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# Teacher education delivery. Case studies

Edited by Martha Ioannidou





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# Part 1

The first part briefly introduces the pedagogical role of Teacher Training Courses in Socially Engaged Arts implemented in partner countries. This is followed by an explanation of the aims and objectives of the CARE/SS Project. The methodology scheme and evaluation tools employed to assess the training and implementations are also described.



## 1.1 Introduction

*Martha Ioannidou*

*Aristotle University of Thessaloniki, Greece*

### The concept

Art and culture represent essential social purposes, sometimes implicitly and sometimes systematically and openly, even when economic and geopolitical turmoil and the pandemic crisis have undermined their declared social value. Despite some scepticism from critics and the public about their social value, creators and advocates of art and culture, including teachers who employ the arts, are working even harder to highlight their social awareness. In response to this need and by accepting the simultaneous challenge of integrating new technologies in teaching the arts, the European-funded research project under the title CARE/SS was created to incorporate Art Education with Socially Engaged Arts and address the challenges of our times.

Ever since François Matarasso's controversial report "Use or Ornament" in 1997, where he supported the idea that participating in the arts can positively impact society, Socially Engaged Arts have become a well-established way of addressing the challenges of our times. These arts are known for their ability to bring together people from all social strata and ages, attempting to create intersections and uncover solutions. While socially engaged arts are now mainstream in Schools of Fine Arts, they are still a terra incognita or a new challenge for higher education in other disciplines. In particular, the discipline of Arts education for teachers and their students offers a great opportunity (an excellent kaleidoscope of options) for a critical pedagogical approach to the curriculum and the holistic cultivation of teachers, students, and the community at large. Implementing evidence-based social engagement interventions, especially for students, presents challenges in school settings, requiring a shift in policies and programme delivery (Locke et al., 2015).

Arts-based participatory approaches have yet to be implemented systematically to validate student voices and address socio-political issues, reflecting the potential of arts to engage students in critical citizenship and social justice (Locke et al., 2016). These arts-based social practices have faced challenges in penetrating education because their relatively vague messages did not speak the 'language' of teachers and students. The CARE/SS project combines blended/online learning and new technologies to create inclusive learning environments and artistic practices that empower individuals to engage with societal issues and contribute to positive change critically. The core idea is based on the fact that critical pedagogy and socially engaged arts share a joint commitment to social justice, critical consciousness, and transformative praxis.

The third deliverable of the CARE/SS project details the condition and results of an encounter and collaboration between trainers and trainees: art educators, in-service and student teachers, and their students. Following the common Guide for reflection and action (Vella, 2024), teachers and students engage with pressing matters of contemporary society around the issues involved in sustainable development and systematised in the



programme Guide within the Big Ideas. Integrating socially engaged arts into various teacher training programmes has proved crucial for preparing educators to create socially inclusive and environmentally conscious learning environments (Huhmarniemi & Jokela, 2020). Socially engaged arts have been increasingly recognised for their potential to enhance student engagement in all levels of education. Student engagement encompasses cognitive, social, and emotional dimensions (Appleton et al., 2008).

What is new in these expressions of social value is that they are presented as rooted in solidarity rather than a political imperative. Educational spaces transform into providers of community solidarity through the arts, and students and teachers become spokespersons for a social shift on critical issues of community, public life, equal living, and others, with the impetus to seek a solution through the arts.

In the various CARE/SS individual projects organised experimentally in participating universities and collaborating schools, we hope readers will be surprised by the participants' assumption of personal responsibility in social events. If the project takes root as a practice, this shift towards solidarity may profoundly impact understanding culture as a public value.

### **Aims and Objectives of Project Result 3**

The third deliverable of the project (PR3)<sup>1</sup> evaluated local teacher training programmes based on innovative educational practices emerging through online or blended learning and a transdisciplinary approach to socially engaged arts education. Thus, the PR3 eBook presents case studies of teacher education courses developed by the partners, along with the results of implementing these programmes.

When the proposal for this programme was approved, the issue of integrating social engagement through arts in higher education was relatively fresh as a rationale and had no precedent. Therefore, the results of this deliverable are significant for further research, particularly for the integration and implementation of similar strategies in the curricula and European educational policies.

