 80 words):
	The concept of the 242 art group was inspired firstly by the proposed site - the actual location; the restaurant of Nimac became the arena of the artistic production of the 242 art group. The final concept derived from 3 main axes. First axis was the character and the operational behaviour of the actual space. Second axis is the constant search for artistic production where action and process is the art object, and thirdly the sociopolitical situation through the then financial crisis.
5.	Main project aims (e.g. skills development, civic engagement - max. 50 words):
	Through these 3 axes, the 242 art group proposed the creation of the "Social Ride". The 242 art group together with the exhibition curator and a group of persons who came from the artistic and design industry, converted the restaurant to a place which welcomed and accommodated 24 persons who came from various marginalized groups of the Cypriot society.
6.	Number of participants/community members involved in the project:
	150
7.	Target Population (e.g. young children, teenagers, unemployed, persons with specific medical conditions, etc.):
	Artists, Designers, Cultural Producers, People from marginalized social groups such as financial immigrants, political refugees, persons with special needs etc. The process for the welcoming and hospitality of these people happened once a month. The selection for the 'guests' was pre-decided and implemented after consultation with Ms Andrea Athanasiou from the Social Work Department of Frederick University and through official bodies and various social services and welfare programmes.

B. Participants' and artists' roles

1.	Role of participants/community members in the project (max. 80 words):
	The process involved a guided tour to the Nicosia Municipal Art Centre (in the exhibition „In Crisis”) and concluded with a dinner in the specially converted space. Each month the dinner preparation and generally the whole process differed accordingly depending on the season as well as the collaborators who were working on the food menu.
2.	Role of artist/s in the project (including reference to any relationship between artist/s and participants, max. 80 words):

	The artists were directly involved with all the teams, and were responsible for managing participants and participation.
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C. Artistic intervention, research methods and outcomes

1.	Intervention (e.g. mural painting, community theatre – describe in max. 100 words):
	Each participant contributed to the whole action by being present.
2.	Were any assessment tools used (e.g. interviews, questionnaires, narrative accounts)? Please specify.
	The whole process was recorded by a video as well as a still camera on a regular basis for the whole duration of the action (6 events once a month). Interviews were also recorded randomly.
3.	Outcomes (max. 80 words):
	Most of the visitors who participated expressed their satisfaction for the project.

D. Links

1.	Links to website, online articles, images, etc.:
	http://www.twofourtwo.com/242FOLI0-1.jpg

PROJECT 15

A. Project details

1.	Partner name (university, etc):
	Frederick University
2.	Project name and context (city/country):
	It starts with ME, together WE can: Frederick University against women's violence
3.	Year and duration of project (Start date/number of days, weeks or months):
	November – December 2019
4.	Societal challenge the project engaged with (e.g. discrimination - max. 80 words):
	Violence against girls and women is connected to issues such as lack of power and control that the female gender faces in a very man-stated world, as this world still suffers with socially determined stereotypes and expectations on the role for men and women. So, each one of us, through our daily stance and behaviour we can be actively involved in the changing of such culture and behaviour which will be promoting respect towards women, and which can alleviate the problem of violence against women.
5.	Main project aims (e.g. skills development, civic engagement - max. 50 words):
	This socially engaged art project was part of the University's multiple efforts to create awareness among the student community – as well as the society as a whole – in issues concerned with gender equality, violence, healthy relationships etc.
6.	Number of participants/community members involved in the project:
	100
7.	Target Population (e.g. young children, teenagers, unemployed, persons with specific medical conditions, etc.):
	The general public

B. Participants' and artists' roles

1.	Role of participants/community members in the project (max. 80 words):
	The public was invited to come to the university premises and take part in this campaign by leaving a pair of shoes in a pre-determined location as a symbolism for a personal presence and commitment towards changing attitude and behaviour. Each person was also invited to sign a pledge which declares the adoption of a new stance that demolishes stereotypes and promotes respect'
2.	Role of artist/s in the project (including reference to any relationship between artist/s and participants, max. 80 words):
	This art action was designed by the Department of Arts and Communication. The initiative was organized under the auspices of the Commissioner for Gender Equality of Cyprus. The sheer concept of art as a solely aesthetic statement or as a personal expression has ceased to exist. Art and creativity have been transformed to a tool for awareness and promotion of ideas and opinions which relate to a socio-political dimension. As a result of this shift,

	artistic activism can lead us to a social mobilization and awakening around burning social issues such as gender-based violence and sexism.
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C. Artistic intervention, research methods and outcomes

1.	Intervention (e.g. mural painting, community theatre – describe in max. 100 words):
	Each participant contributed to the installation by donating and also placing a pair of shoes in pre-determined areas at the campus.
2.	Were any assessment tools used (e.g. interviews, questionnaires, narrative accounts)? Please specify.
	The whole process was recorded by a video camera on a daily basis for the whole duration of the action (16 days). Interviews were also recorded randomly. Most people also signed a pledge to abolish violence against women (onsite and online)
3.	Outcomes (max. 80 words):
	Most of the visitors who participated expressed their satisfaction for the project. The University managed to create a greater awareness on the problem not only through the installation and the whole process but also through the organizing of seminars and workshops that took place during the 16 day period of the action.

D. Links

1	Links to website, online articles, images, etc.:
.	https://www.frederick.ac.cy/latest-news-fu/2707-it-starts-with-me,-together-we-can-%CF%84%CE%BF-%CF%80%CE%B1%CE%BD%CE%B5%CF%80%CE%B9%CF%83%CF%84%CE%AE%CE%BC%CE%B9%CE%BF-frederick-%CE%B5%CE%BD%CE%AC%CE%BD%CF%84%CE%B9%CE%B1-%CF%83%CF%84%CE%B7-%CE%B2%CE%AF%CE%B1-%CE%BA%CE%B1%CF%84%CE%AC-%CF%84%CF%89%CE%BD-%CE%B3%CF%85%CE%BD%CE%B1%CE%B9%CE%BA%CF%8E%CE%BD#

PROJECT 16

A. Project details

1.	Partner name (university, etc):
	Home for Cooperation, Nicosia
2.	Project name and context (city/country):
	Buffer Fringe Performing Arts Festival Nicosia, Cyprus
3.	Year and duration of project (Start date/number of days, weeks or months):
	2014 / annual
4.	Societal challenge the project engaged with (e.g., discrimination - max. 80 words):
	<ul style="list-style-type: none"> • The division of the island, intercommunal conflict & lack of acknowledgement of a diversity of narratives relating to trauma and the past • Conflicting nationalist narratives and 'othering' practices by each community • Contested borderlands / crossings from one side of the island to the other, the 'empty space' of the buffer zone is unknown and inhospitable for the communities, as a former ceasefire line and maintained by the UN Peacekeeping force • Contemporary social issues e.g., Immigrants and political refugees: status of living, condition in local society, acquaintance with their culture, gender issues
5.	Main project aims (e.g. skills development, civic engagement - max. 50 words):
	<ul style="list-style-type: none"> • Peacebuilding and social justice, democratization of culture, respecting the right of artists to create together and of audiences to witness art together • breaking physical and mental barriers through the transformative power of arts • providing a platform to question sensitive topics, expressing ideas in new and creative ways • decolonize the performing arts scene, for local and international artists, as well as for critical writing and discussion
6.	Number of participants/community members involved in the project:
	<ul style="list-style-type: none"> • Participating artists: 30-50 approx. • Participating local partners, volunteers and university students: 100-150 approx.
7.	Target Population (e.g. young children, teenagers, unemployed, persons with specific medical conditions, etc.):
	<ul style="list-style-type: none"> • young artists and activists • students and young audiences • Turkish Cypriot youth and other marginalized groups, such as migrants and asylum seekers • Peace activists • General public

B. Participants' and artists' roles

1.	Role of participants/community members in the project (max. 80 words):
	<p>(the response will relate to community members that are involved through educational processes and volunteerism):</p> <ul style="list-style-type: none"> • actively interact with the event through participating in creative processes • Get to know the team of the Festival and the Home for Cooperation, become included in the online life of the festival through social media and engaging with activities in the city • Participate in other Festival performances and events through free entry
2.	Role of artist/s in the project (including reference to any relationship between artist/s and participants, max. 80 words):
	<ul style="list-style-type: none"> • artists are brought in touch with the Festival team early in the process and the decolonizing agenda of the festival is shared with them, as a means to encourage them to be true to their own voice • artists are linked with local volunteers early on to be in touch with what is happening on the ground and support the mission for artistic and community solidarity • artists participate in the dissemination of the festival through interviews and outreach in the local and international press

C. Artistic intervention, research methods and outcomes

1.	Intervention (e.g. mural painting, community theatre – describe in max. 100 words):
	<p>A wide variety of art forms and public space interventions, according to participants proposals: participatory theatre and joint works (Please visit bufferfringe.org for full program)</p>
2.	Were any assessment tools used (e.g. interviews, questionnaires, narrative accounts)? Please specify.
	<ul style="list-style-type: none"> - The festival participates in the annual report of the Home for Cooperation. - The Festival has produced an evaluation in 2022 of the Thinking Partners Scheme, a collaboration with the IMPACT Platform for Arts, Culture for Conflict Transformation and ICAF (International Community Arts Festival of Rotterdam). Link here: https://bufferfringe.org/whats-on/thinking-partners-program-2022/
3.	Outcomes (max. 80 words):
	<p>Increasing response of artists to BF call, wider audiences and coverage from local media each year.</p>

D. Links

1.	Links to website, online articles, images, etc.:
	https://bufferfringe.org/ https://www.home4cooperation.info/history-of-buffer-fringe-festival/ https://www.youtube.com/channel/UCwbcOEV2dEd7XSz9srt7Ccg https://www.facebook.com/BufferFringe Euronews article and story (in Greek): HERE

Concluding Remarks

Raphael Vella

University of Malta, Malta

Neoliberal understandings of education often focus on employability, individualism and the development of a competitive spirit in students. The infusion of socially engaged arts in arts education provides educators with a way of developing more socially aware students who are able to contextualise their learning in real political, social, cultural and other domains. The connections with critical pedagogy and sustainable development that this review seeks to develop further strengthen this social awareness and promote a sense of social justice and participatory action that would be necessary to implement radically new transformations in the field of education and beyond. The various practical examples gathered here from countries like Malta, Poland, Greece, Cyprus and Spain help to show how contemporary artists and artists' collectives in different geographical and cultural situations have responded to societal challenges and worked with other participants to reach political goals and produce inspiring artistic work. It is hoped that educators will find many ideas here that they can adapt to their own situations.

PART II

Localized curricula for the delivery of courses for teachers

Introduction

Raphael Vella
University of Malta, Malta

The eleven course outlines included in Section 2 were prepared by the teams of the five partners in CARE/SS. While many of the courses are adaptations of pre-existing ones, a few of the curricula were developed specifically for CARE/SS, and all the curricula introduce topics specifically related to social engagement and other topics that were researched in CARE/SS. Many of the planned courses are blended, with a mix of synchronous and asynchronous sessions, though one of the University of Malta courses is face-to-face and based in a secondary mainstream school specialised in the visual and performing arts. Most of the courses target pre-service or in-service teachers in the primary sector, while one of the courses developed by the University of Barcelona is intended for secondary school teachers in training. One of the courses developed by the University of Malta was based on an open call for both primary and secondary school in-service teachers.

While all the course curricula revolve around different aspects of social engagement in the arts, the art forms, content, learning outcomes and assessment methods are actually very varied and encourage teachers to mix different forms of art. The courses prepared by the team based at Adam Mickiewicz University in Poznań, Poland, focus on educational drama techniques and creative arts. The team from Aristotle University of Thessaloniki in Greece developed courses around interdisciplinary approaches and museum education. The team at Frederick University in Nicosia, Cyprus, produced courses offering sessions on visual and acoustic culture, educational drama, and music. The courses presented by the University of Barcelona in Spain focus on visual art, music and technologies. The team from the University of Malta focused on the visual arts, with some reference to other art forms like music and drama.

The topics engaged with in the CARE/SS courses generally seek to link these different art forms to a variety of other disciplines, concrete examples and rich content that are relevant to other curricular areas and social life, such as peer exclusion, interpersonal relations and social inclusion. The curricula present cohesive and meaningful linkages between the arts and other subjects, exploring different topics, making use of real-world issues and current events, integrating technology and digital art projects and encouraging creativity and critical thinking. For example, one of the courses prepared by Frederick University explores active citizenship, health education, environmental education and language. In an undergraduate course programme prepared by the team at Aristotle University, an emphasis is placed on digital technologies and cross-thematic and interdisciplinary approaches to learning about contemporary works of art. The courses prepared by Adam Mickiewicz University present course content inspired by principles of intercultural diversity and multicultural education. The University of Barcelona team developed a music course informed by the use of digital technologies and another course in which they explore issues of sustainability, social justice, transformation of urban spaces. In its course curricula, the University of Malta team introduces contemporary topics related to public space, sustainability, indigenous knowledge, copyright and human rights. This range of areas explored in the CARE/SS courses encourages the seeking of collaborations with educators in other areas such as social studies, ethics and ICT.

The rich content that is evident in the CARE/SS course curricula is taught through the use of different pedagogies and activities, many of which make use of digital technologies. Some of the activities prepared for the courses include improvisation, pantomime, storytelling, blogging, drafting and creating visual poems and role play related to democracy and human rights. Aristotle University makes extensive use of tableaux vivants. Frederick University introduces fictional techniques that encourage creative reading and writing and designing 'green adventures'. These and other pedagogies expand professional knowledge and develop active and collaborative teaching skills among course participants – skills that correlate well with the principle of sharing knowledge that is crucial in many socially engaged arts projects.

The teaching methods and content presented in the CARE/SS courses aim to achieve a variety of different learning outcomes. Some of these outcomes are subject-specific; for instance, some curricula stress the learning of drama methods or the development of skills and knowledge related to melody, rhythm, timbre and intensity in music education. However, the input of content from examples of socially engaged arts projects, topics related to sustainable development and critical pedagogy served to expand the horizons of the curricular outcomes to include aspects of social justice and activism. Among these broader learning outcomes evident in the CARE/SS course curricula included here, one finds critical thinking, learning how to work with disadvantaged groups, social inclusion, multicultural and intercultural education, appreciating equality and diversity, awareness of online safety and an understanding of human rights.

In terms of assessment, these outcomes are evaluated in various ways, one of the more common methods adopted being micro-teaching. In some courses prepared for CARE/SS, the assessment of students' performance is continuous and has a formative and summative character. Other methods of assessment employed include group projects, online activities and the creation of a digital art exhibition.

University of Malta curricula

Course curriculum 1

GENERAL

Title of course	Contemporary social issues and socially engaged arts in education Lecturer: Professor Raphael Vella
Level: UG / PG	PG
Department/ Institution	Department of Arts, Open Communities and Adult Education, Faculty of Education, University of Malta
Mode of delivery: F2F/ Blended/ Fully online	Blended
Is it an existing study-unit? Y/N	N
Duration in hours	14
Target students (brief profile of expected students)	In-service teachers of Social Studies and Personal, Social and Career Development Teachers
Expected number of students	16
Proposed date of commencement	April-May, 2023

RATIONALE AND PROGRAMME DETAILS

How does this course fit into existing programmes or in- service training possibilities?	While teachers of Social Studies and Personal, Social and Career Development (PSCD) are offered other CPD courses, a course that links their subjects to contemporary artistic practices and social engagement through the arts is new and as yet untapped locally. In consideration of the permeation of digital technologies in most work and life aspects, this course will be building capacity in teaching and learning mediated by digital technologies.
Programme description (plan of sessions)	<p><u>Lecture 1 Introduction to Socially engaged art</u> (face-to-face)</p> <p>The first session serves as an orientation meeting and links contemporary social issues with the arts and artistic activism, with a special emphasis on the visual arts.</p> <p>Icebreaker activity: Students debate the role of the arts in social transformation and behavioural change. They think of a societal challenge that they think needs to be addressed urgently, perhaps related to a topic in social studies or PSCD. Can it be addressed through the arts? Can you think of an idea how this could be presented through a specific artistic discipline (dance, music, etc.)? Participants share notes and pictures they find online and discuss.</p> <p>Students will be introduced to the principles and practices of socially engaged art (SEA) and links between art and sustainable development and critical pedagogy. Differences between SEA and more traditional formats of arts practice will be introduced, as well as stages in the development of SEA practice. Students will be asked to develop concepts related to Big Ideas – this will help to build a brief outline of the 5 big ideas to be developed in the course.</p> <p>Task: Find photos online or take photos of public spaces that you consider to be problematic for any specific reason. These photos will be discussed in lecture 2. Students need to upload them in a shared online space (Padlet) and add a relevant caption, comments, etc.</p> <p><u>Lecture 2 Big Idea 1 Public Space</u></p>

	<p>(online, asynchronous):</p> <p>Online forum: Photos of challenging public spaces will be shared. Why are they challenging? Are these spaces really 'public'? Are they accessible to everyone? Can individuals do anything about problems related to public space? Students can add more comments next to other students' photos.</p> <p>In this session, students will recognise and debate differences between public and private spaces. Who takes decisions about public space? How is mobility related to issues like inclusion, demographic growth, labour, etc.? The session will explore issues related to urbanisation and sustainable development: traffic, pollution, noise, impact on health (air quality), gentrification, appropriation of public land by private developers.</p> <p>Task: Examples of works of visual art and performance that make use of public space or deal with contested spaces will be presented and students will be able to interpret them or create narratives around issues they investigate. This will be a small individual task with each student working on a subset (of examples of works of visual art and performance) to create a slide deck interpreting the art works, creating narratives (using Google slides).</p> <p>Online task for next session: Upload a screen shot or cutting of a news item or a community incident which refers to an issue related to diversity and inclusion (Pinterest).</p> <p><u>Lecture 3 Big Idea 2: Respecting Diversity and Inclusion</u></p> <p>(online, asynchronous):</p> <p>Students will watch an online presentation on SEA and social stereotypes, social stratification (ageism, sexism, etc.), poverty, migration, population (demography), societal challenges associated with refugees (xenophobia, racism, etc.). Links to videos and websites relating to artworks or performances associated with the main themes of this session will also be uploaded and can be accessed by students. Students will also be introduced to the EU-funded research project Acting on the Margins: Arts as Social Sculpture (AMASS), which researched forms of discrimination and stigmatisation based on ethnic origin, religious beliefs, gender and age, etc. The project studied societal challenges and the potential impact of the arts in exploring new forms of community engagement. The project's focus on various political, social and personal challenges generated research outcomes and policy recommendations that could address the needs of various communities.</p> <p>Online forum: Students will participate in a discussion forum (VLE) about forms of discrimination and the arts. They will take up different roles for the purposes of the debate - an agreement position, a disagreement position, a discussion moderator, a documenter, etc.</p> <p>Activity: Create a poster about diversity (using any editing software or app, possibly Canva), migration, inclusion and share with other participants. Use an image of your own choice and a caption or poem. Participants can also share it on social media and evaluate the response they receive.</p> <p><u>Lecture 4 Big Idea 3: Sharing Knowledge and collaborative processes</u></p> <p>(online, asynchronous)</p> <p>This session will deal with notions of agency and structure in society and related topics: the concept of self and socialisation, inclusive education, sharing knowledge about different aspects of life, religious faith, and so on. It</p>
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	<p>will also introduce the students to collaborative processes in educational contexts as well as other contexts related to work and leisure. How do participatory and collaborative forms of artistic expression illustrate innovative and convivial modes of existence?</p> <p>Students will watch video presentations and read links on the notion of shared knowledge and collaboration in cultural production, the arts and beyond. Issues like indigenous knowledge and cultures of the Global South will be presented. Examples of relevant works of art will be presented.</p> <p>Activity: Share something online you think you know a lot about with the other participants (using VLE at UM). This can be a personal hobby, something related to food, etc. How can sharing improve social life? This activity can include sharing of online links, images, texts, etc. Students can comment about specific shared knowledge, the notion of 'expertise' in society and education.</p> <p>Task for following week: Find images related to sustainability problems.</p> <p><u>Lecture 5 Big Idea 5: Sustainable transformations in society</u> (online, synchronous):</p> <p>This session will present environmental issues related to pollution, global warming, deforestation, the greenhouse effect, conservation and change. Students will be able to discuss the role of civic engagement and activism in educational contexts. Different media used in the visual arts will serve to illustrate different artistic approaches to issues of sustainability: from works of art that deal with sustainable development as a theme to others that integrate media that show evidence of environmental problems.</p> <p>Activity: Create a collaborative digital image (possibly with sound), in pairs (Canva). The participants create a class collage with all the images related to sustainability that each participant found.</p> <p><u>Lectures 6 & 7: Micro-teaching activities</u> (face-to-face):</p> <p>In the last two sessions, students work in groups of two and present micro-teaching activities related to their subject (social studies, PSCD).</p>
Learning tools included in programme	Google slides, Padlet, Canva, VLE, Pinterest, social media.

COURSE DETAILS

<p>Learning Outcomes:</p> <p>a) Subject knowledge and understanding</p> <p>b) Intellectual development</p> <p>c) Key/transferable skills</p> <p>d) Other skills relevant to employability and personal development</p>	<p>a)</p> <ul style="list-style-type: none"> - Describe basic principles of SEA - Recognise differences between public and private spaces - Define social stereotypes and different forms of discrimination and interpret them through artistic works - Explain relationships between SEA, urbanisation and sustainable development - Formulate lessons linking social issues and visual art practice - Explain collaborative processes in art and social practices - Interpret horizontal processes in educational, social and artistic work
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	<p>b)</p> <ul style="list-style-type: none"> - Linking social studies and visual art education - Distinguishing between aesthetic, affective, social and political dimensions of art - Questioning issues of agency, empowerment, autonomy in social work and the arts - Propose artistic strategies that promote social justice and lead to an improvement of the quality of life. <p>c)</p> <ul style="list-style-type: none"> - Develop digital skills and competences that support creative and collaborative processes in class - Develop digital skills and competency exploring, adapting and using available digital technologies for learning - Develop critical consideration of digital technologies for convening learning (and teaching) - Develop critical consideration of digital content personal shared and shared by others online. - Modify existing schemes of work to infuse ideas and tasks that promote critical thinking, creativity and action. - Collaborate with educational stakeholders in the development and implementation of innovative, blended forms of learning. <p>d)</p> <ul style="list-style-type: none"> - Respond to artworks, particularly SEA - Associate personal feelings about art with empathy in society
How will the course be assessed?	<p>Students present a microteaching activity lasting 15 minutes related to the subject they teach at school. The activity needs to include an introduction, probing questions, topics that relate both to their subject area and socially engaged art, interaction with other participants and possibly use of online methods of teaching. Each presentation will be followed by a group discussion and feedback.</p>

READING LIST

Vella, R., & Pule', M. (2022) Who is it for? Art and social practice in a time of slow burn crisis DOI: 10.12688/routledgeopenres.17577.1
Vella, R. (2022). 'Is This Really Europe?' Migration, Social Practice and the Performance of Global Citizenship, <i>The International Journal of Art & Design Education</i> , 41(4), 547-561
Vella, R. & Pule', M. (Eds.) (2020). Conducting Participatory Arts Projects: A Practical Toolkit. The University of Lapland.
Caruana, C., Gatt, I., Vella, R. & Zammit, C. (2021). A Politics of Care and Responsibility: Art and Education for Sustainable Development. <i>Critical Artistic Research and Arts Practices as Forms of (Radical) Care</i> . Vol. 4. DOI: https://doi.org/10.54916/rae.119523
Art and the Public Realm Bristol - http://aprb.co.uk/projects/all-projects/2012/university-of-local-knowledge

Course Curriculum 2

GENERAL

Title of course	THE ARTS FOR INQUIRY, SUSTAINABILITY AND ACTIVE ENGAGEMENT – Dr Charmaine Zammit & Dr Maria Cutajar
Level: UG / PG	PG
Department/ Institution	Department of Arts, Open Communities and Adult Education, Faculty of Education, University of Malta
Mode of delivery: F2F/ Blended/ Fully online	Blended
Is it an existing study-unit? Y/N	N
Duration in hours	14
Target students (brief profile of expected students)	The programme aims to target arts educators (in-service), currently in Malta including Visual Art, Music and Drama.
Expected number of students	16
Proposed date of commencement	APRIL-MAY 2023

RATIONALE AND PROGRAMME DETAILS

How does this course fit into existing programmes or in-service training possibilities?	<p><i>Programmes offered by Education Department for the Arts have been more focused on teaching and learning of arts production. The proposed programme aims to target arts education to promote holistic development. It will also involve teachers to consider the use of digital pedagogy for the arts.</i></p> <p>Eventually the programme will lead teacher-participants to reflect on their own current ways of ‘seeing’ and teaching strategies which in due course might slightly change or get totally transformed. That way, the programme can leave an impact on arts teachers’ current pedagogical approaches while exploring digital technologies and their choice of lesson topics.</p>
Programme description (plan of sessions)	<p>SESSION 1: ‘Being Smart Online’ for Virtual Art Exhibitions (Face to Face)</p> <p>Links to: BIG IDEA 5 SUSTAINABLE TRANSFORMATIONS IN SOCIETY + BIG IDEA 1 PUBLIC SPACE</p> <p>This session encourages teachers to reflect on their knowledge and experience with online safety, particularly when using social media platforms to upload images/videos of students’ artworks/ performances and images of students during their creative process.</p> <p>Ice-breaker activity: Teachers share a personal experience (or the experience of someone they know) where their online safety was at risk. Guiding questions: <i>Was your computer ever compromised with malware? Did you ever receive a phishing email, did you ever get an invitation on social media from someone suspicious? Were images of your artworks/ performance ever shared without your consent? Did you ever have students complaining that their images were shared without consent?</i></p> <p>Teachers share experiences, discuss their familiarity, and point out areas where they need further awareness with online safety.</p> <p>Presentation-Engaging the Public through Students’ Art Exhibition: presenting an example of a school-based project aiming at promoting online safety awareness among students, the school community, and the public through students’ artworks.</p>

	<p>Sharing a collection of images of students' art posters concerning online safety exhibited physically and virtually throughout various schools in 2022. Discussion on the images and the impact of students' posters on the school community and visitors (physical and virtual exhibitions)</p> <p>Presentation-Copyright Issues: Dealing with online safety issues when sharing images/videos of students while creating art and students' artworks. Debating the sharing of images, apps people use to share images of artworks, social network. Addressing the question of copyright when uploading images and/ or videos of students' artworks/performances/creative process on school websites and social media platforms.</p> <p>Task: Discuss ways of organising a virtual students' exhibition (including visual and/or performing arts). Guiding questions: <i>What social/ environmental issues could be chosen for a thematic approach to the virtual exhibition, which eventually can raise public awareness through students' own concerns? What interactive strategies can stimulate viewers' feedback- to send constructive criticism/ questions/ comments?</i></p> <p>Activity: During the next 3 weeks, create a small virtual exhibition with students' works or a short 3-minute video-clip of their performance based on a theme concerning a social or environmental issue. Include suitable music and interactive strategies. After 3 weeks share the link to your virtual exhibition on VLE forum so that others can leave comments/ questions.</p> <p>SESSION 2: Connecting to Students (Online, Asynchronous) Links to: BIG IDEA 3 SHARING KNOWLEDGE</p> <p>The session will develop self-awareness, awareness of others and awareness of one's potential to make small changes. It will involve teachers in considering ways to get familiar with students' social and cultural backgrounds to encourage their sharing of knowledge and experiences. This promotes awareness of different realities locally and globally to design diverse teaching strategies addressing different needs and interests. It nurtures teachers' sensitivity towards some students' lack of basic manners, understanding that any behaviour which often seems to be disrespectful might be emerging from students' lack of opportunities to learn basic manners earlier on.</p> <p>Ice-breaker activity: Mention an example where you felt that students are lacking basic manners and disrespectful towards you? What made you judge this? What was your response? In pairs/groups, discuss what could have triggered such student behaviour and whether the teacher's response was suitable or ways the behaviour could be dealt with more sensitively.</p> <p>Imaginative Situation Activity: Teachers are invited to imagine that they are participating in a 2-hour walk involving plastic waste collection. Teachers will be asked to take notes of their reflections and to share later in a virtual forum of how this made them feel, and how it may feel for other citizens who chose not to actively engage and what usually drives one to be actively engaged citizen. Guiding questions: <i>What are your intentions as an actively engaged citizen? What drives you to be actively engaged? How would you behave if while collecting</i></p>
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plastic items, your friend refuses to pick up plastic and comments that taking such action is in vain? How would you react? What would your response be if while you are collecting plastic items, a tourist asks you for directions and later you observe him/her throwing away a plastic bottle on the road?