PR3 started on time according to schedule, and all partners kept to the timetable. Trainees/teachers' recruitment depended on each partner's accessibility to these teachers' groups. Contacts with various actors, such as schools, teachers' associations, and educational authorities, occurred in time. However, in some cases, a few things needed to be fixed by matching the programme's timetable with the in-service teachers' schedule. The university semesters set the periods for the partners whose courses were aimed at pre-service teachers. Also, each partner identified the number and type of courses within their programmes of study adapted to the project's needs (blended learning).

The initial numbers of training courses, trainees, and activities (blended, microteaching, implementations) have exceeded the initial minimum goal of seven local teacher

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<sup>1</sup> Organizer responsible for the PR3 deliverable is the School of Primary Education at the Faculty of Education, Aristotle University of Thessaloniki, Greece.



training courses by a significant margin, giving an impressive amount for the time PR3 has been running. In fact, we were able to deliver a total of 12 blended courses for both in-service and pre-service teachers.

The anticipated participation to involve 100 teachers (approx. 20-25 per country) was far exceeded, reaching the quadruple number of 413 in- and pre-service generalist teachers, with minimal participation of arts-oriented teachers. Most of the participants were acquainted with the essential concepts required for the project's success, which included Collaborative processes, Inclusion/Diversity, Public Space, and social involvement. However, the level of digital skills amongst the trainees varied among the partner countries, with most having only basic skills. Although they could perform satisfactorily, they needed further familiarity with more arts-specific applications.

In all partner universities, training sessions were successfully developed according to the guidelines provided by the Training Guide (Vella, 2024). The average duration of each training course was estimated to be approximately 40 hours, including face-to-face meetings, museum/cultural visits, workshops, synchronous online meetings, and asynchronous activities, which are optional and compulsory on educational platforms.

The scientific team of the Aristotle University of Thessaloniki was responsible for the preparation/ development of the monitoring and evaluation tools for the teacher training courses. All partners adopted the developed and agreed protocol for the PR3. The tools, including a Table for data collection (Trainees), are adapted to the specificities of each TTP, an overall Evaluation Questionnaire, and a final assessment phase with three feedback questions for personal interviews. Data were collected mainly through qualitative research tools due to the number of attending teachers and the need to gather data that will probe deeply into the courses' effectiveness.

Furthermore, each partner submitted a country report based on a standard template, concisely describing the local programme, and analysing the data collected. The training courses were conducted and assessed to promote evidence-based reforms to deliver quality education, competency transfer, and practical training. Trainees were required to collaborate and implement aspects of their learning in schools (micro-teaching for pre-service teachers or implementation of small arts education units by in-service teachers), attempting to bridge theory regarding socially engaged arts into practice.

Description of the aims and scopes of the training offered, along with exemplary activities and application of micro-teaching or short arts units in schools that demonstrate some aspects of the training, are discussed in separate chapters by each country/partner university. The reader can study 15 activities (3 per country) and 25 applications ( 5 per country).

All country reports also include analyses of the questionnaires and interviews to capture the appropriateness and relevance of teacher training according to trainers and trainees. The individual qualitative reflections, complemented by the participants' comments and the trainers' conclusions, complete the country reports.

The PR3 report highlights the methodology, advantages, challenges, flexibility, and value of the transformative pedagogical framework for online or blended learning implemented

in arts education by adopting the socially engaged arts philosophy in the context of critical pedagogy. It concludes with a general assessment of the training courses' critical findings that stress essential issues while offering ideas for further research and improvement suggestions.

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## 1.2 Project Result 3: Methodology

*Martha Ioannidou, Michalis Christodoulou*

*Aristotle University of Thessaloniki, Greece*

### 1.2.1 Assessment tools

As mentioned above, the protocol developed for assessing the Project Result 3 deliverable included three different tools. All partners adopted it after appropriate adaptations to fit the specificities of each TTP. Due to the number of attending teachers and the need to gather data that would probe deeply into the course effectiveness, data were collected employing qualitative research tools.

Next, the research tools are cited, starting with a guiding template for collecting personal and demographic data of participants in each training, which the partners adapted for their audience. The final assessment Questionnaire and Interview questions follow.

#### PERSONAL AND DEMOGRAPHIC DATA

Tick/circle, if applicable.

Sex:	male	female	other	I prefer not to provide this info
Age:	<25	26-35	36 - 45	46 - 55
Position:	Generalist teacher		Arts teacher	Student-teacher
Teaching Experience:	Years		Relative to arts professional experience:	
In-Service Placement:	Public school	Private school		University
In -Service Do you hold an administrative position?	Yes <input type="checkbox"/> Principal/ <input type="checkbox"/> Vice Principal/ <input type="checkbox"/> Pedagogical Coordinator <input type="checkbox"/> other			No
Pre-Service	Undergraduate			Postgraduate
City/municipality of school basis:	Main city			Province
In the working/educational environment, new technologies and relevant software are available:	Yes		No (personal purchase)	
	Free of charge		Full access	Limited Licences/ access

STUDIES				
BA SCHOOL OF EDUCATION		BA OTHER		
MASTER'S DEGREE:	In Pedagogy	In Arts Education	In Fine Arts/Music/Theatre/Dance/Literature	Different field (specify)
DOCTORAL DEGREE:	In Pedagogy	In Arts Education	In Fine Arts/Music/Theatre/Dance/Literature	Different field (specify)
FOREIGN LANGUAGES		SKILLS IN COMPUTER/NEW TECHNOLOGIES		

### Final Assessment Questionnaire /Interviews

Dear participant,

Thank you for your active contribution to the success of this Teacher Training Programme, organized in the context of the European-funded project "Critical Arts for Sustainable Societies" (CARE/SS).

The goal of this training programme has been to engage the education community in an interactive and creative 'discussion' on innovative practices for enhanced academics and teachers' support towards arts education as a way to respond to a range of changing educational demands, primarily digital transformation and socially engaged arts. The ultimate target of the CARE/SS programme is to encourage and empower teachers to enhance the quality of art lessons to provide knowledge based on arts integration and critical art pedagogy so that pupils will acquire key competencies to work towards an inclusive and critical society.

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This questionnaire is addressed to pre-and in-service teachers working in primary and secondary education.

1/TD=Totally Disagree, 2/D=Disagree 3/A=Agree, 4/TA=Totally Agree

## PART I

1. Teacher Training Programme (TTP): To what extent do you agree/disagree with the following statements?

1=TD, 2=D, 3=A, 4=TA

1) The TTP you attended responded to your expectations.	1	2	3	4
2) The TTP generated new knowledge and methods in Arts Education.				
3) The aspiration to approach socially engaged arts was achieved.				
4) The process of engaging communities was stimulated.				
5) I will employ these practices in my future educational work.				

2. The TTP you attended contributed to:

1=TD, 2=D, 3=A, 4=TA

1) the successful acquisition of expertise/ knowledge in teaching arts in primary/secondary education.	1	2	3	4
2) the successful acquisition of expertise/ knowledge in teaching subjects through digital means in primary/secondary education.	1	2	3	4
3) the understanding of socially engaged arts (various fields) and to employing innovative ways for their integration in the school curriculum.	1	2	3	4
4) enabling you find new paths to express yourself and communicate your ideas creatively /artistically by using digital media.	1	2	3	4
5) the development and/or enhancement of pedagogical abilities that will facilitate a most appropriate use of digital means in Arts Education.	1	2	3	4
6) the enhancement of the quality of your educational work.	1	2	3	4
7) the acquisition of additional qualifications for your professional advancement.	1	2	3	4
8) the development of collegial rapport and exchange of experiences.	1	2	3	4
9) your broader social recognition.	1	2	3	4



**3. I believe that critically approaching socially engaged arts is...:**

**1=TD, 2=D, 3=A, 4=TA**

a) a valuable source of inspiration for a future teacher.	1	2	3	4
b) an effective environment for communal/collaborative learning.	1	2	3	4
c) a way to improve students' critical ability on sustainability issues.	1	2	3	4
d) a way to improve students' understanding of social issues.	1	2	3	4

**4. I believe that the use of new technologies/digital media for the teaching of the arts...**

**1=TD, 2=D, 3=A, 4=TA**

a) makes the learning process more engaging.	1	2	3	4
b) is a way of increasing children's emotional development (by bringing them closer together through communal work).	1	2	3	4
c) promotes creativity based on communal work.	1	2	3	4
d) enables teachers to impart additional knowledge by connecting the arts with other disciplines and necessary skills.	1	2	3	4

**PART II – Interview**

- 5. The main features of training programmes are content, methods, duration, organisation, and presenters' competency.** Which do you think are the strong and which are weak points of the TTP you attended?
- 6. What extra help might you need to accomplish that?**
- 7. Based on your recent training experience:**
  - a) name a Big Idea(s) that stimulated your interest in Socially Engaged Arts
  - b) name an approach(es) employed that you consider a strong asset and successful in that respect. Please justify your choices and make new proposals if you have any.