Presentation/ Video- Arts Impact: Discussing examples to explore ways in which art affects, provokes, and challenges both artists and viewers.

Activity: Design a task that includes images/videos of artworks by local/and international artists to engage students in exploring how art/music/dance/drama practices shape their own sensibilities and those of the communities in which they live.

SESSION 3: Human Rights Education (Online, Synchronous)

Links to: BIG IDEA 2 RESPECTING DIVERSITY AND INCLUSION

This session will emphasise the creative process through the role of the arts to reflect on human rights and explore teaching strategies that raise awareness about human rights. Drama EO/ teacher and Dance teacher may be involved in the ice-breaker activity.

Ice-breaker activity:

Providing teachers with current issues asking them to identify whether there is a breach to human rights or not. This helps them to reflect on what makes a human right and what does not.

Guiding questions:

Access to quality education = A society with fewer inequalities?

Let us reflect on the causes and consequences of inequalities related to the social right to education.

1a. How do state policies related to access to quality education, at primary, secondary and tertiary levels, including the important issue of public vs. private schools vs. home schooling, affect the enjoyment of the right to education? In countries with strong records of ensuring equal access to quality education at primary, secondary and tertiary levels, does society suffer fewer inequalities? Is public schooling providing an access to quality education?

1b. Is the prohibition of girls from schooling in Afghanistan a breach of human rights?

3. Child Marriage- According to the UN, 1 out of 6 (16.5%) young women aged 20-24 married before they became 18 (NDHS, 2017). What do you think of this?

4. Is Indonesia's new law about cohabitation and sex outside marriage a breach to human rights?

5. Is the forbidding of women from amusement parks in Afghanistan a breach to human rights?

Brainstorm: What are Human Rights? Why Human rights? In what ways can we encourage students to respect human rights and the right to be educated?

WATCH short video clip: What Are Human Rights: Definition, Types, Issues & Violations

Duration: 01:21 minutes

	<p>Discussion: Participants are asked to consider several possible outcomes of decisions and actions, thinking of various consequences resulting from one's own choices. Besides providing protection from harm or unnecessary burden, human rights empower people to speak up and to participate, whether through protest or involvement or voting, to bring about actions/ changes for a better society.</p> <p>Task: Groupwork workshop involving designing a story-board (Canva?) and performing role-play concerning respect for human rights. They are asked to explore different teaching strategies aimed at creating a culture of respect and create a story-board which is then acted out as a 3-minute drama or dance-movement.</p> <p>SESSION 4: Exploring Narratives in Music videos (Online, Synchronous)</p> <p>Links to: BIG IDEA 2 RESPECTING DIVERSITY AND INCLUSION+ BIG IDEA 3 SHARING KNOWLEDGE</p> <p>This session introduces teachers to the process of critically examining music videos. They will explore strategies to guide students to analyse symbols, messages and lyrics present in a music video. This session involves teachers (and eventually their students) to be critical listeners/viewers and to discuss and exchange their thoughts with each other. This will lead to a discussion and the creation of an individual or group based short video projects. The <i>Music EO</i> may be involved in an ice-breaker activity, concerning the pedagogical value of using a music video to encourage brainstorming and raise discussions about narratives.</p> <p>Icebreaker Activity: A music video will be played. Examples:</p> <ul style="list-style-type: none"> • Manic Street Preachers- If you tolerate this, then your children will be next https://youtu.be/U74o9wOO0ao • Travis – Sing https://youtu.be/eYQ1-gGWJyo • Erykah Badu - Bag Lady https://youtu.be/OqN0jsSeqPo • Sepultura - Refuse/Resist https://youtu.be/6ODNxy3YOPU • Public Enemy - By the Time I Get To Arizona https://youtu.be/zrFOb_f7ubw <p>When the video is over, the teachers will be asked to give examples of symbols, images and/or other messages present in the work (semiotics). The examples will be written on board/typed on screen.</p> <p>Guiding questions: <i>What does this video assume about its audience?</i> <i>Is the artist for or against anything?</i> <i>To what age group does this video appeal?</i> <i>Is the video racist or sexist?</i> <i>Does this video support any stereotypes?</i> <i>What political or social issue does this video bring to mind?</i> <i>Are the colours in the video used to portray certain emotions, feelings or meanings? In what ways?</i> <i>Write a visual description of a particular scene or image in the video.</i></p> <p>The lyrics for the song in the music video are shared.</p>
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Discussion: *What are the connections between the lyrics and images in the video?*

Critical Reflection: Teachers are asked to reflect further on the video and discuss whether it is effective, entertaining, educational or both, informative, aesthetically pleasing, confusing, etc.

Task: Exploring pedagogical values of music videos

Guiding questions:

In what ways would you include such video in your lessons? What would the main lesson intentions/ learning outcomes be?

What is the pedagogical value of using music videos in lessons?

Which contemporary/popular music videos are suitable to discuss context, purposes, meanings, origins?

Presentation on Semiotics and Visual Literacy: Teachers will be introduced to the word ‘**semiotics**’—the study of signs and sign processes (semiosis), indication, designation, likeness, analogy, metaphor, symbolism, signification, and communication and aesthetic judgement – critical reflection on art, culture and nature.

The potential of **Visual literacy** will be explored. Teachers will mention strategies to help students to interpret and make meaning from information presented through imagery included in music videos.

Activity: In pairs/groups, discuss and write down points concerning a narrative that promotes aspects/values of diversity and inclusion. Create a 3-minute video including music in the background and non-verbal actions aiming to be used with students as prompts to raise debates on aspects/values of diversity and inclusion. You can also choose to remake a pre-existing video. Take a video that already exists and re-imagine the video and/or challenge the symbols used in the video. You can use your mobile smart phones. Consider what we have discussed to make sure you are aware of the symbols you are using and how this affects the finished work.

Prepare 1 or 2 questions to encourage reflection when you share the video with others.

**SESSION 5: Engaging in Arts to nurture Emotional Literacy
(Online, Asynchronous)**

Links to: BIG IDEA 4 COLLABORATIVE PROCESSES

This session concerns the role that arts education can play in cultivating emotional literacy, which should be considered as important as the achievement of technical skills for the holistic development of a person. Teachers will be engaged in reflecting about their own artistic journey and the ways in which the personal and social dimension were/ were not prioritised within the education system. They will also be involved in exploring education strategies that encourage emotional literacy through addressing ‘multiple intelligences’ experiences in their arts lessons.

Ice-breaker Activity:

A short online activity where teachers’ digital skills are challenged. They have to collaborate, to think critically and problem solve - possibly something to do with everyday life, e.g. *One of your friends is very social and believes he/she is the life*

of the party. He/she enjoys telling jokes continually which are offensive and disrupt conversations.

Teachers are asked to reflect on the process of solving this collaboratively and write down the emotions they felt and any discoveries they made about their own ways of dealing with life situations, while contributing with ideas to collaborate with the rest.

Presentation: Exploring Emotional literacy, Emotional Intelligence (EQ) and Multiple Intelligences

Activity-Experiencing the Arts for personal and social growth:

Teachers are asked to reflect on the following statement:

"Due to the emphasis on numeracy and language literacy skills of which measurement by standardized tests is more straightforward, tools for nurturing students' emotional development are undervalued. Throughout the years the result of achieving technical skills in the arts were considered more significant than lifelong personal and social abilities. Some parents and school stakeholders often insist that students need to study to find a job after they finish school. Thus, the arts are only a hobby because at the end of the day people need to earn an income to live".

Discussion: Teachers are asked to discuss the statement vis-a-vis their own experiences of engaging with the arts during their childhood/teenage years.

Guiding questions: *What was your childhood/ teenage experience in the arts like? Were you encouraged/ discouraged by parents/ schooling to develop the arts? What do you think is the role of emotions in your creative process? Do you use and manage your emotions through the arts? What emotions are often emerging in your work/ driving your creative process?*

Mind-mapping: Arts Pedagogy for Emotional Literacy

Guiding question for Brainstorming: *How can we prepare students both for academic success and for life effectiveness through the arts lessons? What strategies can be used to nurture emotional literacy? In what ways can the personal and social dimension be included in the arts lessons?*

Teachers will be asked to create a mind-map in groups after brainstorming the question.

Discussion: of mind-maps and education strategies.

Exploring: the arts' potential for holistic development addressing multiple intelligences through the arts.

Examples of recent interdisciplinary arts showing the artists' holistic development:

- Romi Morrison's installations involving maps, data, sound, performance, and video explore the personal, political, and spatial boundaries of race, ethics, and social infrastructure within digital technologies.
https://youtu.be/jo_GDLffBIs
- Dancing to Paintings at Tate <https://youtu.be/Qw8Lmwvax7A>

Activity: In groups of 3 or 4, create a short presentation including social and emotional experiences stemming from a particular life situation. This can be communicated through images of the creation of drawing or painting or a performance with singing, dance or drama or a combination of visual and performing arts. Prepare 1 or 2 questions for the viewers' reflection.

SESSION 6: Connecting through Attentive Listening (Online, Synchronous)

Links to: **BIG IDEA 5 SUSTAINABLE TRANSFORMATIONS IN SOCIETY**

This session involves teachers in connecting to the immediate surroundings through strengthening attentive listening skills. They will be engaged in reflecting on education strategies that develop attentive listening to support students' essential elements of sustainability engagement—aesthetic experience and connection to the world. This eventually can lead them to consider sustainable social transformations.

Ice-breaker Activity: Telephone game

Teachers are sent to breakout rooms with the speaker instructed to quickly communicate the message and leave the breakout room. They then have to report back the message to the whole group and reflect on their listening skills.

Activity: Attentive listening

Being still for 5 minutes to notice sounds in our background and every time we are driven by other thoughts we remember to connect to sounds again. The teachers are asked to list down the nature of the sounds they hear, e.g. chirping birds, construction noises, people talking, traffic...

Reflection and discussion: Exploring the act of hearing in receiving sound and the skill of listening which requires the training of being attentive and engage with sound. Teachers will become aware how sound is constantly active in everyday lives and will be asked to reflect on their awareness of it and whether achieving such awareness during the 5-minute activity left an impact on the way they are processing thoughts.

Task: Take a 3-minute recording of sounds inside a house, a busy road or somewhere in nature. Draw, write, and attach pictures to interpret your reflections on the sounds you listened to.

Reflection and Discussion: Nurturing our ability to see, hear, move helps to remind us that we are an integral part of nature. Visual and Performing arts also reminds us of being part of nature by connecting to the world and each other, beyond the constant bombardment of sounds and images in our daily life. Being lost in the process of observing art, listening to music, creating art, performing art encourages students to feel connected. Practising skills of connectedness is meaningful for shaping a sustainable world.

Activity: Collaborate in groups to list 1 or 2 visual and performing arts activities that encourage students' meaningful connection to current social/environmental concerns and reflect on ways of shaping a sustainable future.

SESSION 7: Observing our surroundings and the Arts in Public Space to imagine a better world.

	<p>(Face to Face)</p> <p>Links to: BIG IDEA 5 SUSTAINABLE TRANSFORMATIONS IN SOCIETY+ BIG IDEA 1 PUBLIC SPACE</p> <p>This session concerns the importance of nurturing ‘observation’ skills (attentive seeing) of public spaces. It also stimulates perceptions and awareness of the relationship between art and public space to raising awareness and encourage actions. Teachers will explore how every day, social, and symbolic public spaces can be used as a platform for opening discussion and learning about the increased issues of the global crisis in contemporary society. Their experience will guide them to come up with education strategies that engage students to raise awareness and intervene in public space through their art.</p> <p>Ice-breaker Activity: the act of ‘Seeing’ Participants will be invited to observe 3 images of artworks and local public art. They are asked to identify 1 or 2 details.</p> <p>Historical artworks will be observed to compare with today’s surroundings and life situations and imagine actions for a more humane world</p> <p>Contemporary artworks will be observed to reflect on contemporary issues and imagine ways of improving the physical environment and to work towards a fairer society for human and non-humans.</p> <p>Discussion: Allowing time to ‘see’ and be absorbed in narratives presented to construct meanings/links with one’s own narratives. Guiding questions: <i>How did the artwork/s resonate with your life?/ with current world issues? What ideas of ‘taking action’ came to mind? In what ways can your ideas be realised?</i></p> <p>Task: List 2 or 3 public art spaces (physical or digital) that can offer students a platform to communicate, and debate social, political, and environmental issues.</p> <p>Activity: Take a walk in Valletta or Floriana or Sliema or all of these places. Find historical and contemporary artworks that arouse observations of current life/surroundings and stimulate imagination for a better world. Take a few images or a video and create a short presentation (written, spoken or sung) including your reflections and 1 or 2 questions for viewers.</p>
Learning tools included in programme	<p>VLE Journals/Sketch-books Music Instruments Videos Mentimeter Canva</p>

COURSE DETAILS

<p>Learning Outcomes:</p> <p>a) Subject knowledge and understanding</p> <p>b) Intellectual development</p> <p>c) Key/transferable skills</p> <p>d) Other skills relevant to employability and personal development</p>	<ul style="list-style-type: none"> • Describe their awareness of online safety • Recognise issues of copyright when sharing of images of students on social networks • Mention examples of ways in which art affects and challenges both artists and viewers • Explain what makes a human right and the benefits of human rights • Recognise examples of the breaching of human rights
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	<ul style="list-style-type: none"> • Analyse a music video's aesthetics, symbols, messages and lyrics • Describe connections between the lyrics and images in a music video • Explain the pedagogical value of using a music video • Define 'semiotics' and 'visual literacy' • Explain connections between the arts processes and emotional intelligence • Propose pedagogical strategies that nurture the personal and social dimension in the arts lessons • Recognise the difference between 'hearing' and 'attentive listening' • Recognise the difference between 'seeing' and 'observation' • Propose arts activities that encourage students' connection to current social/environmental concerns • Identify public art that arouse observations of current life/surroundings • Explain how public spaces can be used as a platform for opening discussion concerning global issues
How will the course be assessed?	Each session has an activity at the end requiring participants to submit presentations of images, videos of their creations both individually and collaboratively. These will serve as a continuous assessment.

READING LIST

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-Bustle, L. (2020). Review of Art as Social Action: An Introduction to the Principles and Practices of Teaching Social Practice Art. <i>Art/Research International: A Transdisciplinary Journal</i> . 5. 223-232.

Adam Mickiewicz University curricula

Course Curriculum 3

GENERAL

Title of course	Method Of Drama In Prevention Of Exclusion In The Context Of Cultural Diversity
Level: UG / PG	UG
Department/ Institution	Faculty of Educational Studies
Mode of delivery: F2F/ Blended/ Fully online	F2F/Blended
Is it an existing study-unit? Y/N	Y
Duration in hours	30
Target students (brief profile of expected students)	pre-service teachers on the level of primary, elementary and preschool education, participants of exchange programmes at AMU (Erasmus+, other mobility programmes) The entry condition: student's enrolment into teacher training programme or equivalent programme at the home institution.
Expected number of students	25
Proposed date of commencement	Winter semester 2023/2024 (September 2023-January 2024)

RATIONALE AND PROGRAMME DETAILS

How does this course fit into existing programmes or in-service training possibilities?	<p>The course is an AMU-PIE offer course – short course offer to the students of international exchange at AMU; it's an optional course (pre-service teachers from AMU can join as well), it broadens the ability to use the drama method in teaching process. Method of drama is included (integrated) within the courses offered at study program of the pedagogy at AMU (e.g. (e.g. theatrical forms, integrated teaching etc.). However, drama is not taught as a separate subject. Thus, the course of "Method of drama" is supplementary to the main study programme. Educational drama as well as teaching supported by new technologies are mentioned as a teaching methods in Core Curriculum in Poland. Both fit into the educational post-pandemic reality, when active methods supported by technologies match the needs of the students.</p>
Programme description (plan of sessions)	<p>The programme is planned into four thematic blocks. They have similar structure and fall into coherent logic, that applies also to the whole course and each unit. Each block is opened with theoretical background as introduction into the topic. This opening is arranged with some real-time classes enriched with asynchronous activities of students. Afterwards students are emerged into the theme with experiential learning during workshop(s). The ending of the block is concluded with reflection and analyses of taken actions and (eventually) supplementary theoretical references. This logic applies also to the whole course.</p> <p>The order of thematic blocks:</p> <p><u>Block 1: INTEGRATION and INTRODUCTION</u></p> <p>This block aims into integrating the group members (student-student, student-teacher), getting know each other's expectations and possibilities, familiarizing with the program and introducing the main categories of the course, with special interest in drama and socially engaged art.</p> <p>Week 1: Introduction into program of the course</p>

	<ul style="list-style-type: none"> • Teacher activities: presentation of the program (syllabus), idea and the timeline of the course's realization, used platforms, rules of assessment • Student's activities: <ul style="list-style-type: none"> • F2F - discussion over the presented issues • asynchronous: login into MS Team platform (filling in introductory technical tasks – quiz, assignment); watching introductory movies about method of drama and drama techniques <p>Week 2: Educational drama method</p> <ul style="list-style-type: none"> • Teacher activities: presentation of drama method and leading the practical workshop with usage of the chosen drama techniques: <ul style="list-style-type: none"> • <i>Game with names</i> (creating words from the first letters of the names of participants and sounds), • <i>Advertising myself</i> (participants randomly selected advertising other participants and justify why they could be friends with this person), • Student's activities: <ul style="list-style-type: none"> • F2F – participation in workshop, discussion over the presented issues; • Asynchronous: filling in MS Team quiz; reading and filling in interactive presentation about socially engaged art and Big Ideas in art <p>Week 3-4: Socially engaged art and Big Ideas in Art</p> <ul style="list-style-type: none"> • Teacher activities: discussion over the main ideas of critical pedagogy, socially engaged art and Big Ideas <ul style="list-style-type: none"> • Warried forms of <i>Warm-up's</i> • Workshops with exercises presenting the Big Ideas 1) Public Space, 2) Respecting Diversity and Inclusion, 3) Sharing Knowledge, 4) Collaborative processes and 5) Sustainable transformations in society • Focusing on main ideas for the course's topic • Student's activities: <ul style="list-style-type: none"> • F2F – participation in brainstorming with usage of Mentimeter and interactive board • Asynchronous: searching and presentation of running social projects from the country/city of students origin (shared folder) <p>Week 5: Drama method and social sustainability</p> <ul style="list-style-type: none"> • Teacher activities: presentation and leading discussion over the projects presented by students (shared folder) and broadening the knowledge about social sustainability (presentation). Drama methods in improving personal (e.g. self-esteem) and group (cooperation, ability to set common goals) resources (social sustainability). The division of the group into four final assessment teams <ul style="list-style-type: none"> • <i>Kingdom of assets</i> (storytelling, illustration of the story, creating lists of personal assets and sum-up over equity and equality of personal traits) • <i>My bag of assets</i> (preparation of bags with drawings/texts about abilities/thoughts they would like to gain during the workshops – closed for the duration of the course – opened on final classes) • Student's activities: <ul style="list-style-type: none"> • F2F – participation in the workshop, • Asynchronous: taking decision about the leader of the team, creation of the team logo and the name
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Block 2: PEER EXCLUSION

This block aims into underline some discussions on the groups of problems connected with peer exclusion: starting with the question of the significance of a group in the life of a young person through the questions of the stages of group development, the group roles, levels of inclusion/exclusion in interpersonal relations and ways to prevent or stop the process of exclusion by using the method of drama.

Week 6: Role of peers in social development

Teacher activities: Introduction to the topic of peer exclusion; the role of peer groups in the development of children and young people and the process of peer exclusion, definition of peer exclusion; levels of inclusion/exclusion in interpersonal relations: from inclusion (maximal, active, passive), threw ambivalence (others do not care whether the individuals are included or excluded) to exclusion (passive, active, maximal)

- *Freeze frame* (the topic of the workshop is: discrimination, exclusion, the exercise is to feel the emotions and the reasons why the particular situation is happening)
- Student's activities:
 - F2F – participation in the workshop,
 - Asynchronous reading the paper and presentation about peer exclusion

Week 7: Mechanisms of peer exclusion

- Teacher activities: broadening the knowledge about exclusion from the group; marginalization process from group perspective - depriving somebody of interaction, common aims, goals, and interests; depicting the mechanisms and consequences of exclusion from a group; leading the workshop with elements of experiencing difficult situations in safe environment and working on this issue with a group.
- *Bridges instead of walls* (building the wall of reasons for exclusion – reasons are written on papers; looking for ideas how can we change it in everyday life, building a bridge using papers with these ideas)
- *Wrinkled paper* (thinking about situation when participants were hurt by somebody and wrinkling the blank paper; trial to smooth out the paper to its original state. showing that prevention is better than even the best correction/therapy.
- Student's activities:
 - F2F – participation in the workshop, exchanging thoughts and experiences in this scope.
 - Asynchronous: watching the movie, photos on Pinterest's and making comments about them

Week 8: Drama against peer exclusion

- Teacher activities: depicting and deepening the knowledge about reasons for exclusion from a peer group; improving personal and group resources to prevent peer exclusion (e.g. cooperation, setting common goals); illustrating diversity as a potential; ways of working over the sense of belonging to a group:
- *Language of emotions* (telling long story without words, solving the problem in pairs without words)

- *Kingdom of colors* (creative drama with usage of “color” metaphor, showing the value of diversity in contrast to homogeneity, monochromaticity)
- Student’s activities:
 - F2F – participation in the workshop,
 - Asynchronous: listening to the music, watching music clips

Block 3: CULTURAL DIVERSITY

This block is focused on topic of cultural diversity and working with students coming from diverse cultural groups. Classes and workshops offered within it will broaden insight into perception, communication and contestation while facing multicultural environment and allow for exchange of participants’ experiences in the field of working with intercultural groups of youth (especially with children and adolescents). The workouts of drama workshops might serve also for integration meetings with diverse groups or prevention of marginalization. Internationalization of school and academic environment is recently (un)avoidable element of student’s life. Understanding of cultural processes and effective communication in intercultural context is the key element to success in this process.