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## 1.2.2 Methodological description of the assessment tool (AT). Operationalisation and data analysis

The AT comprises two parts: One quantitative (Fig.1) and one qualitative (Fig.2).

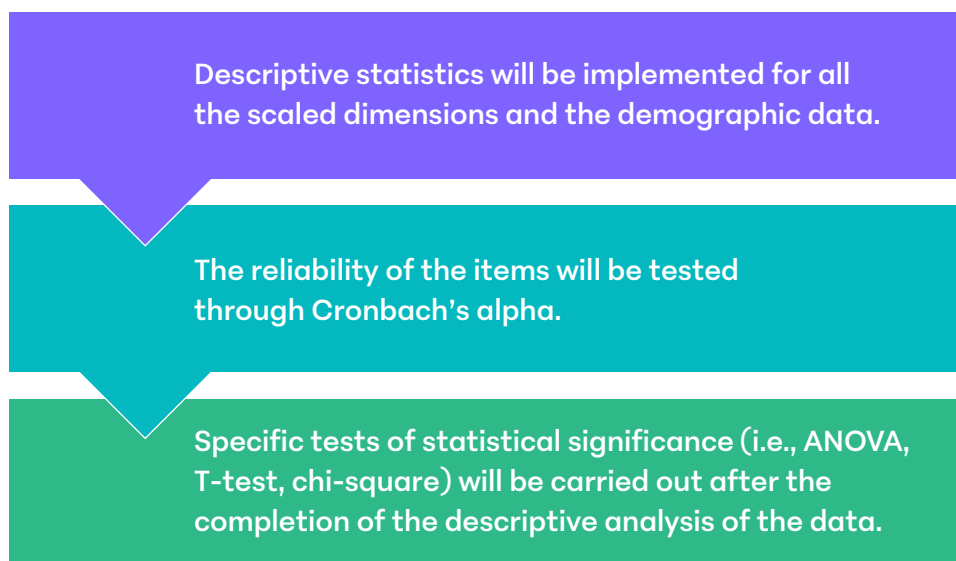
Part I: The quantitative part of the AT has been structured into four sections, each of which covers one specific dimension.

Section one is composed of five items which assess the extent to which participants' expectations and aspirations regarding the stimulation of socially engaged arts through the TTPS have been achieved. Section two aims to identify the domains to which the training contributed by using nine items. The following four items of section three aim to tap into why participants would integrate socially engaged arts in their critical approach to art education. Section four comprises four items that tap into participants' meanings regarding the usefulness of new technologies/digital media in critically approaching socially engaged arts. The items in section five aim to identify participants' constructions of new technologies/digital media as a teaching method. The following diagram depicts the operationalisation of the AT.

The four dimensions of the AT			
Satisfaction of participants' expectations and aspirations	Domains of contribution	Conceptions of usefulness	Usefulness as a teaching method

*Fig.1 The four sections of the quantitative part of the AT.*

All the dimensions are operationalised through items measured in a four-point Likert scale to be compared during the analysis. Data analysis will be carried out through the following procedures:



*Fig.2 Stages of qualitative analysis*

Part II -Interviews: Based on three questions, attempting to tap participants' meanings through open-ended questions. In particular, the training programme's strong and weak points are assessed, what could be offered as an additional aid, and a final dual question that aims to bring to light the ways through which the training programme empowered their professional identities. Thematic networks will be the main analytic procedure for managing the material collected through these qualitative questions.

### 1.2.3 Further clarifications

#### 1. Questionnaires

You can analyse the data descriptively. This is a general template for collecting demographic data. Since we refer to different countries/ educational systems/ training invitations, you can choose the items listed that make sense for each of your training groups. However, you should be able to give a short statistical description of your trainees in your report.

#### 2. Interviews –qualitative data analysis

If TNA does not suit you, you should indicate the model you used to analyse the collected data in a few lines.

Regarding the Likert scale set of questions, in the PR3 questionnaire we have worked out, there is only one specification for measuring the four “closed” questions. 1/TD=Totally Disagree, 2/D=Disagree 3/A=Agree, 4/TA=Totally Agree

If you wish to give your trainees the questionnaires of PR3 and PR4 in a joint form, then you should change the scale of PR4 to the exact specification.

Regarding ANOVA, if the groups you are researching are a largely coherent group of



participants and you may not have significant differences to explore, you can proceed with only a descriptive analysis, percentages, charts, etc., and avoid ANOVA.

If it aligns with your country's training course, consider using ANOVA for exploratory purposes rather than to validate pre-defined hypotheses. For instance, given the diverse audiences in Greece, conducting ANOVA tests on the dataset could help explore the differences in the means of the four Likert questions related to specific demographic questions. One such example would be examining the mean differences in scores on Likert question 2 (about the contribution of TTP) among generalist teachers, art teachers, and student teachers.

Minimum per country/courses: Questionnaires (20-25) – Interviews (5)

The Country/National report of PR3 should be written in English.

Each report should be uploaded online by the latest 10 January 2024.

Each partner composes the report on the content of all implemented training courses based on the following:

### Structure – Template

1. A concise description of the method and practices followed in your country's implemented training programmes:

*a. A short description of courses/ purposes/ methodology and digital tools employed/ statistics-data for participants.*

*b. Presentation of 3 exemplary activities (variety of Big Ideas and Arts, if possible).*

2. Presentation with links/videos or other digital tools of 5 microteaching or short implementation activities in schools.

3. Summary of trainees' evaluation based mainly on their comments and the final evaluation questionnaires and interviews.

4. Critical evaluation of the process /results and concluding comments following the objectives of the training programmes:

*Comment on: Participation- active or not engagement/ Impact of SEA on the trainees' critical thinking/ Creativity aspects/ Meaningful pedagogical aims achieved/ challenges and new perspectives.*

Country reports are expected to include links, photos, charts, videos, reflective visual diaries, or other material to document your responses and various actions during the implemented courses.



# Part II

The second part of the report provides a comprehensive analysis and evaluation of the teacher training courses offered in the context of the CARE/SS European-funded research programme. The courses were offered to pre-service and in-service teachers in the five partner countries and universities. These initiatives are based on innovative educational practices that aim to promote Socially Engaged Arts, Critical Pedagogy, and blended and online learning methods.



## 2.1. Training and Implementation: Cyprus

*Frederick University, School of Education and Social Sciences*

*Victoria Pavlou and Georgina Athanasiou*

Frederick University implemented three training courses:

- A. An undergraduate course in Music Education titled “Teaching of music in primary education” is offered in the context of a bachelor’s degree in Primary Education.
- B. A postgraduate course in Art Education, titled “Curriculum Development and Evaluation in Visual Arts Education”, offered in the context of the MEd in Educational Studies: Curriculum & Instruction.
- C. An in-service training course in Arts Education titled “The contribution of the arts in promoting sustainable societies: Fostering Active Citizens” addressed primary school teachers as a continuous professional training opportunity.

Forty students/teachers participated in these training courses, but only twenty-seven completed the final questionnaire. Eleven students/teachers were interviewed and offered qualitative reflections and evaluations. Next, each training course is separately presented.

### 2.1.1 Methods and practices implemented in the training courses.

#### a) Courses outline

##### *Course 1: Teaching of Music in Primary Education*

“Teaching of Music in Primary Education” was a compulsory course offered during the 4-year teacher training program, and specific content needed to be carried out. However, the content of it has been restructured and enriched in terms of learning tools in order to meet the goals of CARE/SS.

This course aimed to develop students’ collaborative abilities, strengthen their skills and knowledge in using digital/online tools for (music) teaching purposes and approach goals of sustainable development through music education.

Students were expected to:

- Understand the significance of music and musical activities in children’s education and all-round development.
- Improve musical skills (music notation, singing, playing musical instruments, rhythmic and melodic awareness).
- Develop active listening skills (critical and analytical listening).

- Develop critical and dialogic thinking.
- Become familiar with and develop skills in using online/digital tools for educational purposes.
- Improve their collaborative skills.
- Practice and employ music teaching techniques and methods for enhancing children's skills in creativity, critical listening and thinking, collaboration and communication.
- Plan and develop innovative musical activities for delivering elements of the National Music Curriculum (using digital/online tools).
- Plan and develop musical activities based on the content of the National Music Curriculum for approaching environmental and social issues.

This course was offered in Spring semester 2023 and was attended by 8 students, 7 female and 1 male. Five of them responded to the questionnaire, and three of them were interviewed. The mode of delivery of the course was blended: 13 face-to-face meetings/sessions combined with an e-learning platform and digital tools, lasting three periods each (50 minutes long each period). Each session was divided into three parts focusing on: a. developing musical knowledge and skills, b. developing skills and knowledge regarding music pedagogical issues, c. practical exercise and implications.