Week 9: What is beneath culture

- Teacher activities: the introduction into the topic of internationalization - meaning of internationalization for quality of education, sources of cultural diversity, mobility programmes, perception of mobility (motivation, advantages and disadvantages of educational exchange, fears vs. expectations). Introduction into concepts of culture (its definition and elements); leading the workshop:
 - *Tribe meeting* (the exercise with student’s participation in semi-improvised scene, showing the cultural elements beneath observable behavior: group norms, values, economy, geography etc.)
- Student’s activities:
 - F2F – participation in the workshop
 - Asynchronous: working with interactive presentation, reading the article and filling the MS Teams quiz

Week 10: The cultural baggage and cognitive maps of the world

- Teacher activities: broadening the concepts of culture (its definition and elements); raising the awareness of intercultural diversity, analysing the sources of cultural diversity. Analysing the cognitive maps of world (bias in perception of “Others” and our limitations: stereotypes, emotion & motivation); Usage of the culture shock concept (experience of being foreigner in clash with new culture, leading the workshop(s):
 - *My map of the world* (identification of common elements of our worlds, defining egocentrism in perception of the cultural reality)
 - *Aliens in Poznań* (exercise with elements of storytelling, pantomime and improvisation, writing and playing the story about),
- Student’s activities:
 - F2F – participation in the workshop – creating the individual and group maps of the world, creating the story about aliens; discussions
 - Asynchronous: watching the interactive movies presenting biases in perception

	<p>Week 11: On the route to effective intercultural communication</p> <ul style="list-style-type: none"> Teacher activities: introducing into the concepts and mechanisms of intercultural communication, determinants of communication style; the common elements of cultural diversity (e.g. attitudes toward time, ceremonials, orientation on goal/relations) and their influence on intercultural communication). Explaining the elements of communication chain (e.g. sender, receiver, background, noise); forms of communication (e.g. verbal vs non-verbal). <i>Airport farewells</i>: improvisation, scenes of farewells in diverted cultural context (e.g. cultures oriented on goal and on relations) and communication channels (face-to-face, telephone, letter etc.) Student's activities: <ul style="list-style-type: none"> F2F – participation in workshop, practicing a range of forms of communication; sharing experiences of communication in culturally diverse environment <p>Block 4: METHOD OF DRAMA IN PRACTICE</p> <p>This final block is focused on implementation of the knowledge and skills developed during the classes. Within this part of course students present their drama meeting and practice it as the drama leaders. The micro-teaching is arranged among the participants of the course and at the schools where they take teaching practices.</p> <p>Week 12-14: Students presentations: drama meetings</p> <ul style="list-style-type: none"> Teacher activities: Organizing the drama workshops, preparation of visits at schools, assessment of the drama meetings, feedback for the teams. Student's activities: preparation of the drama meeting templates according to the pattern, collecting materials, conducting the drama meeting; participation in the drama meetings prepared by the other students' team F2F & online – activities prepared according to the demands of students leading the meetings <p>Week 15: Sum-up</p> <ul style="list-style-type: none"> Teacher activities: sum-up the classes, individual and group feedback, leading the final workshop <ul style="list-style-type: none"> <i>My bag of assets</i>. Participants once again return to their bags (prepared at the beginning of the course) with drawings/texts about abilities/thoughts, with focus on the ones they gained during workshops and the ones they would still like to improve. Student's activities: <ul style="list-style-type: none"> F2F: Participation in the workshop, feedback, Asynchronous: creating the external forum/drive to share further experiences in working with method of drama
<p>Learning tools included in programme</p>	<p>Websites (resources – selected content):</p> <p>http://teachingthroughthearts.blogspot.com/2011/07/drama-as-teaching-tool.html</p> <p>https://www.artsonthemove.co.uk/resources/drama-methods.php</p> <p>https://dbp.theatredance.utexas.edu/glossary</p> <p>https://www.slideserve.com/patience/types-of-cultures</p> <p>Platforms: MS Teams, google drive,</p>

	Interactive, shared presentations and movies (e.g. Prezi, Mentimeter, Padlet, Canva)
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COURSE DETAILS

<p>Learning Outcomes:</p> <p>a) Subject knowledge and understanding</p> <p>b) Intellectual development</p> <p>c) Key/transferable skills</p> <p>d) Other skills relevant to employability and personal development</p>	<p>Learning outcomes:</p> <p>a)</p> <ul style="list-style-type: none"> - broadening the knowledge about the drama method (types, techniques, rules, possibilities) and it's conditions - development of the knowledge about method of drama in educational context (working with children and youth) - development of awareness of inter-culture diversity and culture concepts (perception of time, working traits and engagement) and their influence on intercultural relations - overview and exchange participants' knowledge and experiences in the field of marginalization in multicultural groups (causes, factors, mechanism and forms of exclusion) <p>b)</p> <ul style="list-style-type: none"> - growth of ability to think and reason connected with knowledge on establishing peer relationships as a prerequisite for satisfying basic psychosocial needs, and – at the same time – constitutes a fundamental developmental task in adolescence and early adulthood., - getting experience in working in group and using educational drama and teaching supported by ICT <p>c)</p> <ul style="list-style-type: none"> - expanding the skills of critical thinking and intercultural communication - development of the ability of educational drama method's application to prevent exclusion in culturally diversified groups (peers - children and youth, school context, the local community) - development of the skills of planning and preparing the process of individual teaching practice (micro and direct teaching with tutors and co-teachers) <p>d)</p> <ul style="list-style-type: none"> - development of the ability of application of main drama methods in practice (design and coordination of drama meeting: relations between drama leaders and participants) - development of planning and self-organization skills, designing, creating and using of drama method for teaching practice at diverse levels of education <p>- experiencing the teaching practice at institutions (INTERNSHIP and visits at: kindergarten, primary and secondary schools and other institutions)</p> <p>development of the skills of application of main diagnostic methods in educational and clinical practice:</p>
<p>How will the course be assessed?</p>	<p>Assessment method:</p> <ul style="list-style-type: none"> • On-going <ul style="list-style-type: none"> • Delivering all the assignments prepared by teacher during the running course (mainly with asynchronous form) • Active participation in the workshops – taking part in exercises, discussions conducted during the course life • Final

	<ul style="list-style-type: none"> • Preparing the outline of drama meeting (by 3-4 students teams) for children/adolescent in context of cultural diversity. • Micro-teaching - conducting the drama meeting with other participants of the course or with students at school
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<p>Leary, M. R., <i>Interpersonal rejection</i>, Oxford University Press, New York 2001.</p>
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<p>Stockinger P., <i>Intercultural communication. A general introduction</i>, 10.03.2010; https://www.researchgate.net/publication/237356551_Intercultural_communication_A_general_introduction [accessed Mar 04 2019].</p>
<p>Way B., <i>Development through drama</i>, Humanities Press, New York 1990.</p>
<p>Winiarek-Kołucka M., ed., <i>Drama wzmacnia. Metoda dramy w edukacji antydyskryminacyjnej i obywatelskiej</i>, Stowarzyszenie Praktyków Dramy STOP-KLATKA, Warszawa 2016.</p>

Course Curriculum 4

GENERAL

Title of course	Creative Arts for social inclusion
Level: UG / PG	PG
Department/ Institution	Faculty of Educational Studies, Adam Mickiewicz University Poznań, Poland
Mode of delivery: F2F/ Blended / Fully online	Blended
Is it an existing study-unit? Y/N	no
Duration in hours	30
Target students	Primary teachers: in- & pre-service
Expected number of students	25
Proposed date of commencement	Academic year 2023-2024 (winter semester: October-December 2023)

RATIONALE AND PROGRAMME DETAILS

How does this course fit into existing programmes or in-service training possibilities?	This course is planned to be a part of Erasmus offer for students during their exchange programme.
Programme description (plan of sessions)	<p>The aim of the course is to show the impact of art in a broad social context, especially working with disadvantaged groups, social inclusion, multicultural and intercultural education. The aim is to develop competencies in the field of creating educational programs based on creative arts, as well as the intercultural exchange of students' experiences in this area. During the classes, theoretical issues related to the use of art and Big Ideas to improve the quality of life of selected social groups will be presented but also look at this idea on the microscale of working at school and with your own class will be discussed.</p> <p>1st session face-to face Socially engaged art and Big Ideas – introduction.</p> <ul style="list-style-type: none"> Presenting the theoretical background of the course and aims of the final group project. Presenting Big ideas and discussing their experience working with art. <p>2nd session blended (face-to face and on-line) Social inclusion in pedagogical context – sharing experience</p> <ul style="list-style-type: none"> Presenting examples of art projects related to their origin country. Social inclusion in pedagogical context – discussion of the aim of an art project in education (kindergarten and pre-school learning) Creating the international map of good practices in socially engaged pedagogy (Padlet) <p>3rd session face to face Social inclusion in multicultural education</p> <ul style="list-style-type: none"> Presenting the assumptions and main goals of intercultural education; Discussion of examples of good practices in intercultural education; The place of socially engaged art in intercultural education and the ways of using it. Mass media, film studios - how is mass, multicultural education through art going? – discussion

	<ul style="list-style-type: none"> Intercultural education and creating art online - discussing online programs for interactive play with the art. <p>4th session blended (face-to face and on-line)</p> <p>Art socially engaged on a macro and micro scale</p> <ul style="list-style-type: none"> Big Ideas – big and small. How to change “big art” into a small working project? Formal and non-formal background of small-big ideas. How can a teacher work in educational structures and beyond them? Socially engaged art in daily teachers’ life, possibilities and threats, challenges? Presentation of students’ ideas using online canva as an educational tool. <p>5th session on-line</p> <p>Engaged art for the youngest audience from a global and multicultural perspective</p> <ul style="list-style-type: none"> Discussing films, videos, and songs worldwide known at the main social problems presented in those examples. Knowing other cultures through art – idea of multicultural art education. Creating a comic book or interactive game for children presenting a topic related to social engaged art selected by the participants. <p>6th session face to face</p> <p>Diversity in school and the place of art in education and integration.</p> <ul style="list-style-type: none"> The place of socially engaged art in the process of integration and reintegration in the classroom. Fine arts in the process of communication between students and teachers. Art space in school – the idea of creative learning, learning thru art. <p>7th session on-line</p> <p>Working on one micro project of Big Ideas.</p> <ul style="list-style-type: none"> Students in small groups develop the concept of Big Ideas projects and present their own proposals for socially engaged micro projects.
Learning tools included in programme	www.canva.com www.padlet.com www.pixton.com www.chromemusiclab.com https://www.mentimeter.com/ Teams

COURSE DETAILS

Learning Outcomes: a) Subject knowledge and understanding b) Intellectual development c) Key/transferable skills d) Other skills relevant to employability and personal development	a) Socially engaged arts, education through the arts, multicultural education, socially engaged art in school, art as an educational tool b) - expanding knowledge about the place of art in human social life - knowledge about the place of art in a child's life in a global context c) <ul style="list-style-type: none"> sharing knowledge of people from different cultural backgrounds Work in multicultural teams Expanded knowledge about socially engaged art and its place in education
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	<ul style="list-style-type: none"> Working with new technologies in a creative way <p>d)</p> <ul style="list-style-type: none"> Diversity and multicultural education as a new educational environment Art as a way of communication Creating new ideas for school art life Working in diverse groups
How will the course be assessed?	The assessment of students' performance is continuous, has a formative and summative character, and includes all the exercises-activities carried out during the semester (attendance and activities during classes), as well as the final creation of socially engaged micro projects (in small groups). The students can present their final work in a digital format - eg. a short video, a live presentation, or a digital portfolio. Evaluation will be carried out at the beginning (in relation to students' expectations) and at the end of the course - in relation to the final content, the way of teaching, and the evaluation of socially engaged projects.

READING LIST

Anderson R. C., Katz-Buonincontro J., Bousselot T., Mattson D., Beard N., Land J., Livie M. (2022). How am I a creative teacher? Beliefs, values, and affect for integrating creativity in the classroom, <i>Teaching and Teacher Education</i> , Volume 110, 2022, 103583, ISSN 0742-051X, https://doi.org/10.1016/j.tate.2021.103583 .
Cabedo-Mas, A., Nethsinghe, R., & Forrest, D. (2017). The role of the arts in education for peacebuilding, diversity and intercultural understanding: A comparative study of educational policies in Australia and Spain. <i>International Journal of Education & the Arts</i> , 18(11). Retrieved from http://www.ijea.org/v18n11/ .
Jaeger, M., Wooten, J. (2022). The Most Magical Way to Teach: Disney Music In The Classroom. <i>Journal of Economics Teaching</i> . pp. 1-12.
Kapitan L., Litell M., Torres A. (2011). Creative Art Therapy in a Community's Participatory Research and Social Transformation, <i>Art Therapy</i> , 28:2, 64-73, DOI: 10.1080/07421656.2011.578238
Schlemmer R.H., Carpenter B.S., Hitchcock E. (2017). Socially Engaged Art Education: Practices, Processes, and Possibilities, <i>Art Education</i> , 70:4, 56-59, DOI: 10.1080/00043125.2017.1317564
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University of Barcelona Curricula

Course Curriculum 5

GENERAL

Title of course	Bringing socially engaged arts to primary school (CATALAN: Portar les arts socialment compromeses a l'escola primària)
Level: UG / PG	PG
Department/ Institution	Fine Arts Faculty – University of Barcelona
Mode of delivery: F2F/ Blended / Fully online	Blended
Is it an existing study-unit? Y/N	No
Duration in hours	30
Target students	Primary Teachers
Expected number of students	20-40
Proposed date of commencement	July 2023

RATIONALE AND PROGRAMME DETAILS

How does this course fit into existing programmes or in-service training possibilities?	The course explores issues of theory and practice around the use of socially engaged arts (SEA) in teaching and learning processes. More specifically, in-service teachers will acquire a comprehensive and practical approach to notions, examples, and strategies to bring SEA to their classrooms through blended learning and digital technology. Emphasis is placed on the pedagogical and critical dimension of education through arts, aiming to contribute to the holistic engagement with social issues.
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How does this course fit into existing programmes or in-service training possibilities?	<p>During the course, the participants will be invited to design and implement a SEA project in their schools. Thus, the course is designed to accompany them through different stages of design, implementation and evaluation through co-teaching and tutoring in small groups.</p> <p>Furthermore, a secondary objective of the course is familiarising participants with some digital applications and the effective use of websites to achieve a broader, more interdisciplinary and project-based approach to the curriculum. The teaching of the course is blended and based on two-hour weekly meetings, including lectures through audio-visual and other ICT tools, practical application tasks, group and individual immersive activities, research, and the design of short-duration SEA educational projects.</p> <p>This course will be part of the in-service teachers training officially recognised by the Catalan government.</p>
Programme	JULY

description (plan of sessions)	<p>Exercise 1: Introducing each other teacher participant <i>To get to know each other, the participants will have to bring to the first session an example of an arts practice or an arts education practice that they have found particularly relevant in their schools. The examples will be uploaded in a shared padlet (image + short description)</i></p> <p>Session 1 (online – 2h): What does “socially engaged arts” mean?</p> <ul style="list-style-type: none"> • Sharing and discussing exercise 1. • Introducing the notion of SEA by showing examples that are related to different features (e.g. sustainability, social justice, transformation of urban spaces, etc.) and contexts. • Discussion in small groups about the key features of SEA projects. <p><i>Exercise 2: Each participant will have to bring an example of a SEA project to session 2.</i></p> <p>Session 2 (online – 2h): From socially engaged arts to socially engaged arts in education (part 1)</p> <ul style="list-style-type: none"> • Discussion on exercise 2: what are these examples telling us? How do they reshape the way of teaching arts? • Theoretical introduction to the genealogy, core features and big ideas behind SEA projects. <p>Session 3 (online – 2h): From socially engaged arts to socially engaged arts in education (SEAE) (part 2)</p> <ul style="list-style-type: none"> • What does SEAE mean and what is the role of arts in this perspective? • Building bridges between socially engaged arts practices and the curriculum: <ul style="list-style-type: none"> • Situation-based learning as a starting point to think about SEA projects in the school. • SEA projects and skills. • SEA projects and curricular areas. <p>Session 4 (face to face – 3h): How to generate collaboratively a SEA project? A toolkit workshop</p> <ul style="list-style-type: none"> • The participants will have to simulate the collaborative design of a SEA project, focusing at least on one of the key features that were explained in the previous sessions. • As this session is face-to-face, the participants will explore in small groups the urban surroundings of the CESIRE, in the neighbourhood of Raval, to seek for a possible context where bringing to life the designs collaboratively. <p>SEPTEMBER</p> <p>Session 5 (online – 2h): Knowing your context beyond what you know.</p> <ul style="list-style-type: none"> • Art tools and practices to observe/approach the school and think about what do we want to change: <ul style="list-style-type: none"> • Arts based strategies to approach teachers’ context multisensorially. • Participatory methods to observe teachers’ context. <p><i>Exercise 3: School observation. Each participant will have two weeks to carry out the observation of their school and trace initial ideas for the focus of their SEA</i></p>
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	<p><i>project. The observations will be gathered in a Canva document, collecting the following aspects:</i> <i>a) How did you carry out the observations? b) What did you discover? c) What surprised you? d) Visual and textual documentation of the observations.</i></p> <p>Session 6 (face to face – 3h): How to design a socially engaged art project? From observation to design</p> <ul style="list-style-type: none"> • Sharing exercise 3: Each participant will explain their school observations in small groups and the initial ideas about the project they want to design. • Toward the initial design of the project. In small groups, the participants will start to design a plan for the project using a pre-given framework. <p><i>Exercise 4: Project design. Each participant will design their project and validate it with the students. A multimodal outline of these collaborative designs will be uploaded to a Canva document before session 7.</i></p> <p>OCTOBER</p> <p>Session 7 (online – 2h): Tutorships on the project designs In small groups and with the support of a tutor, the participants will share the process of designing their projects, including doubts and questions.</p> <p><i>Exercise 5: Report on project implementation and evaluation. Each participant will prepare a short report to explain the project they have carried out in the school. The report can be made by using different media.</i></p> <p>Session 8 (online – 2h): How to evaluate the project?</p> <ul style="list-style-type: none"> • Defining key markers and strategies for the project evaluation. • Explaining and discussing exercise 5 in small groups. <p>NOVEMBER</p> <p>Session 9 (online – 2h): Sharing experiences</p> <ul style="list-style-type: none"> • In small groups, participants will share their experiences in carrying out and evaluating the projects in their school. • Common reflection and debate about the possibilities and difficulties related to applying these approaches in schools. <p>Session 10 (face to face – 3h): Concluding thoughts. What have we learned? Common evaluation of the course. Preparing an individual report about the course through collaborative multimodal methods.</p>
Learning tools included in programme	Moodle, Zoom, Padlet, Canva.

COURSE DETAILS

Learning Outcomes: a) Subject knowledge and understanding	a) Socially engaged arts, arts education knowledge, curriculum. b and c) Critical strategies of assessment, observing/approaching the built environment through arts, designing and evaluating a project.
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b) Intellectual development c) Key/transferable skills d) Other skills relevant to employability and personal development	d) Designing and evaluating an educational project through social engaged arts.
How will the course be assessed?	<p>The assessment of teachers' learning and performance will be continuous, following a formative approach and including all the exercises-activities carried out during the course, as well as the development of a SEA project at the schools or community centres.</p> <p>At the end of the course, a multimodal report of the learning process will be carried out by the participants and the course mediators to give an account of the movements made in the course and at the schools. To this end, we will previously propose several open-ended questions referring to the content, methods, assessment and contribution of the course to the participants' teaching practices.</p>

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<p>Aguirre Arriaga, I. (2005). <i>Teorías y Prácticas en Educación Artística: Ideas para una revisión pragmatista de la Educación Estética</i>. Octaedro</p>
<p>Aladro-Vico, E., Jivkova-Semova, D., & Bailey, O. (2018). Artivism: A new educative language for transformative social action. [Artivismo: Un nuevo lenguaje educativo para la acción social transformadora]. <i>Comunicar</i>, 57, 09-18. https://doi.org/10.3916/C57-2018-01</p>
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<p>Helguera P. (2011). <i>Education for socially engaged art: a materials and techniques handbook</i>. Jorge Pinto Books.</p>
<p>Krensky, B., i Steffen, S. L. (2009). <i>Engaging classrooms and communities trough art. The guide to designing and implementing community based art education</i>. Altamira Press</p>
<p>Mesias-Lema, J.M. (2018). Artivismo y compromiso social: Transformar la formación del profesorado desde la sensibilidad. <i>Comunicar</i>, 57, 19-28. https://doi.org/10.3916/C57-2018-02</p>
<p>Macaya Ruiz, A. y Cañabate Ortiz, D. (2022). Docentes, creatividad artística y compromiso social: retos y posibilidades en la formación inicial. <i>Revista Complutense de Educación</i>, 33(3), 501-510. https://dx.doi.org/10.5209/rced.74520</p>

Course Curriculum 6

GENERAL

Title of course	Bringing socially engaged arts to secondary school using digital technology (CATALAN: Portar les arts socialment compromeses a l'escola de secundària fent servir la tecnologia digital)
Level	Post-graduate
Department/ Institution	Faculty of Education – University of Barcelona
Mode of delivery	Blended
Is it an existing study?	Yes
Duration in hours	18
Target students	Secondary school teachers in training (Master's degree on teachers' training for secondary education)
Expected number of students	20-30
Proposed date of commencement	February 2023

RATIONALE AND PROGRAMME DETAILS

How does this course fit into existing programmes or in-service training possibilities?	This course would be part of the Master's in training of secondary school teachers in music at the University of Barcelona. It would serve as a reformulation of the subject <i>Music and Technologies for Learning and Knowledge</i> (Catalan: <i>Música i Tecnologies de l'Aprenentatge i el Coneixement</i>), currently being taught, with the incorporation of Socially Engaged Arts (SEA) as a framework. The course would have a weight of 2,5 ECTS, and would be located at the final part of the degree, after students already attended basic subjects on pedagogy and several specialized subjects on music teaching (such as <i>Innovation and educational research in music</i>).
Programme description (plan of sessions)	<p>The course plan runs from February to May and includes 10 sessions, with a duration from 1 to 3 hours, both online and face-to-face depending on the type of activity to be developed. There would be 4 tasks to assess, which could span several sessions. Methodologies to be expected include lectures, group monitoring and discussion, and peer assessment, among others.</p> <p>FEBRUARY</p> <p><i>Task 1: Socially engaged arts and digital technology</i></p> <p><u>Session 1 (online, asynchronous – 2h)</u> The meaning of socially engaged arts and its implication in digital technology in education.</p> <p>Presentation of the concept of SEA, through different educational and art projects related to music education, which have been carried out in various parts of the world. Students will research real experiences guided by a document available in the virtual campus of the course. The session should help students reflect on how digital technology contributes to the design, implementation, and evaluation of socially engaged projects. The reflection will be guided by the advances in technology, from a critical point of view.</p> <p>Focus will be put in secondary education and the age of students who are enrolled in it (Note: in Spain, this generally encompasses people from 13 to 17 years old). Both formal and non-formal education will be addressed.</p>

	<p>Concepts such as "arts Education and sustainable development" (Wagner, 2021), "activism" (Thompson, 2015), or "participation" (Bishop, 2012) will be explored.</p> <p>Session 2 (face to face – 2h) How digital technology could help social engaged arts and music education?</p> <p>Based on the findings in session 1, we will guide critical discourse on the use of digital technology in SEA and music education. Discussion will be guided by the trainer using the five challenges that educational technology poses in the current western society, as described by Marimon-Martí et al. (2022). Students will work in five groups and share their conclusions at the end of the session. In this way, the aim is to foster critical awareness of the use of digital technology in SEA and music education.</p> <p>MARCH</p> <p>Session 3 (online, synchronous – 2h) What does it mean to have a socially engaged education? Which can be the role of music in it? Exploring the ethical issues of digital technology in music education.</p> <p>As a continuation of the previous session, we will raise the ethical challenge in the use of digital technology applied to SEA and music education. To this end, special attention will be paid to reflecting on the different gaps that can be created (related to gender, economics, social situation, age, etc.). We will also focus on intellectual property issues in educational technology fields. Students will work in groups and share their conclusions at the end of the session.</p> <p>Session 4 (online, asynchronous – 1h) What projects exist based on social engaged arts and music education that involve the use of digital technology?</p> <p>Related to session 1, we will observe projects based on SEA and music education that involve the use of digital technology. In addition to a simple presentation, attention will be paid to the ethical aspects covered in previous sessions. Students will work alone and autonomously.</p> <p>Session 5 (face to face – 2h) How to generate a socially engaged arts project in collaboration?</p> <p>We will present key concepts, tools, and ideas as a guide for the generation of socially committed collaborative artistic projects. This space will cover everything from foresight to dissemination and evaluation, as well as management and funding. The use of digital technology in all the steps will be the leitmotiv.</p> <p>Task 2: School observation</p> <p>Session 6 (online, synchronous – 2h) How is our context? What do we want to change?</p> <p>This part shall coincide with the traineeship period of the students. The aim here is for them to specify the contextualization, according to each educational centre, for the design of a SEA project. Collaborative work and</p>
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	<p>sharing of experiences among students will allow them to imagine and learn about various scenarios for their future teaching practice.</p> <p>Task 3: Project design</p> <p>Session 7 (online, synchronous – 2h) How to design our intervention?</p> <p>Starting from the contextualization carried out during their training, the project to be carried out will be designed by students. To do so, it will be necessary for them to consider all the aspects previously discussed on the use of digital technology in education. Students will work in groups, already established by the distribution in mentoring carried out during their training. Each student will develop an individual project adapted to its context, but projects of different students may be complimentary or replicable between them.</p> <p>Task 4: Project implementation and evaluation</p>
	<p>APRIL</p> <p>Session 8 (online, synchronous – 1h) How is the project implementation working? How to evaluate the project? (I)</p> <p>This session will monitor the implementation of the project and the design of the evaluation mechanisms. Students will share their work in progress through a short presentation.</p>
	<p>Session 9 (online, synchronous – 1h) How is the project implementation working? How to evaluate the project? (II)</p> <p>This session will continue monitoring the implementation of the project and modify, if necessary, the evaluation mechanisms.</p>
	<p>MAY</p> <p>Session 10 (face to face – 3h) Concluding: what have we learned?</p> <p>The students will present results obtained with the implementation of each project. Here we will attend to the different actors involved. Finally, by way of a joint reflection and the use of a SWOT matrix, emphasis will be placed on the learning achieved and the transaction, and applicability of this learning to new educational projects that focus on SEA and digital technology.</p>
Learning tools included in programme	Digital applications for music and audiovisual learning. Digital portfolio, either using the one implemented on the virtual campus or an external one.