The course employed different tools and methods to keep the students engaged with the course materials. Apart from study sources, such as articles and book chapters, there were PowerPoint presentations, embedded ready-made videos from YouTube and other webpages. Further, using the e-learning platform, there were online quizzes and forums. Other digital tools employed included the Padlet, Mentimeter, mobile applications for sound recording and Canva.

When the participants were asked whether the course had boosted their digital skills in different areas, they gave varying responses, as shown in Table A1.

**Table A1: Participants' perceptions of enhanced digital skills**

How much did this course help you develop your digital skills for...	0* N (%)	1 N (%)	2 N (%)	3 N (%)	4 N (%)	Mean	SD
a) Communication in a professional environment	-	1 20%	1 20%	2 40%	1 20%	2.6	1.14
b) Cooperation at professional level	-	1 20%	1 20%	2 40%	1 20%	2.6	1.14
c) Practice of reflection	-	1 20%	1 20%	2 40%	1 20%	2.6	1.14
d) Continuous professional development	-	1 20%	1 20%	1 20%	2 40%	2.8	1.30

\*0 = not at all, 1 = little, 2 = moderate, 3 = much, 4 = very much

## Course 2: Curriculum Development and Evaluation in Visual Arts Education

“Curriculum Development and Evaluation in Visual Arts Education” was an elective course offered in the context of the Distance Learning Program titled “MEd in Educational Studies: Curriculum & Instruction”.

The course aimed to deepen students’ knowledge of art education theories and methodologies, addressing contemporary educational challenges. It encouraged students to reconsider the art curriculum by studying various theories and movements, including postmodernism, critical social theory, and visual culture theory. Students were urged to incorporate diverse approaches, like art integration, to develop competencies essential for the 21st century. Through reflective practices, students became researchers, artists, and curriculum designers. Upon completion, students were expected to:

- Understand contemporary art curriculum development and its historical roots, critically analyse relevant readings, and discuss the impact of contemporary theories on art education.
- Grasp curriculum construction elements and create innovative art units using contemporary approaches.
- Possess knowledge of art education, materials, techniques, artists, and artworks.
- Employ teaching methods that emphasise interdisciplinary and socially engaged arts to enhance learners’ transversal skills (creativity, critical thinking, problem-solving, communication, and collaboration).
- Implement reflective practices in their teaching and learning.

During the 2022-2023 academic year, the course was selected by eight students, all females. Six of them responded to the questionnaire, and three of them were interviewed. Their age range was as follows: one between 26-35 years, two between 36-45 years and three between 46-55 years. Five had a first degree in pedagogy (kindergarten and primary education), and one had a first degree in pedagogy and theatrical studies. All but one were working in schools. Their teaching experience ranged from 2 to 9 years, so they were considered novice teachers. They self-evaluated their English language skills as advanced (five of them) and mastery (one of them). They also self-evaluated their digital skills as medium (four of them) and high (two of them). Half could use computers in their schools, whereas the other half needed to take their own personal laptop to school. Half had access only to free available software while the other half had access to licensed software.

The mode of delivery of the course was entirely online through the Moodle platform, and six synchronous meetings were planned, lasting 1.5 hours each. The five meetings were workshops where students needed to create artworks using the materials that were posted to them (Arts in a Box methodology) and shared them in the Art Galleries on the course platform. The sixth meeting allowed students to share the results of the art units that they applied in their classes or do micro-teaching (those who could not implement the art units).

The course employed different methods and tools to keep the students engaged with



the course materials. Apart from study sources (mainly articles), there were PowerPoint presentations, narrated presentations, a template for developing unit of art lessons, examples of units of art lessons, embedded ready-made videos from YouTube, and simulation activities (i.e., 'walking' in the streets of London to see Street art). Further, on the Moodle platform, there were forums, art galleries (using the create a database option), and questionnaires for self-assessment. The images shared in the art galleries were used by the tutor to develop an art exhibition on artsteps.com. Other digital tools employed included the Padlet and Voice Thread.

When the participants were asked whether the course had boosted their digital skills in different areas, they gave moderate to high scores as shown in Table B1, below.