COURSE DETAILS

<p>Learning Outcomes:</p> <p>a) Subject knowledge and understanding</p> <p>b) Intellectual development</p> <p>c) Key/transferable skills</p> <p>d) Other skills relevant to employability and personal development</p>	<p>a) Social engaged arts, music education knowledge, educative technology, and curriculum.</p> <p>b and c) Critical strategies of assessment, observing environment through arts, designing a project, evaluating a project.</p> <p>d) Designing and evaluating an educational project through social engaged arts.</p>
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How will the course be assessed?	The assessment is carried out through a digital portfolio, which will include proof of everyday work, a project design, its self-evaluation and reflections on its implementation.
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READING LIST

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Aristotle University of Thessaloniki Curricula

Course curriculum 7

GENERAL

Title of course	EM 103 Art and Society: Critical approaches Martha Ioannidou, Antonis Lenakakis, Soula Mitakidou, Polyvios Androutsos, Eva Pavlidou
Level: UG / PG	In-Service teachers / + UG
Department/ Institution	Faculty of Education, School of Primary Education – Aristotle University of Thessaloniki
Mode of delivery: F2F/ Blended / Fully online	Blended
Is it an existing study-unit? Y/N	Yes (UG) – New as a TTP offer
Duration in hours	39
Target students	Primary teachers: in- & pre-service
Expected number of students	In-service TTP (max.60)/ UG 180
Proposed date of commencement	Academic year 2023-2024 – Winter semester

RATIONALE AND PROGRAMME DETAILS

How does this course fit into existing programmes or in-service training possibilities?	This course will be offered as a TTP for in-service teachers and Erasmus+ incoming students. At the same time it might run as a regular free-choice course (EM103 Art and Society), an integral part of the training of pre -service primary school teachers at Aristotle University of Thessaloniki or we can connect classes with the UG course Art in Education.
Programme description (plan of sessions)	<p>New technologies are mainly absent from art education curricula, even though they offer opportunities to integrate a variety of arts alongside the building of social awareness, educational equality, and the technological requirements of an increasingly digital age. The course aims to make optimal use of digital media and new technologies in arts education, looking at the advantages and limitations of this process when sharing knowledge and experiences are carried out in a blended learning environment (primary school/ university). How are these challenges capitalized in learners' learning attitudes towards the arts and their social role, learning satisfaction and the empowerment of their artistic creativity and self-expression? Emphasis is placed on the pedagogical dimension of education through the arts to contribute to a holistic engagement with the socially engaged arts (SEA) adapted to the new reality of digital technology. Trainees will have the opportunity to become involved in the artistic process (Tableaux Vivants), practice with specific digital media and with various artforms & methods that encourage active teaching and understanding of SEA in an international context outside the classroom walls.</p> <p>By the end of the TTP, learners are expected to have gained fundamental, professional knowledge on adapting their learning stance to actively merge new technologies and arts education in a blended or online context.</p> <p>Teaching (blended) is based on three-hour weekly sessions, including additional lab-workshops on how to use specific digital tools, practical application tasks, group and individual immersion</p>

	<p>activities, micro-teaching, research, short-term art education projects in schools and art-making processes (live and online workshops).</p> <p><u>October -December 2023 (evaluation-assessment by January 2024)</u></p> <p>2x3 lab workshops familiarising participants with relevant web and non-web applications/ synchronous & asynchronous</p> <ul style="list-style-type: none"> ▪ Teaching the curriculum through artworks and exhibitions, using ICT and related online applications. ▪ Critical approach to relevant literature and applied examples/programmes/websites. <p>1st synchronous session face-to-face: <i>Art and Society: critical approaches</i></p> <ul style="list-style-type: none"> ▪ Introducing the main subcategories of the course. Creation of working groups and logistics of meetings. Presentation of the eLearning platform and the uploaded material video lectures, experiential activities, links & presentation videos of the proposed applications, bibliography etc.). ▪ Presentation-Discussion: The benefits/necessity of teaching through the arts using digital technology. <p>➤ interactive exercise: Quiz- recognise examples of socially engaged arts.</p> <p>2nd and 3rd synchronous sessions face-to-face: <i>Socially engaged arts – Big Ideas (A' & B')</i></p> <ul style="list-style-type: none"> ▪ Aspects of socially engaged arts timelessly emphasise contemporary international artworks and practices. ▪ Ways of reading and "teaching" socially engaged arts. ▪ Presentation and discussion of the big ideas through concrete examples. Cross-thematic and interdisciplinary approaches to learning about these works using digital technology. ▪ Uploads onto the eLearning platform: Synchronous session, five short video lectures by invited scholars-art historians on subjects/artworks related to the big ideas. <p>➤ Create online the SEArt depot (various media)</p> <p>Evaluation: Assessment 1 (AT protocol)</p> <p>4th session: Blended Critical pedagogy and Arts Education</p> <p>Experimentation with significant SEArtworks,, approached through critical pedagogy's methods. (Face to face). Discussion online (blogging) about ways of promoting critical thought on socially engaged arts through new technologies and on creating artworks that would share ideas/ give answers to important social issues.</p> <p>➤ Uploads onto the eLearning platform: Synchronous sessions, and activities with relevant themes.</p> <p>Give the baton!</p> <p>5th & 6th synchronous online session</p> <p>Choice of artworks to be processed as Tableaux Vivants/ group work.</p> <p>Acquaintance with applications: Powtoon and BookCreator</p> <p>SEA and multimodal storytelling</p> <p>Online making of stories on the selected works per group/big idea</p>
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	<p>7th-9th sessions group work: Drama/Theatre – (Tableaux Vivants) synchronous & asynchronous. Face to Face: Tableaux Vivants live – perform based on the chosen SEA and the written story Transfer and create the tableau vivant online (stop motion, animator) Edublog: Share and comment on the uploaded digital performances.</p> <p>10-11th sessions: Music – dance Tableaux transformations. Each team will choose one Idea and will try to engage the audience by transferring messages through music and dancing using also new technologies.</p> <p>Summative Assessment 12-13th sessions: final group Tableaux Vivants performances & in-group microteaching (live) (one work/one Idea? 2 Arts at least)</p> <p>Evaluation: Final questionnaire</p> <p>Extra Session: Masterclass by visiting scholars/artists</p>
Learning tools included in programme	<p>i.e. (indicative)</p> <p>https://padlet.com/ https://www.powtoon.com/ https://www.mentimeter.com/ https://www.triviaplaza.com/miscellaneous-art-quizzes/ https://www.cateater.com/ NotateMe https://apps.apple.com/us/app/notateme-now/id783567215 https://www.soundtrap.com/edu/ https://www.danceedlab.com/media/del-app/ https://app.seesaw.me/#/login https://bookcreator.com/ https://apps.apple.com/us/app/story-creator-easy-story-book-maker-for-kids/id545369477 https://edtech.gr/ https://www.canva.com/el_gr/ https://app.genial.ly/dashboard</p>

COURSE DETAILS

<p>Learning Outcomes:</p> <p>a) Subject knowledge and understanding b) Intellectual development c) Key/transferable skills d) Other skills relevant to employability and personal development</p> <p>General learning outcomes</p>	<p>Drawing on Socially Engaged Arts (SEA) as a source of ideas, trainees will not only engage with and develop knowledge of this thematic are through various art forms, but they will create values and learn to reflect critically on global issues concerning societies' sustainable future. More specifically:</p> <ul style="list-style-type: none"> ▪ They will gain a broader oversight of the connection of SEA with the concept of education equality and artistic activism. ▪ They will get acquainted with the theory of critical pedagogy and its methods through SEartworks.
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	<ul style="list-style-type: none"> ▪ They will merge art education strategies and methods with new technologies in blended learning environments. ▪ They will review and reflect on the role of arts and its dynamics as a means of visibility and vigilance around issues of democracy and peace, social justice, racism, racial discrimination, poverty alleviation etc. ▪ They will be given the opportunity to actively engage in artistic creations aiming to collaborate with their fellow participants in various contexts (blended learning). ▪ They will create didactic scenarios employing new technologies having as a vehicle SEA. <p>Moreover, we intend to:</p> <ul style="list-style-type: none"> ▪ Build a creative learning community. ▪ Engage every participant by employing a wide range of learning and teaching styles, with the extensive use of New Technologies and digital applications. ▪ Increase confidence and motivation through case studies, art-based activities, workshops, hands on training etc. ▪ Adopt a holistic approach to bridge various arts through blended learning. ▪ Consider general school demands, timetable/ curricula constraints, spatial requirements for teaching SEA with the aid of new technologies. <p>c)</p> <ul style="list-style-type: none"> ▪ Apply knowledge in practice. ▪ Retrieve, analyse and synthesise data and information, with the use of necessary technologies. ▪ Work in interdisciplinary teams & in an international context. ▪ Generate new research ideas. ▪ Design and manage projects. <p>d)</p> <ul style="list-style-type: none"> ▪ Appreciate diversity and multiculturality. ▪ Demonstrate social, professional, and ethical commitment and sensitivity to gender issues. ▪ Be critical and self-critical. ▪ Advance free, creative, and causative thinking.
How will the course be assessed?	<p>Formative</p> <ul style="list-style-type: none"> • Participation throughout the course to online activities: Padlet, quizzes, stop-motion,

	mentimeter, Powtoon/Animaker/BookCreator (20%) • Tableaux Vivants (live or recorded/ animated performance) (20%) Summative Micro-teaching in between teams or school classes /critical friend) Submission of the teaching scenario (60%)
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READING LIST

Doherty, C. (2015). <i>Public Art (Now): Out of Time, Out of Place</i> . ART BOOK DISTRIBUTORS LTD
Hardy, T. (ed), (2006). <i>Art Education in a Postmodern World</i> . Intellect.
Helguera, P. (2011). <i>Education for Socially Engaged Art: A Materials and Techniques Handbook</i> . Jorge Pinto Books Inc. (pdf. Eng/Gr)
Kim, H., So, H.-J., & Park, J.-Y. (2022). Examining the Effect of Socially Engaged Art Education with Virtual Reality on Creative Problem Solving. <i>Educational Technology & Society</i> , 25(2), 117–129. https://www.jstor.org/stable/48660128
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Perkins, R., Kaye, S.L., Zammit, B.B., Mason-Bertrand, A., Spiro, N., Williamon, A. (2022). How arts engagement supported social connectedness during the first year of the COVID-19 pandemic in the United Kingdom: findings from the HEartS Survey. <i>Public Health</i> , 207, 1-6. https://doi.org/10.1016/j.puhe.2022.03.002
Ross H. Schlemmer, B. Stephen Carpenter II & Erika Hitchcock (2017). Socially Engaged Art Education: Practices, Processes, and Possibilities. <i>Art Education</i> , 70:4, 56-59. https://doi.org/10.1080/00043125.2017.1317564
[Sotiropoulou-Zormpala, M. (2020).] Σωτηροπούλου-Ζορμπαλά, Μ. (2020). <i>Ενσωματώνοντας τις τέχνες στην Εκπαίδευση</i> . Πεδίο.
Sotiropoulou-Zormpala, M., & Mouriki-Zervou, A. (2018). Aesthetics-based arts integration in elementary education. <i>The International Journal of Arts Education</i> , 13(1), 33–44. https://doi.org/10.18848/2326-9944/CGP/v13i01/33-44
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Ward, S.C. (2015). The role of the arts in society. In M. Fleming, L. Bresler, J.O'Toole (Eds.). <i>The Routledge International handbook of the arts and education</i> . Routledge. 106-121.
Xiaodong, S., Rong, F., Guoqing, Z., Chenin, C. (2022). Effects of multimedia integrated fine arts education on students' learning attitude and learning satisfaction. <i>Frontiers in Psychology</i> , 13. https://doi.org/10.3389/fpsyg.2022.907468

Course Curriculum 8

GENERAL

Title of course	Arts, Museums, and new technologies Instructor: Martha Ioannidou
Level: UG / PG	PG
Department/ Institution	Faculty of Education, School of Primary Education – Aristotle University of Thessaloniki
Mode of delivery: F2F/ Blended / Fully online	Blended
Is it an existing study-unit? Y/N	Yes
Duration in hours	39
Target students	Primary teachers: in- & pre-service
Expected number of students	10
Proposed date of commencement	Academic year 2022-2023

RATIONALE AND PROGRAMME DETAILS

How does this course fit into existing programmes or in-service training possibilities?	This course is an integral part of the training of pre- & in-service postgraduate primary school teachers at Aristotle University of Thessaloniki. (Course code ΔΜΔΜ203)
Programme description (plan of sessions)	<p>The course investigates issues of theory and practice around the teaching and use of ICTs in the teaching and learning process, as it is achieved through the Arts and cultural artefacts - environments (Museum education). More specifically, pre-, and in-service teachers will acquire a comprehensive and direct perception of the benefits and possible risks arising from the systematic reception of artworks and cultural artefacts through blended learning and digital technology. A parallel objective is familiarising participants with the latest applications and the effective use of websites and applications to achieve a broader and more interdisciplinary approach to the curriculum. Emphasis is placed on the pedagogical dimension of education through the arts aiming to contribute to the holistic engagement with socially engaged arts and museums adapted to the new reality of digital technology.</p> <p>Teaching (blended) is based on three-hour weekly meetings, including lectures using audio-visual and other ICT tools, practical application tasks, group and individual immersion activities, research, short-duration art-museum educational projects, and visits to museums and cultural institutions for on-site practice.</p> <p><u>November 2022-March 2023</u></p> <ul style="list-style-type: none"> - Teaching the curriculum through artworks and exhibitions, using ICT and related online applications. - Critical approach to relevant literature and applied examples/programmes/websites. - Educational programmes for an ICT-assisted interdisciplinary approach in and out of school, focusing on socially engaged arts and familiarising participants with relevant web and non-web applications/ synchronous & asynchronous. <p>1st synchronous session face-to-face: <i>Arts, Museums and New Technologies</i></p>

	<ul style="list-style-type: none"> ▪ Introducing the main subcategories of the course. Creation of working groups and logistics of meetings. Presentation of the eLearning platform and the uploaded material video lectures, experiential activities, links & presentation videos of the proposed applications, bibliography etc.). ▪ Presentation-Discussion: The benefits/necessity of teaching through the arts and museum objects using digital technology. ➤ interactive exercise: Web search- Find and present one example of socially engaged arts. <p>Evaluation: Semi-structured initial interview</p> <p>2nd and 3rd synchronous sessions face-to-face: <i>Socially engaged arts – Big Ideas (A' & B')</i></p> <ul style="list-style-type: none"> ▪ Aspects of socially engaged arts timelessly emphasise contemporary international artworks and practices. ▪ Ways of reading and "teaching" socially engaged arts. ▪ Presentation and discussion of the big ideas through concrete examples. Cross-thematic and interdisciplinary approaches to learning about these works using digital technology. ▪ Uploads onto the eLearning platform: Synchronous session, five short video lectures by invited scholars-art historians on subjects/artworks related to the big ideas. <p>4th & 5th synchronous session: <i>Museum education and online exhibitions</i></p> <p>Presentation of significant museum education theories. Group "exercises" using digital technology to familiarise participants with selected museum educational programmes/exhibitions related to socially engaged arts. Discussion about ways of promoting critical thought on socially engaged arts through new technologies and on creating exemplar-relevant digital exhibitions.</p> <p>➤ Uploads onto the eLearning platform: Synchronous sessions, two museums' educational programmes and activities with relevant themes.</p> <p>6th synchronous online session</p> <p>Acquaintance with applications: <i>Canvas and Artsteps</i></p> <p>7th asynchronous session-lab, group work: <i>prepare a poster for your chosen artwork in Genially</i>. Share and comment on the blog on the uploaded digital applications for creating a digital exhibition: pros & cons.</p> <p>8th synchronous session face-to-face: <i>Exercise-Presentation</i>. Each one will choose one of the articles uploaded on the eLearning platform and present its critical points to engage the audience in discussion and critical evaluation using new technologies.</p> <p>9th Synchronous Session: <i>Analysis and presentation of museum web pages and their capability/ ICT innovative applications to commune ideas and objects (socially engaged arts).</i> (Teamwork)</p> <p>10th & 11th Synchronous Session and asynchronous teamwork: <i>preparing assessment work</i> (each member will choose one artwork in the context of socially engaged arts. He/she will digitally prepare its Presentation in a museum and a museum educational proposal</p>
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	<p>online. In the second part, they will connect all pieces and create an exhibition using digital technology and various applications to attract attention/audience.</p> <p>➤ Uploads onto the eLearning platform: The synchronous workshop, 1 video lecture on art exhibitions. An online visit to a museum and exhibition.</p> <p>12th Synchronous Session: <i>Master class –Museum Visits Teamwork in situ</i>. Teaching socially engaged arts in museums.</p> <p>➤ Uploads onto the eLearning platform: The synchronous workshop, school museums/exhibitions.</p> <p>Evaluation: personal questionnaire</p> <p>13th Synchronous Session online: <i>Participants present their digital exhibition and museum educational proposals</i>, followed by group discussion and feedback (blogging).</p> <p>➤ Uploads onto the platform: The synchronous session, relevant discussion, and proposal for activity/exercise.</p> <p>Evaluation: semi-structured final group interviews</p>
Learning tools included in programme	<p>Various digital applications for creating art exhibitions and museum/art educational programmes</p> <p>https://artscapes.co/ https://vrallart.com/ https://www.artsteps.com/ https://www.artgatevr.com/ https://edtech.gr/ https://www.canva.com/el_gr/ https://app.genial.ly/dashboard</p>

COURSE DETAILS

<p>Learning Outcomes:</p> <p>a) Subject knowledge and understanding</p> <p>b) Intellectual development</p> <p>c) Key/transferable skills</p> <p>d) Other skills relevant to employability and personal development</p>	<p>a) Socially engaged arts, education through the arts, museum education, new technologies in art and museum education.</p> <p>b) Upon successful completion of the course the students will:</p> <ul style="list-style-type: none"> • have approached fundamental theories on the role and use of the arts (with emphasis on socially engaged arts), of cultural artefacts and spaces in education (museum education) • be able to distinguish the key benefits and potential risks (disadvantages) of using ICT in approaching Arts and Museums, in school and other environments. • have been reflecting, experimenting, and working with their fellow students to create and present together, using ICT, ways of linking the above to the educational process inside and outside the school environment, setting as key denominator the holistic educational approach. • have studied and critically analyzed recent literature on the pedagogical and cultural use of ICT in relation to the Arts and Museums. • have become familiar with the latest Museum Education ICT tools, as well as the related electronic
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	<p>applications for transforming cultural artefacts and visual arts into a learning tool. • have experimented with the creation of their own programme using at least one application (ICT). • have collaborated with their fellow students, but also with pupils in museums.</p> <p>c)</p> <ul style="list-style-type: none"> ▪ Apply knowledge in practice ▪ Retrieve, analyse and synthesise data and information, with the use of necessary technologies ▪ Work in interdisciplinary teams & in an international context ▪ Generate new research ideas ▪ Design and manage projects <p>d)</p> <ul style="list-style-type: none"> ▪ Appreciate diversity and multiculturalism ▪ Demonstrate social, professional, and ethical commitment and sensitivity to gender issues ▪ Be critical and self-critical ▪ Advance free, creative, and causative thinking
How will the course be assessed?	<p>The assessment of students' performance is continuous, has a formative and summative character, and includes all the exercises-activities carried out during the semester, as well as the final creation of a digital art exhibition accompanied by the relevant museum educational project. Similarly, the evaluation of the course and teaching method by the students is carried out through semi-structured interviews at the beginning and at the end of the course; students also complete a specific questionnaire of open-ended questions, which refer to the content, the way of teaching, the way of evaluation and the contribution of the course to their scientific development.</p>

READING LIST

Persinger, C. & Rejaie, A. (eds.) (2021). <i>Socially Engaged Art History and Beyond. Alternative Approaches to the Theory and Practice of Art History</i> . Palgrave Macmillan Cham. https://doi.org/10.1007/978-3-030-43609-4
Hackett, A., Holmes, R., Macrae, Chr. (eds) (2020). <i>Working with Young Children in Museums: Weaving Theory and Practice</i> . Routledge.
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Helguera P. (2011). <i>Education for socially engaged art: a materials and techniques handbook</i> . Jorge Pinto Books.
"Museum Educators and Technology. Expanding our reach and practice", <i>Journal of Museum Education</i> , v.36 (3), 2011.
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Prosser, D., and Eddisford, S. (2004) "Virtual Museum Learning", <i>Information Technology in Childhood Education Annual</i> , 2004 (1).
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Frederick University Curricula

Course Curriculum 9

GENERAL

Title of course	The contribution of the arts in promoting sustainable societies: fostering active citizens
Level: UG / PG	In-service teacher training
Department/ Institution	Frederick University
Mode of delivery: F2F/ Blended/ Fully online	The programme is to be conducted by distance with synchronous meetings and asynchronous activities.
Is it an existing study unit? Y/N	No
Duration in hours	7 two-hour online meetings + asynchronous activities Total time: 25 hours
Target students (brief profile of expected students)	In-service primary school teachers
Expected number of students	25
Proposed date of commencement	7 February, Tuesdays 3:30-5:30

RATIONALE AND PROGRAMME DETAILS

How does this course fit into existing programmes or in-service training possibilities?	<p>Opportunities for in-service teacher training in arts are not many. These are offered by the Pedagogical Institute of the Ministry of Education, Youth and Sports and are relatively short, e.g. five meetings, without requiring much additional study/work time.</p> <p>In addition, the Ministry provides mandatory training for all teachers on Teacher's Day. On this day, teachers can choose a short training (a few hours) on art.</p> <p>Universities in Cyprus do not usually offer training for in-service teachers.</p>
Programme description (plan of sessions)	
1st Meeting: Sustainability Education and	<p>Objectives: 1, 3 and 6 (from the list in the next section).</p> <p>In this meeting, a common understanding will be developed regarding the issues of sustainable development, education for sustainable development, and sustainability competences. A connection between the arts and sustainability will also be made.</p> <p><u>Contents/topics to be discussed:</u></p> <ul style="list-style-type: none"> Asynchronous ice-breaking activity: participants post a public artwork on Padlet in the area where they live. Their posts will be briefly discussed during the meeting. Introduction to the aims of the training

	<ul style="list-style-type: none"> • Introduction to useful resources about SD and Sustainable Development Goals in Greek on the https://inactionforabetterworld.com/ (including lesson plans and comics about the SDGs) • Discussion about sustainability competences, following the model https://aroundersenseofpurpose.eu/, and their connection to arts education competences. • Debate: how can the arts support activists' actions for raising awareness around sustainability issues? Are any actions well received? Participants will watch videos on recent protests in museum settings and then be divided into groups for discussion. • Experiment and production of a 3D construction/ sculpture to symbolize one sustainability competence. Sharing their artwork.
2nd Meeting: The Public and the Visual Arts	<p>Objectives: 1, 2, 3, 4 and 6 (from the list in the next section). This meeting explores connections between visual arts education and sustainability by engaging teachers with public art and socially engaged arts.</p> <p><u>Contents/topics to be discussed:</u></p> <ul style="list-style-type: none"> • Discussion around the concepts of public and active citizenship. • Discussion about the function and usefulness of Public art and socially engaged art in modern life. • Critical interpretations of Public art and socially engaged art. Discussion around the connections of Public art and SDGs. • Experiment and production of a small sculpture as a miniature of a Public Artwork. • Discussion around public artworks through Voice Thread
3rd Meeting: Natural environment and music	<p>Objectives: 1, 2, 6, 7 (from the list in the next section). In this meeting, teachers get acquainted with the various ways in which music/sound is connected and becomes one with the natural environment and engage with the concept of the soundscape and ecomusicology.</p> <p><u>Contents / Topics to be discussed:</u></p> <ul style="list-style-type: none"> • Discussion around visual culture and acoustic culture • Observing the role of sound in the image (how our perception of a landscape changes when the sound changes. Observation of our own sonic physical environment • Introduction to the concepts of soundscape, ecomusicology and acoustic ecology • Listening activity and study of sound. Analysing sounds (examples) to highlight and explain sound characteristics and connections with the physical environment • Sound production activity (individually): construction of an improvised kazoo (musical instrument) and experimentation with the voice. • Sound production activity (group work): experimenting with sound objects to "dress up" short video clips with sound. • Demonstration of the digital tool CANVA for sound editing/lining video clips.

<p>4th Meeting: Approaching the concept of inclusion and active citizenship through the techniques of educational drama.</p>	<p>Objectives: 1, 4, 6 and 9</p> <p>In this meeting, teachers learn about educational drama techniques they can apply in their classrooms to familiarise children with the concept of diversity and the importance of respect, acceptance and social coexistence.</p> <p><u>Contents / Topics to be discussed:</u></p> <ul style="list-style-type: none"> • Introduction to theatre projects with a social orientation and their connection with the concepts of inclusion and active citizenship through the techniques of educational drama • Group activation (ice-breaking and warm-up games) and developing trust. • Discussion on the concepts of diversity and inclusion through the brainstorming • Introduction to the theatre techniques of 'frozen images', 'hot chair', and 'thought detection'. • Story writing: teachers are put "in the other person's shoes" and write a letter or a message or an entry to a diary. Different scenarios are given using pictures. • Creating stories in groups (possible stimuli: picture, words, scenario). • Reflection and closing activity.
<p>5th Meeting: Literature and the other arts (music, theatre and visual arts)</p>	<p>Objectives: 1, 2, 3, 4 (from the list in the next section).</p> <p>In this meeting, teachers will explore the meaning of green fiction and adventure and discuss aesthetic and pedagogical practices in the framework of creative reading.</p> <p><u>Contents / Topics to be discussed:</u></p> <ul style="list-style-type: none"> • Listening activity of a song and creating their one verse (alternative expression of the song) • Drafting and creating a visual poem. Discussing alternative pedagogies for children. • Creative reading and writing: teachers explore the meaning of green fiction and adventure, read excerpts from recent green fiction for children that illustrate narrative tendencies, and discuss criteria for aesthetic and pedagogical assessment in the framework of creative reading • Creative reading and writing: teachers engage with collaborative creative writing practices with the aim of designing our own green adventures, narratively transforming our ideas from the musical, visual and theatrical baggage of the preceding workshops.
<p>6th Meeting: Putting everything together</p>	<p>Objectives: 2, 7, 8 and 9 (from the list given in the next section).</p> <p>In this meeting, teachers are reflecting on all the previous meetings and are challenged to explore connections between different school subjects and develop educational materials that relate to children's environment, inside and outside of school, that are relevant to the local community and culturally sensitive.</p> <p><u>Contents / Topics to be discussed:</u></p> <ul style="list-style-type: none"> • Discussion and reflection on the main purpose of education and how it links with arts education • Summarizing concepts, points, approaches and techniques discussed in previous meetings • Group work for developing educational materials

	<ul style="list-style-type: none"> Sharing of group work and discussing ways of developing arts units and implemented them in schools.
	A gap of one or two weeks to work in groups and prepare units of lessons.
7th Meeting: Reflection and planning the way forward	<p>Objectives: 2, 7, 8 and 9 (from the list given in the next section).</p> <p>In this meeting, teachers share and discuss their arts education units with the purpose of getting inspired by others, getting feedback on their planning and resolving any issues of concern.</p>
Learning tools included in the programme	<p>- Padlet, https://padlet.com</p> <p>- Slido, https://www.slido.com/ voic</p> <p>- VoiceThread, https://voicethread.com/</p> <p>- Canva, https://www.canva.com/</p> <p>- Jamboard, https://jamboard.google.com/</p> <p>- IdeaBoardz, https://ideaboardz.com/</p> <p>- https://www.languageisavirus.com/visual-poetry/index.php</p> <p>Within the LMS platform of the University (Moodle):</p> <p>- Database for creating an “Art Gallery” and a “Video Gallery” where participants share their artworks and videos.</p>

COURSE DETAILS

<p>Learning Outcomes:</p> <p>a) Subject knowledge and understanding</p> <p>b) Intellectual development</p> <p>c) Key/transferable skills</p> <p>d) Other skills relevant to employability and personal development</p>	<p>The arts (visual arts, theatre, music) and literature are inextricably linked to everyday life and culture. The main aim of the programme is to enable learners to reposition the role of the arts in school in relation to issues of sustainability and quality of everyday life.</p> <p>In particular, learners are invited to relate lessons/lessons involving the arts to real-life situations and in particular to issues of their environment (built environment, natural environment, social environment in relation to the value of inclusion). In addition, they are expected to be able to empower students to address the multiple challenges stemming from contemporary society and to cultivate skills of critical, creative thinking and action. The seminars seek to empower teachers to enable a more sustainable and just society for all.</p> <p>Learning outcomes</p> <p>By the end of the programme, the trainees are expected to be able to:</p> <ol style="list-style-type: none"> 1. Identify, describe and experience the connection between the arts and sustainable development (environment, culture, society) through participation in visual arts, theatre and music practices and other pedagogical activities. 2. Identify and justify how the arts are linked to other subjects in the school curriculum (interdisciplinarity) 3. Develop and be able to transfer to their students competences for Education for Sustainable Development, such as systems competence, capacity for a sustainable future, capacity for participation and collaboration, empathy, interdisciplinary thinking, innovative thinking, evaluation, action, etc. 4. Identify and explain opportunities for learning through the arts and socially engaged arts (e.g. the contribution of contemporary artworks to approach/ understanding/ awareness/ action on social/ environmental issues). 5. Discuss different ways of using contemporary artworks (visual, theatrical, musical, literature) in the context of planning and developing arts programmes and justify their choices.
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	<p>6. Use the arts to develop emotional learning and empathy with real-life issues: built environment, public space, natural environment, social environment.</p> <p>7. Develop educational materials that relate to children's environment, inside and outside of school, that are relevant to the local community and culturally sensitive.</p> <p>8. Plan and organise programs that combine the arts (all or a selection of some) for elementary school children that stimulate interest and provide opportunities for originality.</p> <p>9. Discuss and evaluate the results of visual arts, music and drama programmes (skills to evaluate learning and teaching to improve their effectiveness).</p>
How will the course be assessed?	<p>Final project</p> <p>- Group development of a unit of lessons and implementation by least one member of the group</p>

READING LIST

As the course is bringing together different arts disciplines, there is no single textbook that addresses all arts and their connection with Sustainable Development and socially engaged arts. Thus, the trainers will develop resources and PowerPoint presentations for the trainees, which will include examples of the concepts discussed and links to different websites that contain software and educational resources that they may use in their practice. The aim is to avoid having extra resources such as readings in the form of articles and reports that will be unattractive for the in-service teachers.

Examples of links

- Sustainability and the art word: <https://keiseimagazine.com/what-does-sustainability-mean-for-the-art-world/>
- Sustainable development and educational materials in Greek: <https://inactionforabetterworld.com/%CF%84%CE%BF-%CE%BC%CE%B5%CE%B3%CE%B1%CE%BB%CF%8D%CF%84%CE%B5%CF%81%CE%BF-%CE%BC%CE%AC%CE%B8%CE%B7%CE%BC%CE%B1-%CF%84%CE%BF%CF%85-%CE%BA%CF%8C%CF%83%CE%BC%CE%BF%CF%85/>
- Activist protest in a museum: <https://www.youtube.com/watch?v=DG75eyBXkNI>
- Ecomusicology: <https://musicresearchannual.org/pedelty-et-al-ecomusicology-tributaries-and-distributaries-of-an-integrative-field-2/?amp>
- Sound education: https://monoskop.org/images/7/7b/Schafer_R_Murray_A_Sound_Education_100_Exercises_in_Listening_and_Soundmaking.pdf

Course Curriculum 10

GENERAL

Title of course	Developing and evaluating curricula in Visual Arts Education
Level: UG / PG	Postgraduate
Department/ Institution	Education, Frederick University, Cyprus
Mode of delivery: F2F/ Blended/ Fully online	Fully online (distance learning course)
Is it an existing study unit? Y/N	Yes
Duration in hours	It is a 10 eCTS course that includes at least four synchronous meetings (approximately two hours each) Our new plan is to have more meetings that will last less and focus on practical activities during these. E.g. 7 meetings, one hour each.
Target students (brief profile of expected students)	Teachers at any level of education (kindergarten, primary, and secondary)
Expected number of students	10
Proposed date of commencement	Semester of Spring 2023

RATIONALE AND PROGRAMME DETAILS

How does this course fit into existing programmes or in-service training possibilities?	This is an elective course for students. Students are required to select on 'specialisation' area. One of these is the area of 'Visual arts and Theatre'. Within this area, there is this course.
Programme description (plan of sessions)	<p>Week 1. Introduction: The reflective teacher: Reflective practices in art education</p> <p>The purpose of the first week is for students to first identify and articulate their own views, perceptions, beliefs and attitudes towards the visual arts and visual literacy. They are then asked to study the concept of reflection so that they can define it, state the characteristics of reflective thinking, name the types of reflection and argue for the contribution of reflection to professional learning. In addition, they study elements related to teachers' competence in teaching the visual arts course through the PCKg model. This highlights various areas of knowledge they need to master.</p> <p>Keywords: Reflective thinking, Types/types of reflective thinking, Reflective visual art journal, teaching expertise, Pedagogical Content Knowing model</p> <p>Practical activity / Workshop 1 (Online meeting, duration: 1.5h):</p> <ol style="list-style-type: none"> 1. Relaxing activity/ breaking stereotypes: students are asked to draw with charcoals and chalks while sitting on a large piece of brown paper and listening to the sound of a heart bit (normal, then running, and then relaxed). 2. Student listen to a song and then are prompt to 'translate' its meaning to a drawing. Theme/concept: seed, growth, love <p>Sharing: Students share their artworks and thoughts on the LMS platform.</p> <p>Week 2. Aims and directions in visual arts education</p> <p>Students are invited to understand the multiple roles and meanings that visual arts education can have in the school curriculum. Through the study of various movements, currents, models, etc., students are asked to identify different views/positions and to be able to explain them. Particular emphasis is placed on learning through art.</p>

	<p>Students are expected to reflect critically on movements and to identify, in relation to them, their own position/philosophy.</p> <p>Keywords: Expressive movement/current, Reconstructive movement/current, Scientific movement/current</p> <p>VoiceThread activity / asynchronous activity</p> <p>Students are invited to respond (voice or video) to one artwork (choose one of three) and to comment on at least one fellow student's response.</p> <p>Week 3. Rethinking curriculum in context</p> <p>The purpose of week 3 is to help students understand the effects of modern and postmodern art on artists and the creation of artworks and on visual arts education itself. The content of visual literacy is directly related to the content of visual arts. Through the readings given and the interactive presentation, it is expected that the terms 'modern' and 'postmodern' art will be understood, that main characteristics will be distinguished and that a critical reflection will be made on these two terms and their impact on the formation of visual literacy. In this context, the students are invited to take a position and formulate the basic principles that they would like to have in their own curriculum.</p> <p>Keywords: curriculum, Modern art, Modernism, Postmodernism, Postmodernism</p> <p>Practical activity / Workshop 2 (Online meeting, duration: 1.5h):</p> <ol style="list-style-type: none"> 1. Online walk (simulation) 2. Graffiti/ Street art, digital graffiti and sketches around the concepts of the 1st workshop. Students play with an online tool for creating graffiti and create a sketch for a graffiti artwork <p>Sharing: Students share their artworks and thoughts on the LMS platform.</p> <p>Week 4. Contemporary challenges and society: socially engaged art in art education</p> <p>The purpose of Week 4 is to enable students understand the term socially engaged art, which is an umbrella term for many visual arts programs developed in schools, to understand the key features that distinguish it from other terms, and to study examples of visual arts programs so that they are able to develop their own curricula. The benefits of these curricula for children are manifold: they are given the opportunity to collaborate meaningfully towards a common outcome, they become involved in an issue that concerns their own daily lives and at the same time active citizenship is promoted as they take a stand, critically address the issue and take action through the creation of a work of art.</p> <p>Keywords: Socially engaged art in visual arts education - SEAE, Community based art, Environmental art, Ecological art, Eco-art, Land art, Public art</p> <p>Forum discussion</p> <p>Students choose one article that presents a socially engaged art project in schools, present it in a forum and discuss implications for their practice.</p> <p>Week 5. The role of artworks in art education</p> <p>This week focuses on the importance and role of art-viewing activities in visual arts lessons. Terms such as visual literacy and aesthetic inquiry are clarified. Students are familiarised with various ways/teaching approaches that can be adopted when approaching artworks as well as the criteria by which artworks should be selected to be shown to children.</p>
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	<p>Students explore artworks that are selected based on their relation to the Sustainable Development Goals (SDGs) with an emphasis on social issues in everyday life. The concepts of compassion and empathy are explored.</p> <p>Keywords: Aesthetic exploration, Visual literacy, Formalist theory, Contextual theories, Interpretive explorations, Pragmatic explorations</p> <p>Practical activity / Workshop 3 (Online meeting, duration: 1.5h): Graffiti/ street art around social issues. Students create a print around an important social issue for them. Sharing: Students share their artworks and thoughts on the LMS platform.</p> <p>Week 6. Catching up This week, students are given the opportunity to catch up with readings and resources from the previous weeks. Therefore, no further readings are given. Students are asked to complete their contribution to the forum activity and share any artworks that did not share yet or even work again on the artworks and upload their new results. Further, they are encouraged to do a simulation activity, where they should choose one of 10 world-famous museums to visit. During their museum visit, they should choose an artwork that impressed them and share it with the group.</p> <p>Week 7. Visual culture and visual literacy This week focuses on the value and power of visual communication through visual culture. Students are introduced to semiotics and are guided to explore how visual culture can be interpreted, utilising elements of semiotic theory. The semiotic theory is used extensively by researchers and theorists to develop/investigate issues of multimodality.</p> <p>Keywords: visual culture, semiotics (sign, signifier, signified) Practical activity / Workshop 4 (Online meeting, duration: 1.5h): Socially engaged arts and the Public (active citizenship). Students create a small sculpture with clay as a miniature of a public artwork or an artwork that invites the public to participate. Sharing: Students share their artworks and thoughts on the LMS platform.</p> <p>Week 8. Visual arts and embedded curriculum The purpose of this week is to support students in understanding the importance of interdisciplinarity in developing a curriculum that attracts and sustains children's interest around a key idea. After examining various examples of good practice and/or case studies as well as different subject areas, they are expected to be able to propose how different topics/ issues/ problems could be approached in an interdisciplinary or multidisciplinary way. Curricula of different subjects, such as Health Education, Environmental Education/Education for Sustainable Development and Language, are studied to identify concepts/issues/themes that are common between them and the curriculum of Visual Arts.</p> <p>Keywords: interdisciplinarity</p> <p>Week 9. Making choices: curriculum development The purpose of this week is to help students understand all the different elements to consider when designing and developing visual arts programmes. Starting with European policies, moving on to national policies and ending with their own philosophy, teachers need to be clear about why they are teaching visual arts and</p>
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	<p>what they want to achieve with it in terms of children's perceptual, intellectual, emotional, social and psychomotor development.</p> <p>Keywords: competence-based curriculum, Key competences, Key competences, Backward design</p> <p>Instructions for group work for module development.</p> <p>Practical activity / Workshop 5 (Online meeting, duration: 1.5h): Socially engaged arts and the Public (active citizenship). Students create a small sculpture with pipe cleaners, plasticine and scrap materials as a miniature of a public artwork or an artwork that invites the public to participate. Sharing: Students share their artworks and thoughts on the LMS platform.</p> <p>Week 10. Focusing on students: learning in the 21st century The purpose of this week is to help students understand the importance of focusing/adapting their teaching based on the specific characteristics of their students and the needs of today's world. They are thus expected to recognise the particular characteristics of students, to recognise the learning needs of the 21st century and to adopt teaching strategies that respond to them. Students are given a small assignment: to develop in collaboration a learning scenario based on the concepts of the reconstructive stream, postmodernism, socially engaged arts and interdisciplinarity.</p> <p>Key words: Learning in the 21st century, Critical thinking, Creativity, Collaboration, Communication, Diversity, Holistic approach, Culturally responsive teaching</p> <p>Week 11. Assessment in the visual arts curriculum The purpose of this week is to enable students to understand the importance of assessment, the different types that exist and the goals that each type serves, and to be able to design/develop an action plan for their students.</p> <p>Keywords: predictive assessment, formative assessment, final assessment, individual or authentic assessment, normative assessment, criterion-referenced assessment, self-assessment, portfolio, reflective journal</p> <p>Week 12. Targeting creativity: the child as a viewer and producer of visual arts This week explores the concept of creativity and discusses when a learning activity within a visual arts course is truly creative. This is because there is a misconception that because children create (make) something, they are creative. Therefore, the concept of creativity and the processes that it encompasses are studied. It also studied how viewing works of art can enhance children's imagination and critical and creative thinking, which can be expressed artistically through the creation of works of art.</p> <p>Keywords: High/ Traditional creativity, Democratic/ Ordinary creativity, Possibility thinking and imagination.</p> <p>Practical activity / Microteaching (Online meeting, duration: 1.5h): Students contact microteaching of their teaching scenarios (assignment given during the 10th week)</p> <p>Week 13. Study Week & Final Exam No further readings or activities are given. In this week, students reflect on the course and revise the materials given during previous weeks.</p>
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Learning tools included in programme	<p>Study sources: mainly articles</p> <p>PowerPoint presentations</p> <p>Narrated presentations</p> <p>Templates for developing unit of art lessons</p> <p>Examples of units of art lessons</p> <p>Ready-made videos from Youtube (e.g., worlds' best teacher, TEDx talk)</p> <p>Simulation activities: 'walking' in the streets of London to see Street art, 'walking' in a museum (art project powered by Google)</p> <p>Questions for self-assessment</p> <p>Padlet</p> <p>Voice Thread</p> <p>Slido</p> <p>Digital street art: https://www.tate.org.uk/kids/games-quizzes/street-art</p> <p>- Art Transfer, mobile app: https://artsandculture.google.com/camera/art-transfer</p> <p>Forum and Data base activities in the LMS platform</p>
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COURSE DETAILS

<p>Learning Outcomes:</p> <p>a) Subject knowledge and understanding</p> <p>b) Intellectual development</p> <p>c) Key/transferable skills</p> <p>d) Other skills relevant to employability and personal development</p>	<p>The purpose of this course is to provide students with deep knowledge of current theories and methodologies related to art education and to further develop their professional identity in relation to the visual arts. Contemporary issues in education and in society, in general, pose challenges for teaching-learning in the 21st century. The students will be challenged to rethink the curriculum in art education by studying the influence of different theories/movements, such as postmodern and critical social theory, visual culture theory, new media technology, learning in the 21st century, etc., on art education.</p> <p>Further, the students are challenged to take into consideration different approaches when designing their curriculum, including art integration, and to focus on the competencies that their students will need to have in order to thrive in the 21st century. To achieve its purpose, the course embraces reflective practices and encourages students to undertake the role of researchers, artists and curriculum designers.</p> <p>Upon successful completion, students are able to:</p> <ul style="list-style-type: none"> - demonstrate enhanced understanding of contemporary approaches to art curriculum development and their historical antecedents; critically analyse and discuss relevant readings; argue about the influence and the role of different contemporary theories in art education - demonstrate enhanced understanding of the elements of curriculum construction; develop innovative art units by adopting contemporary approaches - demonstrate content and tacit knowledge of art education, including knowledge of art materials, techniques, artists, and artworks. - adopt teaching approaches that incorporate the big ideas, interdisciplinarity, socially engaged arts and multiliteracies pedagogy and aim at the development of learners' transversal skills through visual arts (creativity, critical thinking and problem-solving, communication, and collaboration) - demonstrate reflective practices in their teaching and learning
How will the course be assessed?	<p>Students are assessed throughout the semester (50%) and at the end of the semester (50%).</p> <p><u>Continuous evaluation (50%):</u></p>

	<p>To evaluate whether students are achieving the learning outcomes, several methods of assessment are adopted:</p> <p>A. Interactive activities through a Forum discussion and a Voice Thread discussion: participation in two activities where students demonstrate critical stands towards the topic discussed 10%</p> <p>B. Portfolio development. Students develop a portfolio (that includes visuals and text) where they demonstrate deep and reflective engagement with their learning. 30%</p> <p>C. Lesson plan: students design a model lesson plan based on backward design and contemporary art practice and do a microteaching10%</p> <p><u>Final evaluation (50%):</u></p> <p>Final exams</p>
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READING LIST

Textbook and articles in Greek
<p>Αυγητίδου Σ. (2011). Εκπαίδευση εκπαιδευτικών και κριτικός αναστοχασμός: η συμβολή των ημερολογίων στο πλαίσιο της πρακτικής άσκησης. Στα Πρακτικά του Συνεδρίου "Οι Σχολές των Επιστημών της Αγωγής: ο ρόλος τους στις προκλήσεις της σύγχρονης κοινωνίας"(σελ. 162-177). Τμήμα Δημοτικής Εκπαίδευσης, Σχολή Επιστημών της Αγωγής, Πανεπιστημίο Frederick, 29-30 Απριλίου, 2011, Λεμεσός. Ανακτήθηκε από http://www.frederick.ac.cy/fu_documents/praktika/praktika1.pdf</p> <p>Βασιλικοπούλου Μ., Μπολουδάκης Μ., Αράπογλου Ι., Γεωργιακάκης Π., Αλτάνης Ι., & Ρετάλης Σ. (2008). Αποτελέσματα Πιλοτικού Εργαστηρίου Χρήσης Εκπαιδευτικών Ψηφιακών Κόμικς σε Μαθητές Πρωτοβάθμιας και Δευτεροβάθμιας Εκπαίδευσης. 5ο Πανελλήνιο Συνέδριο Επιστημονικής Ένωσης Εκπαιδευτικών Πρωτοβάθμιας για τη διάδοση των Τ.Π.Ε. στην εκπαίδευση, Πολυχώρος «Απόλλων» Νομαρχίας Πειραιά, 4 & 5 Οκτωβρίου 2008, Πειραιά, Ελλάδα. Ανακτήθηκε από http://www.comicstripcreator.org/files/papers/UsingDigitalComics.pdf</p> <p>Βοσκοπούλου, Ε. (2014). Κινούμενα σχέδια και εκπαίδευση-Μελέτης περίπτωσης. Στο Γ. Παπαδάτος, Σ. Πολυχρονοπούλου & Α. Μπαστέα (επιμ.), Πρακτικά του 4ου Πανελλήνιου Συνεδρίου Επιστημών Εκπαίδευσης, 20-22 Ιουνίου (σελ. 243-250).</p> <p>Βροχαρίδου, Α. & Σωτηράκη, Σ. (2010). Προσέγγιση της Τέχνης με τη βοήθεια Διαδραστικού Πίνακα στο Νηπιαγωγείο. Στο Α. Τζιμογιάννης (επιμ.), Πρακτικά Εργασιών 7ου Πανελλήνιου Συνεδρίου με Διεθνή Συμμετοχή «Οι ΤΠΕ στην Εκπαίδευση», τόμος II (σελ. 529-536,) Πανεπιστήμιο Πελοποννήσου, Κόρινθος, 23-26 Σεπτεμβρίου 2010. Ανακτήθηκε από</p> <p>Γρόσδος, Σ. Μακαρατζής, Γ. & Ανδρεάδου, Χ. (...) Τέχνη και δημιουργικότητα στο σχολείο: η αξιοποίηση των ΤΠΕ στη διδακτική της Τέχνης</p> <p>Καράμηνas, Ι. (2010). Ο αναστοχασμός ως μεταγνωστική διαδικασία κατά την πρακτική άσκηση των εκπαιδευτικών με μικροδιδασκαλία: Η περίπτωση των σπουδαστών του ΕΠΠΑΙΚ στην ΑΣΠΑΙΤΕ. Στα Πρακτικά του Ελληνικού Ινστιτούτου Εφαρμοσμένης Παιδαγωγικής και Εκπαίδευσης (ΕΛΛ.Ι.Ε.Π.ΕΚ.), 5ο Πανελλήνιο Συνέδριο με θέμα «Μαθαίνω πώς να μαθαίνω», 7-9 Μαΐου 2010. Ανακτήθηκε από http://www.elliepek.gr/documents/5o_synedrio_eisigiseis/Karamhnas.pdf</p> <p>Μαλαφάτης, Κ. & Σταμάτη, Ε. (2011). Η εικαστική καλλιέργεια των μαθητών του μετανεωτερικού σχολείου: πολυτέλεια ή ανάγκη; Στα Πρακτικά του 4ου Διεθνούς Συνεδρίου 'Τέχνες και Εκπαίδευση: Δημιουργικοί Τρόποι Εκμάθησης των Γλωσσών» (σελ. 125-130). Αθήνα: Εργαστήριο Τέχνης και Λόγου, Παιδαγωγικό Τμήμα Δημοτικής Εκπαίδευσης Αθηνών – ΕΕΜΑΠΕ. Ανακτήθηκε από https://www.researchgate.net/publication/262943518_E_eikastike_kalliergeia_ton_matheton_tou_metaneoterikou_scholeiou_polyteleia_e_ananke_Aesthetic_education_in_the_postmodern_school_A_luxury_or_a_need</p> <p>Μαρκίδου, Τ. (2014). Κοινωνικές και (δια)πολιτισμικές αξίες στο μάθημα της εικαστικής αγωγής (σελ. 266-292). Στο Χ. Χατζησωτηρίου & Κ. Ξενοφώντος (επιμ.), Διαπολιτισμική Εκπαίδευση: προκλήσεις, παιδαγωγικές θεωρήσεις και εισηγήσεις. Καβάλα: Εκδόσεις Σαϊτά, (ΟΕΡ).</p> <p>Παύλου, Β. (2018). Εικαστικές Τέχνες και Εκπαίδευση: Τα παιδιά ως θεατές και παραγωγοί εικαστικών τεχνών. Αθήνα: Εκδόσεις Γρηγόρη</p> <p>Παύλου, Β. (2018). Η ενσωμάτωση της τέχνης, μέσω της τεχνολογίας, στο δημοτικό σχολείο: προοπτικές και προκλήσεις για την ανάπτυξη μιας μετασχηματιστικής παιδαγωγικής για κοινωνική ισότητα.</p>

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Course Curriculum 11

GENERAL

Title of course	Teaching of music at primary education
Level: UG / PG	UG
Department/ Institution	Education Department / Frederick University
Mode of delivery: F2F/ Blended/ Fully online	Blended
Is it an existing study-unit? Y/N	Yes
Duration in hours	3h x 13 sessions = 39h
Target students (brief profile of expected students)	Student-teachers / Non-music specialists
Expected number of students	10
Proposed date of commencement	Spring Semester 2023

RATIONALE AND PROGRAMME DETAILS

How does this course fit into existing programmes or in-service training possibilities?	This is an existing module with specific content that needs to be carried out. It is the only music course offered during the 4-year teacher training course. The content of it has been restructured and enriched in terms of learning tools and in order to meet some of the goals of sustainable development.
Programme description (plan of sessions)	CONTENT / ACTIVITIES
Session 1	<ul style="list-style-type: none"> Explaining the course outline Discussion on the meaning and value of music (brainstorming slides with MENTIMETER) Introduction to Musical terms and signs (music / sound characteristics, music notes on treble clef, values of the notes)
Session 2	<ul style="list-style-type: none"> Music notes on the treble clef, values of the notes - continued Musical activities (explaining the various musical activities that can be implemented in pre-primary school and their objectives - singing, playing musical instrument, listening, creative activities, music notation, music and movement) Introduction to the content of the National Music Curriculum (primary education): Philosophy, outline, purpose and objectives Introduction to glockenspiel Introduction to Padlet Students are asked to make a post on PADLET (link, video, picture etc) that relates to the significance of music on children's all-around development.

	<ul style="list-style-type: none"> • They are also asked to rate and comment on other students' posts, before next session. .
Session 3	<ul style="list-style-type: none"> • Discussion on the content of Padlet regarding the contribution of music to children's all-around development. • Main principles and pre-requisites for planning music lessons and musical activities (educators' skills and attitudes, classroom set-up, means and materials, such as musical instruments, equipment etc) • How to make a music lesson plan • Group presentation topics (micro-teaching) / division into groups - non-musical topics (topics that relate to the goals of sustainable development, i.e. physical environment, recycling, inclusion etc) • SONG PRACTICE (singing and playing on the glockenspiel) • Introduction to group sound production project (Students watch a short video clip with no sound, that has to do with environmental degradation. They will have to work on sound investment of the video clip) • Home activity: Students are asked to start working on a sound production project, by recording their ideas-sounds and posting them on PADLET. They are also asked to rate and comment on other students' posts-sounds for deciding which sounds will be finally used for their project. This PADLET will be available for 6 weeks in order to collect all sound files needed for their project.
Session 4	<ul style="list-style-type: none"> • APPROACHING PITCH / MELODIC LINE IN PRIMARY EDUCATION • Content of the National Music Curriculum regarding pitch and melody • Melodic motion (ascending, descending, no movement) • Colorstrings method • Kodaly solfege method (hand signals) • SONG PRACTICE (singing and playing on the glockenspiel) • Introduction to CANVAS • Home activity: Students are asked to practice on CANVAS. Choose five pictures of nature, add them on CANVAS to create their own 30" video, prepare titles, choose transitions, add music.
Session 5	<ul style="list-style-type: none"> • APPROACHING TIMBRE IN PRIMARY EDUCATION • Content of the National Music Curriculum regarding timbre • Body percussion • Categories of musical instruments with emphasis on Orff percussion instruments • Practical applications (listening and performance activities, graphic notation) • SONG PRACTICE (singing and playing on the glockenspiel)
Session 6	<ul style="list-style-type: none"> • APPROACHING SOUND DURATION / TEMPO IN PRIMARY EDUCATION • Content of the National Music Curriculum regarding duration and tempo • Duration of music notes / Kodaly rhythmic syllables • Speech rhythm and practices • SONG PRACTICE (singing and playing on the glockenspiel) • Check posts, ratings and comments in PADLET and decide (voting through MENTIMETER) which audio files will be used so far for the project.

Session 7	<ul style="list-style-type: none"> • PULSE / RHYTHM / ACCENT / RHYTHMIC OSTINATO • Content of the National Music Curriculum regarding pulse, rhythm, accent, rhythmic ostinato • Song accompaniment • INTENSITY • Content of the National Music Curriculum regarding intensity • Dynamics • Practical implementations • SONG PRACTICE (singing and playing on the glockenspiel)
Session 8	<ul style="list-style-type: none"> • ONLINE QUIZ (exercises and questions on basic music theory - musical terms, rhythmic values, notes on treble clef staff, colorstrings method, dynamics) • Presentation of BeeBot and practical implementation in approaching the content of the National Music Curriculum
Session 9	<ul style="list-style-type: none"> • MUSICAL EXPRESSION • Content of the National Music Curriculum regarding musical expression • Responding to music for free / directed expression of emotions (practical examples) • Responding to music through aural recognition of musical characteristics - attentive and critical listening (practical examples) - use of PAINT WITH MUSIC online application and MENTIMETER • SONG PRACTICE (vocally and on the metallophone) • Check posts, ratings and comments in PADLET and decide (voting through MENTIMETER) which audio files will be finally used for the project.
Session 10	<ul style="list-style-type: none"> • PRACTICAL ASSESSMENT (vocal and playing the glockenspiel) • Work on CANVAS to finalise the group sound production project (add audio files on video-clip and titles).
Session 11	<ul style="list-style-type: none"> • SELF-MAKING MUSICAL INSTRUMENTS • Musical instruments for sound effects • Rhythmic instruments • Melodic instruments • Musical activities using self-making musical instruments
Session 12	<ul style="list-style-type: none"> • ASSESSMENT (GROUP PRESENTATIONS - Micro-teaching)
Session 13	<ul style="list-style-type: none"> • Revision for final written exam
Learning tools included in programme	<ul style="list-style-type: none"> • Mentimeter • Online quiz • Padlet • Canvas • BeeBot • Paint with music (artsandculture.google.com)

COURSE DETAILS

<p>Learning Outcomes:</p> <p>a) Subject knowledge and understanding</p> <p>b) Intellectual development</p> <p>c) Key/transferable skills</p> <p>d) Other skills relevant to employability and personal development</p>	<ul style="list-style-type: none"> • Understand the significance of music and musical activities within children's education and on their all-round development. • Understand the philosophy and the content of National Music Curriculum and practice ways of carrying it out • Improve musical skills (music notation, singing, playing musical instruments, rhythmic and melodic awareness) • Develop skills and knowledge in approaching melody, rhythm, timbre, intensity in primary school classroom • Develop skills to plan, organise and carry out music lessons in primary school class • Understand and practice music teaching techniques suggested by Kodaly and Orff method respectively • Develop active listening skills (critical and analytical listening) • Develop critical and dialogic thinking • Become familiar with and develop skills in using online tools for educational purposes • Improve their collaborative skills • Plan and develop musical activities for approaching environmental and social issues
<p>How will the course be assessed?</p>	<p>CONTINUOUS ASSESSEMENT</p> <ul style="list-style-type: none"> • Group project of sound production (participation throughout the whole process - Padlet activity, Mentimeter, Canvas) (15%) • Online quiz (10%) • Microteaching in groups (15%) • Performing assessment (singing and playing the glockenspiel) (10%) <p>FINAL ASSESSMENT</p> <ul style="list-style-type: none"> • Final written exam (50%)

READING LIST

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PART III

Resources in CARE/SS courses

This part brings together three accounts of the resources used in different CARE/SS course curricula prepared by CARE/SS partners. The first account sums up different software applications that were planned for blended or face-to-face sessions in these courses. The second account describes different partners' approaches to the Arts in a box methodology introduced by CARE/SS. Boxes with arts material were planned for use by the trainees to motivate innovative forms of engagement with the various themes and big ideas addressed in the courses. The third account includes several Strategy Cards prepared by the different partners for use in the courses. These teaching strategies were selected from the various planned activities to serve as models for use by other teacher trainers or HEIs leading similar courses

CHAPTER 1

Digital technologies used in course implementations

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All courses developed in relation to the CARE/SS project except for one used a learning management system (LMS), that served to present course participants with a single portal to a course virtual learning environment (VLE). The partners used the LMS infrastructure offered by their respective university institutions. The most prevalent was the Moodle-powered LMS. One partner used Canvas to host the VLE course-sites. The blended course for in-service teachers offered by the Malta partner was the only course that did not employ a standard LMS. This was due to several mitigating factors making it impractical to expend expensive human and financial resources. Instead, cloud spaces were used as a VLE portal to the online elements of the course. One partner remarked that apart from the institutional LMS and the array of generic and specific application software applications incorporated in the course design, there is also included in the courses the use of the interactive whiteboard, interactive presentations and movies, and websites (Poland Partner). This observation rings true also for the case of the other courses expect perhaps for the case of the interactive whiteboard for the case of flexible, online courses. The Cypriot partner explicitly referred to the use of digital tools integrated in the LMS such as the discussion forum, resource-sharing possibilities and the online quiz tool. Put together the courses developed by the different partners feature a substantial selection of digital technologies forming an integral aspect of the learning activities and assessment tasks. All courses featured an array of digital technologies acting as a means for learning and/or learning productions. Tabulation 1 presents lists of digital tools, media and services pinpointed by the partners. This accruing list pinpointed by the partners, puts on show the wide and varied range of computer-based and online tools and services incorporated in these courses.