**Table B1: Participants' perceptions of enhanced digital skills**

How much did this course help you develop your digital skills for ...	0* (n)	1 (n)	2 (n)	3 (n)	4 (n)	Mean	SD
a. Communication in a professional environment	-	-	2	4	-	2.66	0.51
b. Cooperation at professional level	-	-	2	4	-	2.66	0.50
c. Practice of reflection	-	-	2	3	1	2.83	0.75
d. Continuous professional development	-	-	2	4	-	2.66	0.50

*\* Response scale: 0 = not at all, 1 = little, 2 = moderate, 3 = much, 4 = very much*

### **Course 3: The contribution of the arts in promoting sustainable societies: Fostering Active citizens**

There was an open call to in-service primary school teachers titled "The Contribution of the Arts in Promoting Sustainable Societies: Fostering Active Citizens". This course was an opportunity for Continuous Professional Development for the teachers who chose to participate.

The training aimed to relate arts subjects/lessons involving the arts to real-life situations, particularly to issues of their environment (built environment, natural environment, social environment in relation to the value of inclusion). Teachers (trainees) were expected to empower students to address the multiple challenges stemming from contemporary society and cultivate critical, creative thinking and action skills, thus enabling a more sustainable and just society for all.

Upon completion, the trainees were expected to be able to:

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 were linked to other subjects in the school curriculum
3. Develop and be able to transfer to their students' competences for Education for Sustainable Development.
4. Identify and explain opportunities for learning through the arts and socially engaged arts.
5. Discuss different ways of using contemporary artworks in the context of planning and developing arts programmes and justify their choices.
6. Use the arts to develop emotional learning and empathy with real-life issues: built environment, public space, natural environment, and social environment.
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.
8. Plan and organise programs that combine the arts for elementary school children that stimulate interest and provide opportunities for originality.
9. Discuss and evaluate the results of visual arts, music, and drama programmes.

Twenty-four female teachers completed this training, aged 30-55 years old (mean age 45.8 years, SD 6 years). Demographic information was collected upon registration to the course. Most of the teachers were well experienced; thirteen had more than 26 years of teaching experience, five had 21-25 years of teaching experience, and three had 16-20 years of teaching experience. Two had several years of experience (one 11-15 years and one 6-10 years), and one was considered a novice teacher (1-5 years of teaching experience). Ten of them taught exclusively or mostly art, whereas the rest were class teachers teaching different subjects. Thirteen teachers noted that they specialised in art teaching, a specialisation that resulted either because of their special interest or of participating in short professional development courses or of the years of teaching the subject or of additional degrees such as a master course in art education (five of them). Those who mainly taught or exclusively art taught in all grades (1st graders to 6th graders), whereas those who were class teachers mainly taught to the upper level of primary school (4<sup>th</sup> graders to 6<sup>th</sup> graders).

The mode of delivery of the training was entirely online through the Moodle platform. Seven two-hour meetings took place, along with other asynchronous activities, giving a total of 25 hours. The meetings were structured as follows:

- a. Introductory meeting: Education for Sustainable Development and the Arts.
- b. Visual arts education: the "public", public art and art education.
- c. Music education: our natural environment and music.
- d. Theatre education: approaching inclusivity and active citizenship through drama techniques.
- e. Literacy education: literacy and creative reading and writing.
- f. The synergies of arts for promoting important values/ ideas in education. Developing educational materials.
- g. Sharing ideas: presenting units of lessons on the basis of the training's philosophy.

The meetings had a theoretical and a practical part, in the workshop format where

trainees were asked to use the materials posted to them (Arts in a Box methodology) to create/ perform art/music/ drama/ creative writing. Trainees were divided into groups during the 6<sup>th</sup> meeting to develop an arts unit collaboratively. A week break was given between the 6<sup>th</sup> and 7<sup>th</sup> meetings to allow time for the groups to meet and complete the work that started in the 6<sup>th</sup> meeting or even meet (zoom meetings) with the academics (trainers) for additional support. In the 7<sup>th</sup> (last) meeting, the groups presented their arts units and their planning for implementation in their classes.

The course employed different methods and tools to keep the trainees engaged with the training materials. Apart from meetings during which the trainees were frequently asked to respond to questions through digital means or orally or to work in breakout rooms, there were asynchronous activities before and after the meetings. Recourses on the LMS platform included all the PowerPoint presentations presented in the meetings and additional resources such as videos, sounds, stories, and useful links. The digital tools employed included Padlet, Slido, VoiceThread, Canva, Jamboard, IdeaBoardz, and Visual Poetry.