The partners identified a range of generic software applications such as the electronic spreadsheet, database application software, and presentation software. Partners emphasised the use of communication applications such as video conferencing software, social media platforms, and messaging systems so permitting synchronous and asynchronous interactions among peers and with the teacher. The partners identified a substantial number of media creation and manipulation software such as music creation software, photo editing software, graphic development software, video editing software, and so on. Two partners – Malta and Spain, indicated the use social media services such as Facebook and Instagram. One partner – Poland, noted the use of online media services: the digital music streaming service Spotify in this case. Between them, the partners also identified an array of media editing applications for the creation and manipulation of sound, image, and multimedia such as Reaper (audio), Adobe Media Services(photo) and Openshot (video). The list also includes a range of online digital tools permitting collaborative and cooperative art activities in recording songs, creating stories, building animations, and devising art exhibitions. Two of the partners – Cyprus and Malta, pinpoint open arts and culture sharing platforms such as Google Art and Culture, Tate's Street Art, and Lake's Language is a Virus.

This software list is of itself another resource that may serve educators of the arts as they look into ways devising blended and online courses. It is a small resource compared to the expanse of existing software applications. But it is a significant resource considering that this is a list of tried and tested applications and services used by real art educators in their learning courses. What needs to be kept in mind is that software applications and online services are subject to change and may in time disappear altogether and others emerge depending on broader societal demands and markets. The point is that, as a resource, this compilation of software applications used by the partners to support the development of blended and online courses is best used as a starting point to delve into the possibilities available. As emphasised in other reports forming part of this CARE/SS project, in thinking about blended and online learning course design, digital technologies need to be conceptualised and devised as integral elements of the learning task designs removed from any pursuit trying to fit the learning task to accommodate the digital tools and means.

CHAPTER 2

Arts in a Box

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All research partners were asked to list the materials/ items that were included in their team's Arts in a Box and explain the way they were used. All partners used the Arts in a Box (or similar) approach to promote creative collaboration. This strengthens the development of professional learning communities among participants.

The partners from Aristotle University prepared boxes including basic materials and materials for creating a model, e.g. fabric, bobbin, glue, binding needle, magnet sheet for creating small wall exhibits, papier-mâché glue, pastry colours, plaster and clay.

The Frederick University team included the use of Arts in a Box approach in the practical part of both courses to complement materials that students already have at home. The materials included for course 1 were: charcoal sticks, white chalks, brown paper, pen, markers, colours, A4 sketchbook, styrofoam plates, acrylic paints, brush, clay, wooden clay tool, pipe cleaners, small wooden sticks. For course 2, the materials included were: plasticine, pipe cleaners, scrap materials, clay, wooden clay tool, paper, pencils, plastic and paper cups, thick paper straws, small bags of sand, small bags of fine gravel, small bags of coarse gravel, aluminium cake, rubber bands, small pieces of non-stick baking paper, pieces of thick cardboard, adhesive tape, fabrics, clue sticks, matchboxes (without the matches) and wafer paper. Their idea was to ensure that all teachers had same materials to promote collaborative learning and a sense of care.

For Course 1 with in-service Primary school teachers, the partners at the University of Barcelona provided these materials: a guidebook for observations, a field diary, felt-tip pens, coloured pencils, charcoals, magazine clippings, a sleep mask, a cardboard viewfinder, post-it notes, scissors, glue-stick, adhesive tape, coloured papers. With these materials, the teachers are expected to develop and carry out a SEA project with their students. For Course 2, participants following the Master's degree for Secondary School Teachers in Music, the arts-in-a-box approach was included a notebook, pens, coloured pencils, ruler (for drawing music scores). Although digital tools and platforms were used, the possibility of a/r/tographic and narrative strategies in an art-field diary was considered. Scanned pages were later uploaded as part of their digital portfolio, serving as course assessment.

The Adam Mickiewicz University team provided participants with two types of boxes for both courses, aiming at developing thinking, creativity, and cooperation skills. In addition, they ensured the project's sustainability in the following academic years by having the art boxes returned. One was the 'Common Box' available in a classroom, which could be improvised and taken home, while the other was the 'Art Box' used by teams during the final exam, promoting a collaborative approach. The 'Common Box' included: a musical instrument, sticks with ribbons, hot glue gun, art papers, newspapers, dailies, metaphorical cards, Dixit cards, kamishibai theatre, small stage lamp, small projector, loudspeakers, headphones, theatrical costumes, fabrics, stage props (e.g.

artificial fruits). Materials for 'ArtBox', included coloured ribbons, foil, tissue paper, painting foil, speech therapy sticks, glue, scissors, crayons, oil pastels, acrylic paints, brushes, felt tip pens, markers, coloured thick markers, A4 technical block, pencil HB, sharpener, eraser, line, tape, wooden spoons, long toothpicks.

Meanwhile, the University of Malta partners used the idea of 'Arts in a Bag' instead of 'Arts in a Box' for the 2nd course which was held in-person. Each teacher-participant received a tote-bag with materials relevant for Art, Drama, Music, Dance to encourage teachers of various art forms to collaborate. Apart from being reusable/sustainable, the use of tote-bag instead of a box is more convenient for teachers to carry around. The bag included the following materials: an A-4 drawing-book, oil-pastels, felt-tip markers, pencils, erasers, sharpener, self-hardening clay, face-paints, a plain base-ball cap. The bags were distributed during the first day of the course and an ice-breaker activity was held aimed at teachers' exploration to get familiar with the bag's contents. This encouraged the practice of providing their students with basic materials in the art room promoting a collaborative approach.

The partners from Cyprus, Malta and Poznań also encouraged participants to use reused/recycled materials apart from the materials included in their lists.

CHAPTER 3

Strategy Cards

University of Malta

Adam Mickiewicz University

University of Barcelona

Aristotle University of Thessaloniki

Frederick University

The following twenty Strategy Cards were developed by partners in CARE/SS on the basis of actual planned activities in the course curricula. These cards are intended as versatile tools that can be used in teacher training programmes to enhance pedagogies and learning experiences in the context of social engagement in the arts. They can be used as warm-up activities or at different stages in a short course, providing hands-on or reflective tasks that address 'big ideas' identified as integral of the CARE/SS approach and making use of different digital or online tools.

University of Malta Strategy Cards

Strategy Card 1

Recognising public space as a contested arena of concern

University of Malta

Art form (visual art, dance, etc.): Various art forms

Anticipated duration of activity: 100 minutes

The purpose of this teaching and learning activity (TLA) is to deepen understanding of public space as a contested arena of concern. Public space is one of the five “Big Ideas” socially engaged arts (SEAs) seeks to accentuate.

This TLA is part of a TLA set structuring an entire course focusing on teaching and learning about contemporary social issues and SEA. This TLA aims to encourage critical engagement, individually and collectively, considering public space. It invites the participants to engage in cooperative, collaborative and collective inquiry and other critical action processes for critically interpreting their world.

By the end of the TLA, participants will be better positioned recognising public space as a contested space characterised by problematic issues which need to be addressed. Participants will be more cognizant describing reasons for SEA engagement with public space. Participants will be more sensitized pinpointing examples of public space as a contested space, depicting positive and not so positive illustrations. It is also an opportunity for participants to collaborate and become more mindful of public space as a contested space.

Process description:

- *[Independent Activity]* Participants read/watch suggested SEA media resources introducing public space as a ‘Big Idea’ and a contested area of concern. Each participant works independently of others.

Read/watch media resources	15-20 minutes	individual student	teacher not present	offline/online
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- *[Independent Activity]* Participants take a photo/media item (such a short video clip) or locate a photo/media item they own or find available under a Creative Commons license). The photo features a public space issue or perspective that they see as problematic (positively or negatively). Each participant works independently of others.



Produce	5-10 minutes	individual student	teacher not present	offline/online modalities
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- [*Collaborative Activity*] Asynchronous discussion on public space prompted and moderated by the teacher. The online moderated discussion spreads across several days but in effect does not require more than 60 minutes of the participants' time to formulate a post/s, read the posts of others, and reply where deemed fit to extend the developing conversation or challenging it.

Online moderated discussion	60 minutes	25 students (whole student group)	teacher present	asynchronous modality
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- [*Cooperative activity*] Participants use a pre-set digital wall to share the photo (or other media resource) with a brief caption explaining the problematic perspective or issue on the theme of public space which the photo illustrates. The photos are pinned by geolocation on the digital wall. The caption may creatively take the form of a short poem such as a haiku.
 - Participants comment on each other's contribution to deepen the reflection or to link up the contribution with other contributions or with other external sources.
 - If Padlet is used as a digital wall application for this part of the TLA, there is automatically generated a slideshow based on the shared contributions; therefore, a collaboratively built digital album illustrating public space as a contested arena of concern.

produce and collaborate	15 minutes	25 students (whole student group)	teacher present	asynchronous modality
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Learning technologies:

- The virtual learning environment (VLE) hosting the encompassing course site
- Stored media files (such as an image file, a text article, a slide deck, a video presentation, and so on)
- Hyperlinked to external media resources (such as a Pinterest image, a YouTube video clip, and so on)
- Online discussion application (such as the discussion forum capacity in VLE course-site)
- Digital wall application (such as Padlet)

Strategy Card 2

Respecting Diversity and Inclusion

University of Malta

Art form (visual art, dance, etc.):

Various art forms

Anticipated duration of activity: 100 minutes

Description:

The purpose of this teaching and learning activity is to introduce and develop participants' knowledge on the concept and practices of socially engaged arts (SEA) with special focus on the aspect of respecting diversity and inclusion. Respecting diversity and inclusion is one of the five "Big Ideas" SEA seeks to accentuate along with public space, sharing knowledge, collaborative processes, and sustainable transformations in society.

This TLA is part of a TLA set structuring an entire course focusing on teaching and learning about SEA and contemporary social issues. This TLA encourages critical engagement with the need to foster respect for diversity and inclusion, and the potential for enrichment in plurality.

By the end of the TLA, participants will be more conversant discussing diversity and inclusion tracing historical, social and cultural othering roots. Participants will also be more up to date on current research and activism. It is also an opportunity for participants to collaborate and consider becoming activists too in respecting diversity and inclusion.

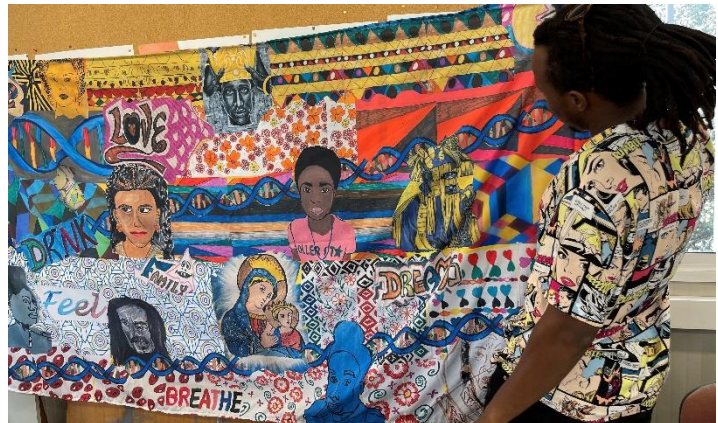


Photo depicts a collaborative artwork created for the 'Equal by Nature' project led by Raphael Vella in Malta, 2022 (Photo: Raphael Vella, 2022)

Process description:

- [Independent Activity]* Participants watch an online presentation on SEA and social stereotypes, social stratification (ageism, sexism, etc.), poverty, migration, population (demography), societal challenges associated with refugees (xenophobia, racism, etc.). Each participant works independently of others.

Read/watch media resources	15-20 minutes	individual student	teacher not present	online asynchronous modality
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- *[Collaborative Activity]* Participants take part in an asynchronous, organised debate about forms of discrimination and the arts. Participants assume different preset roles for the purposes of the debate – an agreement position, a disagreement position, a discussion moderator, a summariser and a documenter. The teacher will act as an observer. The online debate spreads across several days. The participants formulate post/s (at least one post), read the posts of others, and reply (to at least one post) where deemed fit to extend the developing conversation or challenging it.

Online student-led debate	60 minutes	25 students acting in predefined roles (whole student group)	teacher present (observer role)	asynchronous modality
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- *[Independent Activity]* Participants explore the website of the EU-funded research project Acting on the Margins: Arts as Social Sculpture (AMASS). The project AMASS researched forms of discrimination and stigmatisation based on ethnic origin, religious beliefs, gender and age, and so on. It studied societal challenges and the potential impact of the arts in exploring new forms of community engagement. The project's focus on various political, social and personal challenges generated research outcomes and policy recommendations that could address the needs of various communities.

Exploration of website and onsite resources	30 minutes	individual student	teacher not present	online asynchronous modality
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- *[Cooperative Activity]* Participants create a poster about diversity, migration and/or inclusion. The poster can be structured by an image of the participants' own choice and a caption or poem. Participants share their poster with other participants. Participants are invited to react to each other's posters. Participants may also consider sharing the poster on social media and seek public response. Participants evaluate responses and comments obtained.

Poster creation and peer feedback evaluation	60 minutes	25 students (whole student group)	teacher not present	asynchronous modality
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Learning technologies:

- The virtual learning environment (VLE) hosting the encompassing course site

- Stored media files (such as an image file, a text article, a slide deck, a video presentation, and so on)
- Hyperlinks to external media resources (such as a Pinterest image, a YouTube video clip, websites and so on). The external resources for this TLA2 take the form of an artwork image, a performance video, a website, and so on.
- Online discussion application (such as the discussion forum capacity in VLE course-site)
- Digital application for the development of the poster (such as Canva)
- Digital application for sharing posters (such as Padlet, Google folder, social media group, and so on)

(optionally) social media (such as Facebook and Instagram).

Strategy Card 3

Recognising copyright and creative commons licensing for shared digitalised art works

University of Malta

Art form (visual art, dance, etc.): Various art forms

Anticipated duration of activity: 75 minutes

The purpose of this teaching and learning activity (TLA) is to deepen recognition of copyright ownership and creative commons licenses for shared digitalised artworks.

This TLA is part of a TLA set structuring an entire course focusing on teaching and learning about sustainable transformations perspectives and issues for art educators. This TLA aims to encourage critical engagement, individually and collectively, considering copyright permissions when sharing artwork productions and the creative commons licensing possibilities for sharing digitalised artwork.



Adrift fishing nets washed ashore during a spell of rough sea weather
Photo: Maria Cutajar (Mellieha, Malta, February 2023)

By the end of the TLA, participants will be better positioned recognising copyright ownership and describe alternative creative commons (CC) licensing options for sharing artwork content in the public domain. Participants will also be more cognizant respecting the copyright of others when sharing their work. Participants will be more knowledgeable on the Creative Commons licensing scheme for deciding on how they want to share their own artwork with others, and respecting the ownership of the artwork of others.

Process description:

- *[Independent Activity]* Each participant works independently to search/ produce a digitalised art form (such as a photo, a drawing, a cartoon strip, a video) aimed to help build an exhibition promoting social and environmental awareness.

Search/ production of artwork resource	2-10 minutes	individual student	teacher not present	offline/online asynchronou s
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- *[Cooperative Activity]* Participants share and join the ensuing briefly discuss the pool of digitalised artwork. Along with the digitalised artwork participants shares a caption briefly affirming the illustration issue.

Group sharing of artwork along with elucidatory remarks	15-20 minutes	Student group	teacher present	offline/online asynchronous
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- *[Collaborative Activity]* Teacher-led synchronous discussion on copyright and creative commons (CC) licensing for content sharing.

Group discussion	10 minutes	25 students (whole student group)	teacher present	synchronous
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- *[independent activity]* Participants take an online quiz self-appraising their comprehension of copyright and alternative creative commons (CC) licensing options for when sharing their work and to help themselves for ethically sharing the work of others.
 - Participants comment on their experience taking the quiz

Self-appraisal quiz on copyright & CC licensing for sharing content	15 minutes	25 students (whole student group)	teacher present	asynchronous modality
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- *[Cooperative Activity]* Participants return to the shared artworks for deciding the CC licensing attribution for each of the shared artworks.
 - Students are encouraged to export the slideshow (of the shared artworks) and collaborate to refine it as a digital exhibition on social and environmental issues. They are also encouraged to decide on a CC attribution for sharing it in the public domain, possibly linking it to their school websites if so desired.

Shared artwork collection revisited updating attributions	15-20 minutes	Student group	teacher present	offline/online asynchronous
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Learning technologies:

- The virtual learning environment (VLE) hosting the encompassing course site

- Stored media files (such as an image file, a text article, a slide deck, a video presentation, and so on)
- Hyperlinked to external media resources (such as a Pinterest image, a YouTube video clip, self-appraisal CC licensing quiz, and so on)
- Digital wall application (such as Padlet)
- Online discussion application (such as Zoom or Teams if synchronous discussion alternatively convene online instead of offline)

Strategy Card 4

Human Rights Education

University of Malta

Art form (visual art, dance, etc.): All the Arts

Anticipated duration of activity: 90 minutes

The purpose of this teaching and learning activity (TLA) is to emphasise the creative process through the role of the arts. The creative process provides a space to reflect on human rights and explore teaching strategies that raise awareness about human rights. This TLA is part of a TLA set structuring an entire course focusing on teaching and learning about sustainable transformations perspectives and issues for art educators. This TLA aims to encourage critical engagement, individually and collectively, considering respect for diversity and inclusion (Big Idea 2). Participants are invited to engage in cooperative, collaborative and other critical action processes for critically considering aspects of diversity and inclusion.

By the end of the TLA, participants will be better positioned to explain what makes a human right and the benefits of human rights. They will also be able to recognise examples of the breaching of human rights.



A mural in the French port of Calais, by the artist Braga last1, reflects on Europe's migration crisis. <https://www.theguardian.com/global-development/2023/jan/12/uk-risks-being-listed-as-a-human-rights-abuser-human-rights-watch>

Process description:

- *[Independent Activity]* Participants read/watch suggested SEA media resources introducing public space as a 'Big Idea' and a contested area of concern. Each participant works independently of others.

Read/watch media resources	15-20 minutes	individual student	teacher not present	offline/online
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- *[Independent Activity]* Participants take a photo/media item (such a short video clip) or locate a photo/media item they own or find available under a Creative Commons license). The photo features a public space issue or perspective that they see as problematic (positively or negatively). Each participant works independently of others.

Produce	5-10 minutes	individual student	teacher not present	offline/online modalities
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- *[Collaborative Activity]* Asynchronous discussion on public space prompted and moderated by the teacher. The online moderated discussion spreads across several days but in effect does not require more than 60 minutes of the participants' time to formulate a post/s, read the posts of others, and reply where deemed fit to extend the developing conversation or challenging it.

Online moderated discussion	60 minutes	25 students (whole student group)	teacher present	asynchronous modality
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- *[Cooperative activity]* Participants use a pre-set digital wall to share the photo (or other media resource) with a brief caption explaining the problematic perspective or issue on the theme of public space which the photo illustrates. The photos are pinned by geolocation on the digital wall. The caption may creatively take the form of a short poem such as a haiku.
 - Participants comment on each other's contribution to deepen the reflection or to link up the contribution with other contributions or with other external sources.
 - If Padlet is used as a digital wall application for this part of the TLA, there is automatically generated a slideshow based on the shared contributions; therefore, a collaboratively built digital album illustrating public space as a contested arena of concern.

produce and collaborate	15 minutes	25 students (whole student group)	teacher present	asynchronous modality
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Learning technologies:

- The virtual learning environment (VLE) hosting the encompassing course site
- Stored media files (such as an image file, a text article, a slide deck, a video presentation, and so on)

- Hyperlinked to external media resources (such as a Pinterest image, a YouTube video clip, and so on)
- Online discussion application (such as the discussion forum capacity in VLE course-site)
- Digital wall application (such as Padlet)

Strategy Card 5

Respecting diversity and inclusion: what is beneath culture and maps of the world

Institution: Adam Mickiewicz University, Poznań

Art form (visual art, dance, etc.): Drama (educational drama), visual arts

Anticipated duration of activity: 240 minutes

Description:

The purpose of this Teaching and Learning Activity (TLA) is to increase participants' awareness of the possible usage of drama method and visual arts while working with multicultural groups (of children and youth) in future teaching practice.

This TLA is part of the block of the course focused on respecting diversity and inclusion and collaborative processes (two of the five socially engaged art "Big Ideas" - also covering: public space, sharing knowledge and sustainable transformations in society). The TLA develops knowledge of inter-culture diversity and cultural concepts (e.g. time, working traits) and their influence on perception, communication and contestation while facing a multicultural environment. TLA allows for the exchange of participants' experiences in the field of working with intercultural groups of youth.

This TLA is part of professional training dedicated to pre-service teachers on the level of primary, elementary and preschool education (enrolled into teacher training programmes) who participate in exchange programmes at AMU. The course broadens the participants' ability to use the drama method for social inclusion in teaching practises and develops their understanding of critical pedagogy, Socially Engaged Arts (SEA), and Social Sustainability with the usage of diverse arts disciplines (e.g. drama, literature, visual arts).

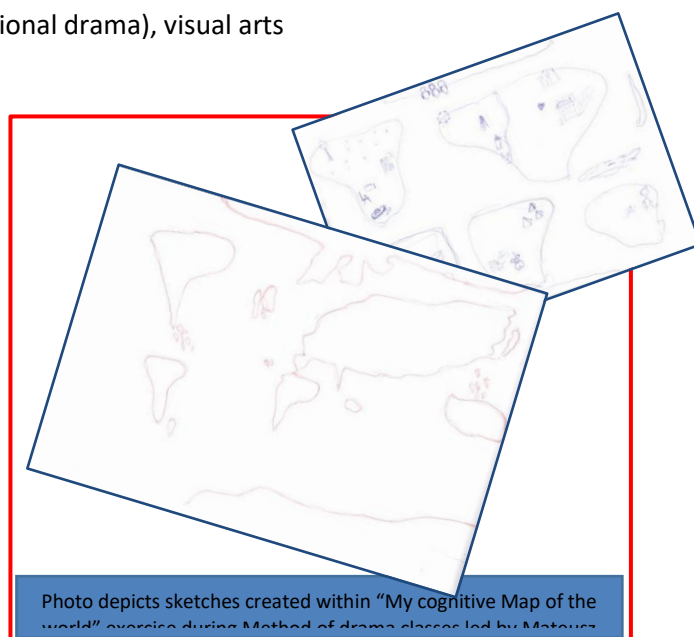


Photo depicts sketches created within "My cognitive Map of the world" exercise during Method of drama classes led by Mateusz

Process description:

1. [Independent Activity] Each student works with the interactive presentation with content introducing the topic of internationalisation - meaning of internationalisation for quality of education, mobility programmes, and perception of mobility (advantages and disadvantages of educational exchange). Afterwards, they fill in an online form about fears vs expectations toward mobility.

Read presentation, watch movie, share experience	30 minutes	Individual student	Teacher present	not	Online, asynchronous modality
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2. [Collaborative Activity] Participants experience Tribe meeting (the workshop with drama techniques): semi-improvised scene about tribe meeting (class is arranged into space split into two parts); participants are randomly assigned to two groups and act according to scenario stressing differences between groups (selection, taking of shoes, distribution of food, sitting, taking part in the discussion, receiving souvenirs...). Discussion over possible interpretations and understanding of the situation (interpretations).

Produce, collaborate, practice, reflect	30 minutes	30 students divided into 2 groups	Teachers present (leading workshop)	Face-to-face
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3. [Collaborative Activity] Students take part in a discussion about the characteristics of culture. The discussion starts with analysing fears and expectations which we have while facing new culture (from previously filled-in forms). Afterwards, the discussion focuses on the elements of culture hidden beneath observable behaviour (group norms, values, economy, geography etc.).

Discuss, investigate, reflect	15 minutes	Group of 30 students	Teacher present	Face-to-face
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4. [Individual + Collaborative Activity] Each student draws his/her "Map of the globe" (sketches with pencils on A4 cards). Each map of the globe should be drawn as participants remember it (without using the Internet etc.). Students take photos of their maps and store them in the common online drive or online wall. The participants discuss common and differentiating elements of the map (identification of common elements of our worlds, and afterwards, they create "common" map/s of the world (A0 format, 1-3 depending on results).

Produce, practice, assess	45 minutes	Individual student + group divided into 2 or 3	Teacher present (observer role)	Offline + online synchronous activity
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5. [Collaborative Activity] Students with interactive presentation software (e.g. Mentimeter) share their idea about the sources of knowledge about the globe (how do they know what the world looks like?). Comparing the students' map with a reversed version of the map of the globe (Australia-centric) and analysis of cognitive maps of the world (defining egocentrism in the perception of the cultural reality).

Produce, discuss	15 minutes	Group of 30 students	Teacher present (moderator role)	Offline + online synchronous activity
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6. [Collaborative Activity] Students participate in a workshop about "Aliens in Poznań" (exercise with elements of storytelling and improvisation):
 - students write in groups the short stories about Aliens who arrived in Poznań
 - each story covers several snapshots within the timeline and shows/describes aliens, natives and the environment;
 - students present their stories with pantomime (improvisation and playing the story with narrative),

7. Performances are recorded and followed by a discussion about sources of cultural diversity, our biases in the perception of "Others" and our limitations (e.g. stereotypes, emotion & motivation); experience of being a foreigner in a clash with the new culture (usage of the culture shock concept) and possibilities to solve difficult situations with drama techniques (possible application for future practice)

Collaborate, practice, produce, discuss	90 minutes	30 students working in 4 groups	Teacher present (moderator role)	Face-to-face
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8. Collaborative Activity] Participants prepare a short presentation-movie out of the recording.

Produce	30 minutes	Group of 30 students	Teacher not present	Online, asynchronous modality
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Learning technologies:

- Virtual Learning Environment (VLE) hosting the course site (MSTeams).
- Article selected by the teacher and presentation prepared by teacher (both storage on the website).
- Online drives (MSTeams to storage the Files and Folders).
- Interactive presentation software (Mentimeter, Canva).
- Digital wall application (Padlet)

Strategy Card 6

Improving Personal Resources with Creative Drama for Social Sustainability

Institution: Adam Mickiewicz University, Poznań

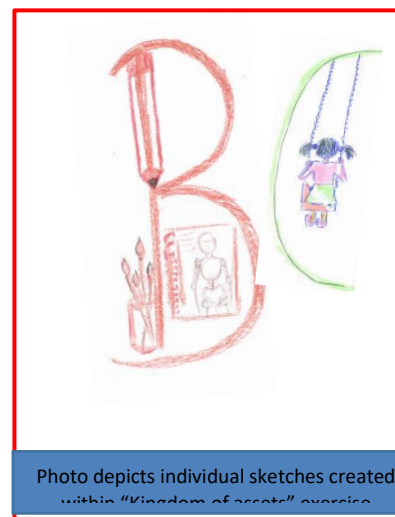
Art form (visual art, dance, etc.): Creative drama, arts corresponding with drama (e.g. literature, performance, street art)

Anticipated duration of activity: 270 minutes

Description: The main purpose of this Teaching and Learning Activity (TLA) is participants' exploration of the usage of the drama method (creative and educational drama and arts corresponding with it) for the prevention of peer exclusion while working with culturally diverse groups of children and youth, by improving their resources.

This TLA is part of the introducing block of the course focused on showing relations between the drama method and socially engaged art (SEA), with a focus on collaborative processes and sustainable transformations in society (as well as other SEA "Big Ideas" covering: respecting diversity and inclusion, public space and sharing knowledge). The participants experience and practice drama (creative and educational) for socially sustainable improvement of personal (e.g. self-esteem) and group (cooperation, setting common goals) resources. The TLA brings the division of the group into final assessment teams.

This TLA is part of professional training dedicated to pre-service teachers on the level of primary, elementary and preschool education (enrolled on teacher training programmes) who participate in exchange programmes at AMU. The course participants increase their ability to use creative drama and arts disciplines corresponding with it (e.g. literature, performance, visual arts) in teaching practises. The TLA broadens their understanding of Socially Engaged Arts (SEA) and Social Sustainability.



Process description:

9. [Independent Activity] After introductory classes about socially engaged arts (SEA), students familiarize themselves with teacher interactive presentations about SEA. Afterwards, they search for online and offline documents in Poznań city public space, showing the usage of SEA (especially corresponding with drama) for sharing ideas of social sustainability. Students upload materials (magazines, photos, movies) into a shared folder.

Read presentation, investigate documents	40 minutes	Individual student	Teacher present	not present	Online, asynchronous
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10. [Collaborative Activity] Discussion over collected materials and the way that they resemble SEA Big Ideas - exchange of comments (with the presentation of materials from the shared folder or Padlet tool).

Watch, collaborate, reflect	30 minutes	Group of 30 students	Teacher present (leading discussion)	Face-to-face
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11. [Collaborative Activity] Students participate in a creative drama workshop: "Kingdom of assets":

- Storytelling: The teacher tells a story about a king who wants to give the kingdom to the person with the most significant personal resources. During the story, students present their assets;
- The end of the story redirects attention from individual to common resources (only the sum of assets determines the group's strength);
- Illustration of the story - students' assets presentations and discussion.

Practice, collaborate reflect	30 minutes	Group of 30 students	Teacher present	Face-to-face
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12. [Collaborative Activity] Students participate in a creative drama workshop: "World made of paper":

- Students make scrapes of newspapers. Students work in 3 random teams to create pictures titled "We are the World" with scraps of paper. Then they switch and rotate with other groups' materials to create (and present) the stories inspired by those pictures. Finally, three stories are created, and each group is a co-author of each of them;
- Discussion about the meaning of the group resources (cooperation, ability to set common goals) and global problems.

Practice, collaborate, produce, reflect	60 minutes	30 students working in 3 teams	Teacher present	Face-to-face
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13. [Individual + Collaborative Activity] Students participate in a creative drama workshop: "My bag of assets":

- Preparation of bags with drawings/texts about abilities/thoughts that participants would like to gain during the workshops (it will be closed during the duration of the course – and will be opened once again in final classes);
- Common whiteboard (interactive board) – a creation of a common graph with students' assets (resources) related with resembling art discipline (connected with the drama method).

Produce, Investigate, collaborate, reflect	40 minutes	Individual student + group of 30 students	Teacher present (moderator role)	Offline + online, synchronous
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14. [Collaborative Activity] Division into teams (according to interests) and discussion over initial topics and possible forms for the final assignment.

Collaborate, discuss, assess	20 minutes	Group divided into 6-7 final assessment teams	Teacher present (observer role)	Face-to-face
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15. [Collaborative Activity] Taking decision about the leader of the team, creation of the team logo and the name

Produce, discuss	30 minutes	Group divided into 6-7 final assessment teams	Teacher not present	Online, asynchronous
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Learning technologies:

- Virtual Learning Environment (VLE) hosting the course site (MSTeams).
- Presentation prepared by teacher and other digital material (stored on the course VLE - MSTeams to storage the Files and Folders).
- Interactive presentation software (Mentimeter).
- Digital wall application (Padlet)
- Interactive whiteboard

Strategy Card 7

Music and movement in intercultural education

Institution: Adam Mickiewicz University, Poznań

Course: Creative Arts for social inclusion

Art form (visual art, dance, etc.): dance, music and visual arts

Anticipated duration of activity: 210 minutes

Description: The aim of this Teaching and Learning Activity (TLA) is to present the assumption of intercultural education and explore the ways to discover different cultures through the music and movement. In this particular TLA the group of students will share their cultural heritage in the music and dance field and have the opportunity to explore different cultures simultaneously. They will develop the ability to learn from each other while respecting diversity and making it the source of further exploration (a reference to Big Idea respecting diversity and inclusion) as for example looking for connection and common heritage (learning melodies, rhythmic patterns and short movement patterns). The TLA develops the crossing-culture concept, looking for common culture sources as well as discovering new categories in art in the terms of rhythm and movement while knowing different cultures (sharing knowledge). The aim of this TLA is to realise that the cultural background exists in the macro scale (ART, social values, folklore, language) and micro scale (habits, family language, family values) which make every social group diverse.

This TLA will underline the strengths of the collaborative learning process through art and creating the intercultural dialogue.

This TLA is part of professional training dedicated to pre-service teachers on the level of primary, elementary and preschool education (enrolled into teacher training programmes) who are participants of exchange programmes at AMU.

The aim of the course is to show the impact of art in a broad social context, especially working with disadvantaged groups, social inclusion, multicultural and intercultural education. During the course students will discuss the critical pedagogy assumptions, Socially Engaged Arts (SEA), Social Sustainability based on exploring creative arts as music, dance and drama. Students will have the opportunity to work with Big Ideas in the microscale context as a basis of the art project in kindergarten and preschool

Process description:

16. [Independent Activity] Students work individually with presentation with content about multicultural music education. They develop they knowledge about cultural diversity as well as the contemporary ideas of culture dialogue in music and dance. They watch on-line examples of music and dance and they share their knowledge and opinion about presented pieces on Padlet.

Read presentation, watch movie, shares experience	30 minutes	Individual student	Teacher present	not	Online, asynchronous modality
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Independent activity and collaborative: Each student presents one intercultural art project from his country. Students share their knowledge and prepare the map of good practices in the terms of working with art and respecting diversity and social inclusion.

Produce, collaborate, reflect	30 minutes	30 students individually and after divided into 2 groups	teacher present (leading workshop)	Asynchronous and Face-to-face
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- 17. [Collaborative Activity]** Participants take part in a dance and music workshop based on folk music and classical (baroque) music. They analyse the music with movement and improvisation. They work individually and in pairs (mirrors). They discuss music material, movement and compose their choreography based on improvisation. In the end they discuss the terms of inventing movement and taking movement from another person. They try to relate this with the idea of "known and foreign" in the perception of art and culture. They describe the objectives necessary to understand diversity in art: sensibility, openness, listening, acceptance.

Collaborate, produce, reflect, discuss	30 minutes	Group of 30 students	Teacher present	Face-to-face
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- 18. [Collaborative Activity]** Students work with words describing good practice in intercultural interaction and inclusion. They try to use movements and gestures to improvise and then compose choreography based on this idea.

Produce, practice, assess	15 minutes	Student divided in 5 groups, than all of them	Teacher present (observer role)	Face-to face
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- 19. [Collaborative Activity]** Presentation prepared by the teacher in Canva "Disney music in the multicultural education. World of cultural diversity or commercial product for children?". Students share their opinion about mass media in the process of globalisation and popularisation of knowledge about different cultures. Students prepare presentation about chosen Disney songs and analyse its content in the terms of social engaged art and multicultural education. List of topics: dialogue of two languages, dialogue of music styles, protest song in Disney movies, social and cultural problems discussed in songs. Presentation prepared by students (Canva. Padlet)

reflect, discuss, collaborate, produce	60 minutes	Group of 30 students – discussion Groups of 5 students – preparing presentation	Teacher present (moderator role)	Face to face, and on-line asynchronous activity
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- 20.** Presentation of students' works and analysis. Reflection about globalisation in multicultural education of children and possibilities of transferring the knowledge about cultural diversity, art diversity and richness

Discuss and reflect	45 minutes	Group of 30 students	Teacher present on-line, moderator role	Online, synchronous activity
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Learning technologies:

- Virtual Learning Environment (VLE) hosting the course site (MSTeams).
- Online drives (MSTeams to storage the Files and Folders).
- Interactive presentation software (Mentimeter, Canva).
- Digital wall application (Padlet)
- Spotify (creating and sharing playlists)

Strategy Card 8

Art socially engaged on a macro and micro scale

Institution: Adam Mickiewicz University, Poznań

Course: Creative Arts for social inclusion

Art form (visual art, dance, etc.): theatrical forms, visual arts, video and music forms

Anticipated duration of activity: 290 minutes

Description: This Teaching and Learning Activity (TLA4) aims to increase participants' awareness of the possible usage of theatrical forms and visual arts and music while working with disadvantaged groups, social inclusion, multicultural and intercultural education in the future teaching practice of children in kindergarten and early childhood education. In this particular TLA4, the group of students will share their creative ideas in art socially engaged on a macro and micro scale using theatre, visual arts and music field and have the opportunity to explore a world (social and global challenges) and different cultures simultaneously.



Photo depicts students and their final work created for the 'POLLULAND' performance during a Theatrical class led by Michalina Kasprzak in Poznan, Poland, 2022 (Photo: Michalina Kasprzak, 2022)

They will develop the ability to learn from each other while respecting diversity and social challenges and making it the source of further exploration (a reference to Big Idea respecting diversity and inclusion) using, for example performances: text, characters and scenography, shows and videos for children). This TLA4 aims to realize that the cultural background exists on the macro scale (ART, social values, folklore, language) and micro-scale (habits, family language, family values), making every social group diverse. This TLA4 will underline the strengths of the collaborative learning process by creating engaged art and intercultural dialogue.

During the course, students will discuss the critical pedagogy assumptions, Socially Engaged Arts (SEA), and Social Sustainability based on exploring creative arts such as theatre, music, and visual arts. Students will have the opportunity to work with Big Ideas in the microscale context as a basis of the art project in kindergarten and elementary education.

Process description:

1. [Independent Activity]

- **Performance Materials:** Before class. Students finish their puppets (different forms: hand, stick puppet, or marionette) at home and/or the costumes for an actor. The student also refines the elements of the scenography that will be used for their role. In performances, students use material elements, e.g. puppets. They can be actors themselves, but also media materials: music, lighting, and background (displayed on a projector).

Practice: produce materials or digital elements for a performance	30 minutes	Individual student	Teacher not present	Offline or Online, asynchronous modality
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[Collaborative Activity]

- **Performance Story:** Before class. Consultation with the teacher about the content of the performance, characters and elements of the scenography. Each group meets separately on MS teams with the teacher. All students from the group participate in the meeting.

Discuss, investigate, reflect	60 minutes 10 minutes per group	group divided into 4 or 6 30 students (max. 6 groups)	Teacher present	Online synchronous activity
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2. [Collaborative Activity]

- **Performance preparation:** Students from different countries work in one group. During previous classes and online consultations, each group developed a script for a short performance for children about socially engaged art, using Big Ideas (eg. Polluland). After creating materials at home, and consulting ideas with a teacher during a class they discuss in a group, implement newly developed ideas, and change the content and elements of scenography etc. After discussing with the teacher, they refine the concept in the group. During group work, the teacher talks to all groups, depending on the needs (about 15-20 minutes).

Story example: Polulland is a story about the ecological world, friendship and the future. The heroes of the story: puppets and actors, refer to the need to take care of the planet (e.g. recycling, etc.), friendship - people with each other and with nature (plants and animals) regardless of human origin, religion, culture, etc. During the last scene, they metaphorically transport us to the future (use of visual and sound elements). The hero of the future presents the possibilities of what "Polluland" may be like in 30 years, when the children will grow up - depending on whether they respect ecology or not. Each story will be a different topic.

Discuss, investigate, reflect, practice	30 minutes	group divided into 4 or 6 30 students (max. 6 groups)	Teacher present	Face-to-face
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3. [Collaborative Activity]

Performance shows: Each group prepares a stage and presents the performance to students and a teacher. The show is being recorded. Each performance is short - it lasts about 5-10 minutes because it is aimed at children of pre-school or early school age.

Produce, practice	60 minutes (max. 10 minutes per group)	group divided into 4 or 6 30 students (max. 6 groups)	Teacher present (observer role)	Face-to-face + online synchronous activity
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4. [Independent Activity + Collaborative Activity]

Performance discussion: Students discuss all performances. They pay attention to whether the purpose of the performance was visible, whether it will be understandable for children, discuss and share reflections, e.g. what was good and what could be improved in terms of content and visual and sound elements.

Produce, discuss, reflect	30 minutes	Individual student, Group of 30 students	Teacher present (moderator role)	Face-to-face
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5. [Independent Activity + Collaborative Activity]

Performance video: Students work in teams to complete the performance, introduce any changes, assemble a film from the performance (backstage and the performance itself), design graphics to be used in the film, create a film. The teacher helps them when needed.

Collaborate, practice, produce, discuss	60 minutes	Individual student and, group divided into 4 or 6 30 students (max. 6 groups)	Teacher present (observer and moderator role)	Face-to-face + online synchronous activity
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6. [Independent Activity + Collaborative Activity]

Upload performance video and performance shows plans:

After class. The group leader uploads the edited video to Teams and YouTube. Each group completes the survey, selects kindergarten and/or school groups to whom it will present the f2f performance, decides to which groups it will send the film (the film will be made in English - so they can choose, for example, to send the link or file of a performance film to their primary school from the country they come from).

Practice, discuss	20 minutes	Individual student and, group divided into 4 or 6 30 students (max. 6 groups)	Teacher present not	Online, asynchronous modality
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Learning technologies:

- Virtual Learning Environment (VLE) hosting the course site (MS Teams).
- Creating materials (for creating electronic materials, eg sound, background, media elements of the performance, lights (Canva, Corel, music recorder, video editor).
- Online drives (YouTube, MSTEams to store the files, films and folders).
- Interactive materials software (Canva, inShot, Lightworks, iMovie, music recorder, video editor).
- Digital wall application (YouTube and Padlet)

Strategy Card 9

Observe your context (beyond what you already know)

Institution: University of Barcelona

Arts-based observation

Anticipated duration of activity: 10 hours

Description: The aim of this Teaching and Learning Activity (TLA) is to encourage Primary school teachers to carry out observations in their educational environments for two weeks. The observations are intended to provide ideas for the design of a SEA project. This strategy is integrated within a larger program with primary school teachers at the CESIRE, a pedagogical resource center dedicated to the support of educational innovation and research. The programme's goal is to bring SEA to in-service teachers' schools through blended learning and digital technology, seeking to create holistic engagement with social issues through arts.

This strategy aims at cultivating participants' skills to observe their contexts, going beyond what they already know, and using the observations to design a SEA project. Methodologically, it is based on the idea of *contextual inquiry* understood as inspiring design through the careful observation and knowledge of a context. The participants of the course (Primary school teachers) will have two weeks to observe their schools. Previously, we will share with them participatory arts-based methods to approach their contexts multisensorially and through different lenses. These observation methods will aim at: (1) displacing teachers from their usual standpoint to gather novel perspectives on their schools; (2) involving the broader educational community in the observation process.

Process description:

- *[Collaborative Activity]* Participants will become familiar with participatory strategies and arts-based methods to approach their contexts multi-sensorially.

Read/watch/listen	2 hours	Participants present	Teachers present	Online synchronous
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- *[Independent Activity]* Participants will have to observe their schools throughout two weeks and using arts-based methods. During the observations, they also will have to disrupt their usual points of view by adopting new perspectives and becoming more involved in the educational community.

Investigate	2 hours a week (4 hours)	Participants in their schools	Teachers not present	Online asynchronous
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- *[Independent Activity]* Participants will produce a Canva document with the results of the observations. They will have to address the following points: a) How did they carry out the observations? b) What did they discover? c) What surprised them? d) Visual and textual documentation of the observations.

Produce	60 minutes	Participants not present	Teachers not present	Online asynchronous
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- *[Collaborative Activity]* Each participant will explain their observations in small groups through the Canva document. The presentations will work as a starting point to co-design a SEA project.

Discuss Reflection	3 hours	Participants present	Teachers present	Face-to-face
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Learning technologies:

- Multimedia files (such as images, videos or texts) that participants use to record observations.
- Canva application.
- Stored media files (such as images, videos or texts) that participants use in the Canva document.
- Moodle.

Strategy Card 10

From the observation to the development of a Socially Engaged Arts project

Institution: University of Barcelona

Collaborative project design

Anticipated duration of activity: 12 hours (depending on the complexity of the SEA project)

Description: The objective of this Teaching and Learning Activity (TLA) is to design, develop and assess a SEA project with the participants of the course (Primary school teachers). This TLA is part of a programme implemented online and at the CESIRE, a pedagogical resource centre for the support of educational innovation and research. The programme of the course seeks to bring issues of theory and practice about SEA to Primary schools. In so doing, emphasis is placed on the pedagogical and critical dimension of education through arts, aiming to contribute to the holistic engagement with social issues.

After the observation of their contexts, from session 6 to 8 the participants will be asked to design and implement a SEA project in their schools. The TLA aims to accompany participants for the steps of designing, carrying out and evaluating the project. It includes discussing the design through guiding questions, collaborative practices to implement and evaluate the project, and reflecting on the outcomes and experiences of the whole process.

Process description:

- *[Collaborative Activity]* Participants will start by reflecting, discussing and answering the following guiding questions to start designing the SEA collaborative project: 1) Who are the actors involved in the observed situations and who has the potential to participate in the project? 2) Who are the participants likely to be? 3) How to get in contact with them and how to invite them to participate? 4) Which actions can be taken depending on who participates?

Discuss	60 minutes	Participants in small groups	Teachers present	Face-to-face
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- *[Independent Activity]* After responding the previous questions, participants will focus on designing the steps of the SEA intervention in a collaborative way. To do so, they will identify along with their students the materials, strategies, roles and responsibilities needed to carry out the SEA project at the schools.

Collaborate	2 hours	Each participant with their students	Teachers not present	Online asynchronous
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- *[Independent Activity]* Participants will activate the SEA project management that enables the project to be carried out.

Practice	60 minutes	Each participant with their students	Teachers not present	Online asynchronous
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- *[Independent Activity]* Participants will upload a multimodal outline of the SEA project design to a Canva document.

Produce	60 minutes	Each participant with their students	Teachers not present	Online asynchronous
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- *[Collaborative Activity]* In small groups and with the support of a teacher, the participants will share the process of designing their SEA projects (including doubts and questions) through the Canva document.

Reflection	2 hours	Participants in small groups	Teachers present	Online synchronous
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- *[Independent Activity]* Participants will implement the SEA project in their schools.

Practice	4 hours	Each participant with their students	Teachers not present	Online asynchronous
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- *[Collaborative Activity]* Participants will discuss and define key markers and strategies for evaluating collaboratively the project's outcomes and results.

Discuss	2 hours	Participants in small groups	Teachers present	Online synchronous
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- *[Independent Activity]* Participants will evaluate collaboratively the project's outcomes and results.

Practice	60 minutes	Each participant with their students	Teachers present	Online asynchronous
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- *[Independent Activity]* All the steps of the project and the documentation that has been produced will be uploaded to a Padlet document.

Produce	60 minutes	Students individually	Teachers not present	Online asynchronous
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- *[Collaborative Activity]* Participants will share their experiences in carrying out and evaluating the projects in their schools through the Padlet. document.

Reflection	2 hours	Students in small groups	Teachers not present	Online synchronous
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Learning technologies:

- Multimedia files (such as images, videos or texts) that participants use to design and develop their projects.
- Different tools, applications and resources decided by the participants to carry out the projects.
- Canva and Padlet application.
- Moodle.

Strategy Card 11

What is a SEA project? Music, Educational Innovation and Technology

Institution: University of Barcelona

Art form (visual art, dance, etc.): Music education for secondary school

Anticipated duration of activity: 170 minutes

Description: The purpose of this Teaching and Learning Activity (TLA) is to help the future teacher of music education for secondary school (a level intended for youngsters ranging from 12 to 16 years in Catalonia, as well as in the rest of Spain) understand what Socially Engaged Art (SEA) projects are.

In the context of a Master's Degree in Teaching for Secondary School and closely related to its pre-service Practicum, this TLA is the first activity in an 8 sessions course in which a critical reflection on the possibilities of educational technology is pursued, with socially engaged arts (SEA) as a working context. This course comes after another subject took by students, Educational Innovation, where they have explored different modes of innovation that can be engaged in secondary school teaching.

Process description:

1. [Independent Activity] Participants read at least two out of five articles proposed by the course teacher on different SEA projects.

Read media resources	40 minutes	Individual student	Teacher present not	Online, asynchronous modality
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2. [Collaborative Activity] Participants take part in an asynchronous, organised debate about the characteristics of SEA projects. Participants assume different pre-set roles for the purposes of the debate (such as: student/participant, organizer or administration), while the course teacher acts as an observer. The online debate spreads across one week, while each participant formulates at least two posts, reads the posts of others, and replies at least to two posts for extending the conversation.

Online student-led debate	60 minutes	Twenty students, acting in predefined roles	Teacher present (observer role)	Online, asynchronous modality
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3. [Individual Activity] Each student adds to a wiki/database a minimum of two educational music projects that they have analysed in the previous course (Educational Innovation), and that are in line with the conclusions drawn about the characteristics of what a SEA project has. Each project should highlight the role that technology plays in its realisation.

Presentation	30 minutes	individual student	Teacher present (observer role)	Online, asynchronous modality
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4. [Collaborative Activity] The whole class discuss the chosen projects and the role that technology has in them. They will also discuss whether these projects could have been realised without the role of digital technology. The aim of this guided discussion is to encourage a critical opinion on the use of digital technology in music education.

Presentation/discussion	120 minutes	Twenty students in groups of four / all students	Teacher present (moderator role)	Face-to-face
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Learning technologies:

- Virtual Learning Environment (VLE) hosting the course site (such as Moodle).
- Journal papers selected by the teacher and accessible through the website.
- Online database tools (such as the wiki capability in the VLE course-site).
- Online discussion tools (such as the discussion forum capability in the VLE course-site).
- (If applied) Social media and direct message platforms (such as Instagram or WhatsApp).

Strategy Card 12

Analyse your context at school

Institution: University of Barcelona

Art form (visual art, dance, etc.): Music education for secondary school

Anticipated duration of activity: 170 minutes

Description: The purpose of this Teaching and Learning Activity (TLA) is to help the future teacher of music education for secondary school (a level intended for youngsters ranging from 12 to 16 years in Catalonia, as well as in the rest of Spain) to analyse the resources available in a given educational centre, in order to assess the educational possibilities in using digital technology.

In the context of a Master's Degree in Teaching for Secondary School and closely related to its pre-service Practicum, this TLA is part of an 8 session course in which a critical reflection on the possibilities of educational technology is pursued, with socially engaged arts (SEA) as a working context. This course comes after another subject took by students, in which they have explored different modes of educational innovation that can be engaged in secondary school teaching. The TLA also aims to make students aware of the importance of educational infrastructures, the need for support from the school and its management team, as well as the implication these actors have on educational transformation or improvement, following the SAMR model (*Substitution, Augmentation, Modification, Redefinition*) proposed by Puentedura (2015)¹.

Process description:

1. [Independent Activity] Participants watch an online presentation on the SAMR model, prepared by the course teacher.

Watch media resources	10 minutes	Individual student	Teacher present not	Online, asynchronous modality
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2. [Collaborative Activity] In groups of four, participants propose a TLA to work with SEA that involves the use of a digital tool or media (such as Tik-Tok), introducing modifications so that it goes through the four levels of the SAMR model.

Online design proposal	40 minutes	Twenty students, in groups of four	Teacher present (observer role)	Online, asynchronous modality
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3. [Collaborative Activity] Based on the previous experience, the same groups of four people propose an evaluation/analysis tool (such as a check-list, a Likert scale or a rubric) as a way to observe, in the school in which they develop their pre-service Practicum, the attitudes and available resources when implementing a TLA through digital technology with a scope of SEA.

¹ Puentedura, Ruben R. (2015, october). *SAMR: A Brief Introduction*. http://hippasus.com/rwpweblog/archives/2015/10/SAMR_ABriefIntro.pdf

Production	60 minutes	Twenty students, in groups of four	Teacher present (observer role)	Online, asynchronous modality
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4. [Collaborative Activity] The groups of four people present their evaluation/analysis tools to the rest of the class. The class chooses the tool that best suits the context of secondary education in Catalonia. The chosen analysis tool, based on the SAMR model, will be used by all students to evaluate the schools in which they are developing their pre-service Practicum.

Presentation/discussion	60 minutes	Twenty students, in groups of four / all students	Teacher present (observer role)	Face-to-face
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Learning technologies:

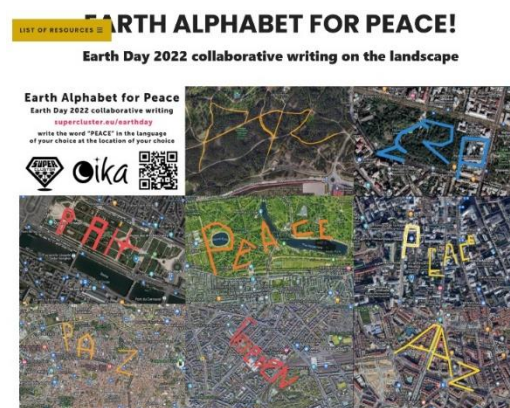
- Virtual Learning Environment (VLE) hosting the course site (such as Moodle).
- Stored media files (such as images, text articles, a slide decks and video presentations).
- Hyperlinks to external media resources (such as a Pinterest images, YouTube videos and websites).
- Online discussion tools (such as the discussion forum capability in the VLE course-site).
- Digital applications for the development of the evaluation/analysis tool (such as Excel or Canva)
- Digital applications for sharing the evaluation/analysis tool proposal (such as shared folder, social media group, and so on).
- (If applied) Social media and direct message platforms (such as Instagram or WhatsApp).

Aristotle University of Thessaloniki Strategy Cards

Strategy Card 13

Collaborative Processes

This TLA aims to motivate participation in collaborative artistic processes (Big Idea 4) with a critical social impact. More specifically, the action involves the transmission of collective artistic "messages" through social media and digital applications to engage citizens and empower global human rights activism. Participants are invited to transform maps-locations into fields of expressing their thoughts for a better world while discovering at the same time the role and limits of social media and cyberspace in their suitable or wrong transmission for the benefit of the community. Alongside the artistic modification of symbolic messages, participants are invited to think critically and interact with each other about the messages overtly or implicitly contained in the artworks.



The poster/invitation of the Earth Alphabet project for peace.

<https://supercluster.eu/playground/earthday/>

Institution: Aristotle University of Thessaloniki

Art form: Visual arts, creative writing, drama/performance – Interdisciplinary

Anticipated duration of activity: aprx. 160 minutes

Description

*The Teaching Learning Activities (TLA) take place in the Professional Development Training framework for **in** and **pre**-service generalist primary teachers. TLAs aim at the parallel acquisition of experiences and knowledge about Socially Engaged Arts (SEA) in cohesion with issues of Sustainable Development of societies through the Arts.*

Process description:

- *[Independent Activity]* Participants get acquainted with the suggested SEA project “Earth alphabet for peace!” and read/watch the video guidelines for their participation in socially engaged messaging.

Read/watch/listen various resources	45 minutes	individual student	instructor present	not	Online asynchronous
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- *[Independent Activity]* Each participant works independently of others in letting their visual social footprint on Earth. Each participant works independently of others and decides on the map/location as well as on the 'word' he wants to embody or visually capture. Participants decide how they wish to create: a) *Digital artistic creation: Follow the link of Locative Media given, open up your Google Maps. Compose on it artistically your message/word (i.e., Peace, Food for all, Social Justice) in any language of your choice or through symbols and make a snapshot. Upload it on CGeomap play-on map. Do not forget to log in. You can draw anonymously or create a field with a text about yourself on the map.* b) *Physical artistic creation: Decipher your message by using your body (motion lines, playful action, dancing) or sign language to compose your message on any map/location of your choice. You can follow the locative media walk for mobile devices (link). Upload your image message on CGeomap play-on map.* Alternatively, Canvas or Padlet can be used as a digital wall application for sharing all image-contributions. All members can have access to the collaboratively built digital album.

Create	1 hour	individual student	instructor present	not	offline/online modalities
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- *[Collaborative Activity]* Projection of the digital album with the shared images, followed by synchronous discussion moderated by the instructor on the potential of art to organise people into activist movements for the defense of human rights and the planet's sustainable future. Following the initial part of the synchronous moderated discussion participants will be asked to spend 10 minutes in the next 7 days in the Blog area of the Virtual Platform in order to develop their ideas on the issue or challenge others' posts.

Online group sharing (blogging) and discussion	45 minutes	The whole group	instructor present		Face to Face & Online-synchronous
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- *[Cooperative activity]* Participants open as a group a page for the project on social media (Instagram/FB/ Twitter) and they compose posts, sharing their image-messages, followed by short captions. At the same time, they promote an open exhibition inviting public to connect with the idea, follow the account and participate in the action by uploading their own images-messages. Shared artworks and messages will be organised by keyword and/or geolocation.

produce and collaborate	10 minutes	Individual/group	instructor present at the initial stage		asynchronous at/synchronous modality
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Indicative Learning technologies:

- The virtual interactive learning platform hosting the training course

- Stored media files (images, relevant articles, video presentations) and Hyperlinked to external media resources (<https://supercluster.eu/playground/earthday/>, <https://veronicaperales.eu/fox/>, YouTube videos etc.)
- Online Blogging application (hosted in the interactive Platform of the course)
- Digital applications such as <https://cgeomap.eu/info/>, Padlet and Canvas

Strategy Card 14

Transforming the World

Institution: Aristotle University of Thessaloniki

Art form: Visual arts, creative writing, drama/performance - Interdisciplinary

Anticipated duration of activity: aprx. 3-4 hours

A.Bonarou, V.Asaroglou, Ch. Xouveroudi, *Installation* at the *FeedHope* International artistic competition 2013, Thessaloniki GR.



Description

The purpose of this TLA is to encourage participants to use their creativity to demonstrate and fight against unjust social structures (Big Idea 5). Food is associated with generosity and hospitality and is an invaluable source of sustenance, community-making, and cultural conditioning. Food and the practices that constitute its production, sharing, and presentation are used as a theme in the art to comment on cultural practices and redirect societal beliefs. Furthermore, the presence and consumption, misuse or waste of food are used as a way to enact space where creative, participatory, and communal dialogue can occur and evolve. Participants are asked to review still lifes as an art practice and prepare edible artworks for consumption in an artistically set communal buffet.

The Teaching Learning Activities (TLA) take place in the Professional Development Training framework for in and pre-service generalist primary teachers. TLAs aim at the parallel acquisition of experiences and knowledge about Socially Engaged Arts (SEA) in cohesion with issues of Sustainable Development of societies through the Arts.

Process description:

- *[Independent Activity]* Participants read/watch a specially prepared video on the 'evolution' of still lifes from past to present and get familiar with the international contest

FeedHope and relevant artistic actions and readings referring to Food as a means of social justice.

Read/watch/listen various resources	45 minutes	individual student	instructor present	not	Online asynchronous
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- *[Independent/group Activity]* Participants are invited to create an artwork using foodstuff or packaged foods which will then be suitable for consumption. All artworks will be uploaded as digital images accompanied by a short text/documentation on a specially designed digital wall (Artseps/canvas).

Create	1 week	individual student or small groups	instructor present	not	Face to face
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- *[Collaborative Activity]* Participants are asked to write a proverb concerning food and its consumption and its crucial role in the sustenance of societies. This should be written on a traditional plate (digitally) and uploaded on a pre-designed digital wall on Padlet. Projection of the digital album with the shared images, followed by synchronous discussion moderated by the instructor on actions that can be initiated through the arts in obtaining social justice regarding Healthy Food for all.

Creative writing and discussion	1 hour	The whole group	instructor present		Online synchronous
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- *[Cooperative activity]* Performance: The artist as a host! Invitation to dinner. Participants set up a communal buffet with all artworks and invite people to taste them or take them home, considering feeding as an act of generosity and social commentary against food waste.

Produce and collaborate	1 hour	All the group/open to public	instructor present		Face to Face, online synchronous
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Indicative Learning technologies:

- The virtual interactive learning platform hosting the training course.
- Stored media files (images, relevant articles, video presentations)
- Hyperlinks to external media resources
- Artsteps & Padlet

Strategy Card 15

The public space in the hands of socially engaged citizens

Institution: Aristotle University of Thessaloniki

Art form: Interdisciplinary (various art forms) with emphasis on storytelling

Anticipated duration of activity: apx. 6-7 hours



Graffiti for Human Rights on a playground wall. Symi island, Dodecanese.

Description

This teaching and learning activity (TLA) aims to introduce or deepen the awareness of participating teachers of the need to address contemporary social issues through socially engaged arts. Based on the Big Idea of Public Space (1), the TLA will mainly rely on (digital) storytelling to enhance the participants' active and critical involvement in social issues. Following the principles of a small-scale project and working collaboratively as well as individually, participants will be exposed to examples of ill and well-tended parks or playgrounds through a large variety of arts (i.e., pictures, visual arts, videos, books) to be prepared to critically observe and record the state of a playground of their choice. They will be asked to artistically record the ills of their adopted playground, offering multiple perspectives on the problem. They will then convene to discuss and compare their records and decide how to tackle the problem through a literary piece. Except for face-to-face sessions, participants will work online to complete their stories. The final stories can be shared and discussed at a synchronous online (or face-to-face) session. Apart from enhancing their research and storytelling abilities, the activity could raise participants' awareness of their local immediate environment and empower them to use the arts to address social issues critically.

*The Teaching Learning Activities (TLA) take place in the Professional Development Training framework for **in** and **pre**-service generalist primary teachers. TLAs aim at the parallel acquisition of experiences and knowledge about Socially Engaged Arts (SEA) in cohesion with issues of Sustainable Development of societies through the Arts.*

Process description:

- [*Whole group face-to-face activity*] Participants are exposed to media/art resources and brainstorm about the observed problems to reach a common understanding and decision of how to best present the issues under investigation in a literary form.

Acquaintance/Exposure to media/literature resources/brainstorming	2 hours	Whole group	Instructor present	Face-to-face/ online synchronous
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- [*Independent Activity*] Participants take pictures or videos of their chosen public space exposing their perspectives of the problem(s) it encounters.

Creation	30 minutes	Individual activity	Instructor present not	Offline
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- [*Collaborative Activity*] Online instructor-moderated discussion on the ills of the chosen public space and the ways to present/deconstruct them through storytelling. Each participant contributes with at least one idea. Instructor acts as observer/moderator.

Plenary discussion	1 hour	Whole group	Instructor present	Online
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- [*Independent Activity*] Participants use the assembled resources/material to come up with the draft/main idea of a story/poem/play that exposes the problem and possibly offers solutions.

Creation	1 hour	Individual activity	Instructor present not	Offline
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- [*Collaborative Activity*] Another instructor-moderated synchronous online discussion. Participants share and comment on their contributions and break into groups/pairs to create their stories. More than one stories and more than one forms of literature will be likely produced.

Presentation/discussion	1.5 hours	Whole group	Instructor present	Synchronous online
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- [*Collaborative Activity*] Participants share their stories and decide on ways to present them widely among colleagues/students.

<i>Presentation/discussion</i>	2 hours	Whole group	Instructor present	Synchronous online
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Indicative Learning technologies:

- The virtual interactive learning platform hosting the training course.
- Stored media files (images, relevant articles, video presentations) *
- Hyperlinks to external media resources
- MapSkip, PicLits or StoryBird
- ZOOM

Strategy Card 16

Respecting diversity by sharing intercultural experiences and knowledge

Institution: Aristotle University of Thessaloniki

Art form: Visual arts, architecture, music, drama/performance, creative writing: Interdisciplinary

Anticipated duration of activity: aprx. 200 minutes

Description

In today's globalised world, many communities comprise people from various cultures, religions, and ethnic backgrounds. Diversity offers the potential for better promotion of community and inclusiveness. Within these cultural crucibles, the arts, as reflected in the private and public spaces where members of society live, work, and socialize, reflect and reinforce human memory and the regional mixing of ideas and patterns. This TLA aims to foster a spirit of cooperation between participants from different cultural backgrounds, broaden their scientific horizons, and help them exchange ideas, expertise, and knowledge about familiar intercultural customs within the same city while also contributing to developing their skills and creativity. The themes of this cooperation are linked to local historical heritage and traditions, cultural and artistic dynamics, local culture and communities, know-how, crafts and contemporary diversity and creativity.



Postcard from Thessaloniki.
"Salonique - Arc d'Alexandre le Grand", B.R.D, 1916. ELIA Foundation.
<http://eliaserver.elia.org.gr:8080/ielia/rec.aspx?id=362402>

The Teaching Learning Activities (TLA) take place in the Professional Development Training framework for in and pre-service generalist primary teachers. TLAs aim at the parallel acquisition of experiences and knowledge about Socially Engaged Arts (SEA) in cohesion with issues of Sustainable Development of societies through the Arts.

Process description:

- *[Independent Activity]* Participants read/watch suggested media resources and online exhibitions introducing the idea of inclusiveness and intercultural sharing in the city.

Read/watch/listen various resources	1 hour	individual student	instructor present	not	Online asynchronous
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- *[Independent/group Activity]* Participants are invited to share one item or custom/tradition/ art craft from their personal cultural background describing shortly its

characteristics and its role. All images can be uploaded on a specially designed digital wall on Canvas in the form of a shared intercultural collage.

Create	10 minutes	individual student	instructor present	Face to face
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- [Collaborative Activity] Participants are invited to collaborate and create a video that marks an intercultural dialogue in progress, as captured within an architectural structure of their choice, combined with the music, or sounds that nest within it and a visual/drama representation of a tradition related to the "cultural community" associated with it. Maximum duration 3-5 minutes, filmed with a mobile phone. These "captures" aim to highlight a city's many "living" faces and tell stories of multicultural daily life, sometimes recognizable and sometimes not, whose form will always concern and influence us, demanding respect, and sustainability.

Create	Video 5 minutes Preparation one week	in groups	instructor present at times	Face to face, online synchronous and asynchronous
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- [Cooperative activity] All projects will be shown in class and participants are asked to react artistically and comment on each team's work. This is followed with an online synchronous discussion raising critical issues of inclusiveness and the value of intercultural exchange of knowledge in a city. Participants will be encouraged to share their work on the special training platform and on social media.

Group sharing of artworks/Discussion	2 hours	All the group	instructor present	Face to Face, online synchronous
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Indicative Learning technologies:

- The virtual interactive learning platform hosting the training course.
- Stored media files (images, relevant articles, video presentations) *
- Hyperlinks to external media resources
- Moviemaker/ Adobe Premiere Pro
- Canvas and Instagram
- ZOOM
- ❖ <https://www.searchculture.gr/aggregator/portal/thematicCollections/Thessaloniki?language=en>
- ❖ <https://www.billpsarras.com/>
- ❖ https://www.benaki.org/index.php?option=com_events&view=event&type=0&id=5826&Itemid=559&lang=en

Frederick University Strategy Cards

Strategy Card 17

Inclusion and active citizenship

Institution: Frederick University

Art form (visual art, dance, etc.): Drama
(educational drama techniques)

Anticipated duration of activity: 110 minutes

Description



SEA, big idea 'Respecting diversity and inclusion': Open call for the artists in the context of the Buffer Fridge Annual Festival at the buffer zone, within the House of Cooperation

The purpose of the Teaching and Learning Activity (TLA) is for participants to practice educational drama techniques that they will apply in their (future) classrooms in order to help familiarise children with the concept of diversity and inclusion and the importance of respect, acceptance and social coexistence in the wider context of sustainable living (Sustainable Development Goals). Initially, participants need to recognise the social focus of theatre projects in the context of the socially engaged arts projects, familiarise themselves with drama techniques, and choose and apply different techniques individually and collaboratively in relation to the main concepts of this TLA.

This TLA is part of an in-service professional development training for generalist primary school teachers that approaches issues of Sustainable Development (SD) and Socially Engaged Arts (SEA) within different arts (drama, music, visual arts and literature).

Process description

1. [Independent Activity] Participants watch a narrated PowerPoint presentation on different theatre socially engaged arts (SEA) projects that took place in their local context. The issues tackled include: The Cyprus problem and the local communities, education for peace, marginalisation vs Inclusion, migrants and political refugees, and gender and sexual identity issues. Each participant watches the presentation individually.

Read/watch resources	media	15 minutes	individual student	teacher not present	offline/online
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2. [Collaborative Activity] Participants get to know each other and, at the same time, learn about commonalities and differences amongst themselves. The tutor shares information about herself/himself, e.g. I like ... or I wish I The participants need to react with a gesture according

to the degree to which it applies to them: a. No: thumbs down, b. Don't know: palms open (question), c. Yes: thumbs up, d. Excitement: palms together

Practice and collaborate	15 minutes	whole student group	teacher present	synchronous/online
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3. [Collaborative Activity] Participants discuss and reflect on the concepts of diversity and inclusion using the Jamboard digital tool.

Discuss and reflect	15 minutes	whole student group	teacher present	synchronous/online
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4. [Individual and Collaborative Activity] Using as stimulus images, participants are invited to create stories and act them out by employing drama techniques.

- The tutor shows different images related to the social issues of inclusion (exclusion), acceptance (or not) of diversity, peace and immigration, etc.
- Participants choose one image and write a story of 5-10 lines. The story could be a letter, an entry to a diary, a message that will be put in a bottle, a note, or a text to inform the public about the specific issue. Participants share their stories.
- Participants are divided into groups of five to collaboratively create one common story and use one of the two following drama techniques to present it later to the plenary: a. Enact 3 frozen images: before-now-after and, optionally, incorporate sounds, or, b. Enact roles (role-taking) and present a scene with improvisation of movement and speech

Produce and collaborate	50 minutes	whole student group of 4-5 students	teacher present	synchronous/online
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5. [Individual and Collaborative Activity] Participants are informed of more drama techniques and invited to explore how these could also be employed in the scenarios that their group has presented: «Thought detection»: using an imaginary control, participants can make the “frozen image/ character” “alive”. And «Hot chair»: the main character “sits on a hot chair”, and the group asks him/her questions to enable the “development” of their character.

Watch and interact	15 minutes	whole student group	teacher present	synchronous/online
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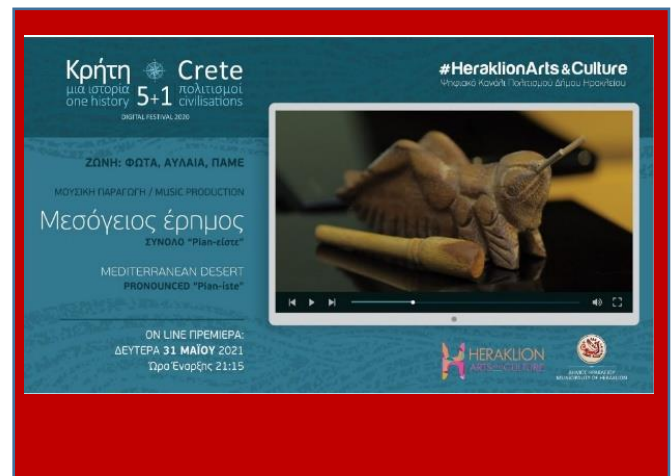
Strategy Card 18

Sustainable transformation in societies: Imagining a healthier ecosystem

Institution: Frederick University

Art form (visual art, dance, etc.): Music

Anticipated duration of activity: 100-120 minutes



"Mediterranean Desert" (2000) by Giorgos Koumentakis (for piano). Through his music, Koumentakis conveys memories of his island Crete. He sketches "psychographies" of birds, insects, fish, plants. For example, he transforms smells such as those of herbs (thyme, mint, sage), into melodies.

<https://www.youtube.com/watch?v=g7XZX6PUitY>

Description

The purpose of the Teaching and Learning Activity (TLA) is for participants to comprehend the concept of a soundscape, to realise how music/ sound is connected to our natural environment, to identify sound pollution and to imagine a healthier ecosystem by creating their own soundscapes through sound production (using sound-producing objects) or recordings of sounds. No music background is required. Participants are expected to use these sound-producing techniques with their (future) classrooms to heighten children's music/acoustic culture (shift emphasis from visual culture to acoustic culture) and familiarise children with the concept of eco-music/ ecomusicology.

This TLA is part of an in-service professional development training for generalist primary school teachers that approaches issues of Sustainable Development (SD) and Socially Engaged Arts (SEA) within different arts (drama, music, visual arts and literature)

Process description

1. [Collaborative Activity] Participants are invited to respond to three versions of the same short video (close-up of a field with grass and wildflowers) with different sounds in order to be introduced to the concept of the soundscape. Participants discuss and reflect on emotions and senses evoked by watching the clips because of differences in the sounds (sounds from nature, sounds from using machines, such as drills, and sounds from passing cars). The following concepts are then clarified: music, sound, landscape, soundscape, production of sound as an expression of ideas and emotions, and sound pollution.

Watch media resources and respond	15-20 minutes	Whole student group	teacher present	synchronous /online
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2. [Individual Activity] Participants watch a PowerPoint presentation on different examples of musical works connected to the natural environment or containing elements of the natural environment. This activity requires a teacher presence. Alternatively, the teacher (tutor) can narrate the presentation and have this as an asynchronous activity. The following examples are given:

- Composers that are inspired by nature and transform the experience of nature into their composition, e.g., The four seasons (1725) by Antonio Vivaldi.
- Composers that transform elements of nature into music, e.g. Panorama (1993) by Alvin Lucier, Mediterranean Desert (2000) by Giorgos Koumentakis.
- Zoomusicology; the study of the musical aspects of sound and communication as produced and perceived by animals, e.g. Songs of the Humpback Whale (1970), by Roger Payne. And
- Ecocriticism and musicology, e.g. A dip in the lake (1978) by John Cage, and A dip in the ocean (2020) by Jennifer Walsh

The presentation concludes with a couple of questions:

- Does visual culture overpower sound/acoustic culture in the school environment and in society in general?
- How close to nature are children today?

Listen/watch power point presentation	25 minutes	whole student group	teacher present	synchronous /online
OR read/ watch media resources		OR individual student	OR teacher not present	OR offline/online

3. [Individual and Collaborative Activity] Participants are encouraged to experiment with sound production and create/edit a soundscape first individually and then in collaboration:

- Short explanation on how to support children's acoustic competences and promote a sound/acoustic culture: through exploration of sounds and soundscapes, experiments with sounds and creating/editing soundscapes.
- Experiment with their voice to produce sounds. Participants create a KAZOO (Membranophone wind instrument) with simple scrap materials and then produce individually different sounds.
- Experiment with sound-producing objects (cups and boxes from different materials, such as paper and tin and different types of gravel) to collaboratively produce a soundscape of a given video clip.

Produce and collaborate	45 minutes	whole student group groups of 4-5 students	teacher present	synchronous/online
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4. [Individual Activity] Participants watch a demonstration of how to use CANVA to produce videos. They are asked to videotape a few landscapes of their area/neighborhood that need to be enhanced acoustically and to record a few natural sounds that provoke soothing, happy emotions and thoughts (duration of recordings 15-20 seconds) or to record a few sounds using sound-producing objects. Then they are asked to imagine a better ecosystem and create a video in CANVA that incorporates the recordings of the moving images and sounds. Participants share their videos.

Experiment and produce	15-30 minutes	individual student	teacher not present	offline/online
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2. [Collective activity] Participants are introduced to the theory of visual poetry and to a digital tool for creating visual poems. Working in groups, they collaboratively create visual poems, share them online (e.g. on Padlet) and present them in the plenary. A discussion follows on the implications of activities for children using an interdisciplinary approach (visual arts and literature).

Watch, collaborate, produce and discuss	40 minutes	whole student group & groups of 4-5 students	teacher present	synchronous/online
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3. [Collective activity] Participants are introduced to the Green and “colourful” literature. The creative reading and writing technique ‘ask and guess’ is presented with the use of images (book covers). Participants work in groups to create short stories.

Watch, collaborate, produce and discuss	20 minutes	whole student group & groups of 4-5 students	teacher present	synchronous/online
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4. [Individual activity] Participants create a short green adventure (story) and a map. Initially, the participants read and discuss the children’s book ‘Hom’ by Jeanne Willis (illustrated by Paddy Donnelly) and then are given the task to create a short adventure for the main characters of the book and a map showing key places of the island where the story takes place. Participants may also add sound to the story. The activity may start synchronously and be completed asynchronously. Stories can be shared online (e.g. Padlet).

Watch, experiment, produce and discuss	45 minutes	Individual student	teacher present teacher not present	synchronous/online asynchronously/online
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Strategy Card 20

Sustainable transformation in societies: Imagining a better build environment

Institution: Frederick University

Art form (visual art, dance, etc.): Visual arts education

Anticipated duration of activity: 100 minutes



‘Surround’ (2022) by the street artist Millo, in Andreas Stylianides park, Geroskipou, Paphos, Cyprus, is a new piece of street art which adorns a water tower.

Description

The purpose of the Teaching and Learning Activity (TLA) is for participants to discuss the function of public art works, to interpret public art works related to social issues and to see public art as an act of active citizenship, raising public awareness of important values and ultimately achieving the sustainable development goals.

This TLA is part of an in-service professional development training for generalist primary school teachers that approaches issues of Sustainable Development (SD) and Socially Engaged Arts (SEA) within different arts (drama, music, visual arts and literature)

1. [Individual activity] Participants share a public artwork near the area where they are living (use of the map function on Padlet). They also comment on the artworks shared.

Practice	10 minutes	individual student	teacher present	not	offline/online
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2. [Individual and collaborative activity] Participants in groups and in the plenary discuss the concepts of public, public spaces/ services/ goods, and public art (purpose and functions)

Discuss	20 minutes	Groups of 4-5 students and whole group	teacher present		synchronous/online
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3. [Individual and collaborative activity] Participants respond to and discuss public artworks using different methodological teaching strategies. Implications for educational activities with children are also discussed, including ways of approaching artworks and competences to be developed (both visual and sustainability competences).

Watch, Respond, reflect, discuss	20 minutes	whole group	teacher present		synchronous /online
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4. [Individual activity] Participants experiment and create a miniature of a public artwork. Initially, participants brainstorm around a key value for sustainable living. Then, they imagine they can commission an artwork to communicate this value. They write the key concept they will tell the artist(s) and make a draft sketch. At the same time, they are invited to contemplate whether it can be a 'conventional' public artwork or an artwork that can incorporate elements of socially engaged arts. Finally, they experiment with clay, plasticine and pipe cleaners to create a miniature public artwork.

Experiment and produce	40 minutes	whole group	teacher present		synchronous /online
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5. [Individual activity] Participants are asked to digitally 'place' their artworks in their surrounding area (where they are living or working), or to take a photograph of the artworks in their surrounding area. They then share their artworks and rationale.

Practice	10 minutes	individual student	teacher present	not	offline/online
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