At the end of the training, trainees were invited to complete a questionnaire. Sixteen of them responded. Thus, some further demographic information was collected regarding their English language skills, their digital skills and whether the training had boosted their digital skills. They self-evaluated their English language skills as advanced (ten of them) and mastery (four of them). Two of them were less advanced; one chose the intermediate option, and another one chose the upper intermediate option. They also self-evaluated their digital skills on a five-point scale that ranged from very low to very high. Six chose the middle value (3 = medium), nine chose the 'high' value and one the 'very high' value.

**Table C1: Participants' perceptions of enhanced digital skills**

How much did this course help you develop your digital skills for ...	0* (n)	1 (n)	2 (n)	3 (n)	4 (n)	Mean	SD
a. Communication in a professional environment	-	-	6	4	6	3.00	0.89
b. Cooperation at professional level	-	-	3	9	4	3.06	0.68
c. Practice of reflection	-	-	3	7	6	3.18	0.75
d. Continuous professional development	-	-	3	5	8	3.31	0.79

*\*Response scale: 0 = not at all, 1 = little, 2 = moderate, 3 = much, 4 = very much*

When the participants were asked whether the training had boosted their digital skills in different areas, they gave high scores (mean 3 and above on a scale of 0-4), as shown in Table C1. The largest boost was noted in the area of continuous professional development. All but one (who had to take her own personal laptop at school) had access to digital technologies in their schools. Nine had access only to technologies that were freely available online, and the rest had access to software/technologies with subscriptions (limited accounts).

## b) Exemplary activities

### Course 1: Teaching of Music in Primary Education

One exemplary activity is presented based on two big ideas: Collaborative processes & Sustainable transformations in society. This was a group project of sound production.

The main purpose of this project was to promote collaboration, as the success of the whole process depended on productive interaction, respect and collaboration among students. The practical aspect of it was to add sound to a muted animated video by experimenting with the sound of musical instruments as well as sound objects. The subject of the video was the destruction of the environment by the human. It was the beginning (first 55 seconds) of the animated video called “Man”, created by Steve Cutts. The goals of the project were:

- Collaboration among students is needed to achieve a common goal.
- Raise students’ environmental sensitivity.
- Approach at least one goal of sustainable development (here no15 “life on land”)
- Develop students’ active listening skills.
- Experiment with sound and sound production.
- Develop skills in using Canva (an online/digital tool for video and sound processing).

This project was carried out within ten weeks (10-15 minutes were spent in each weekly session except for the last three sessions, where we spent more time on Canva explaining and practicing the tools of this application).

These are the steps for carrying out the project:

1. Students watched the muted video clip, and a discussion was followed among them regarding the content of the video clip, its meaning, impressions, etc. (see Figure A1)
2. They watched it again in smaller sections and created a list of the sounds that should exist in the video. (see figure A2)
3. For the next six weeks, they had to produce the sounds of the list at home, five sounds each week (using musical instruments, voice, body percussion or any other objects), record them and upload the audio files in Padlet.
4. In every session of these six weeks, they listened to their audio files, and as a group, they “voted” through Mentimeter and decided which recordings were the most successful ones to be used for the video clip.
5. All audio files were moved into a folder in the e-learning platform so everyone could access them. (see figure A3)
6. CANVA was presented to the students, and they practiced editing the muted video by adding and editing the sounds (audio files) they recorded, adding background music and credits. (see figure A4)

This project was chosen as an exemplary activity because it addressed the two big ideas mentioned above, but it also illustrates the following:

- how students of various musical backgrounds, skills and abilities can collaborate effectively, put their egos aside and aim to achieve the best result (common goal).

- how students are committed to using a variety of digital tools for completing such a sound production project

The following figures form some evidence of the whole process. Also, the link to the complete project is attached below:

[https://drive.google.com/file/d/1VjplHONHAzEW6hDDkKfTyZ8iGHx4p\\_zw/view?usp=share\\_link](https://drive.google.com/file/d/1VjplHONHAzEW6hDDkKfTyZ8iGHx4p_zw/view?usp=share_link)



**PROJECT ΠΑΡΑΓΩΓΗΣ ΗΧΟΥ**  
**REMUS300**

A/A	ΗΧΟΣ	ΤΡΟΠΟΣ ΠΑΡΑΓΩΓΗΣ ΗΧΟΥ
1	Ήχος πλάνου (π.χ. πουλιά)	
2	Εμφάνιση γραμμάτων	
3	Βήματα σκύλου	
4	Προσέγγιση όντρα	
5	Πέταγμα πουλιών	
6	Χαιρετισμός	
7	Βήματα (μια ή με σφύριγμα ή μουρμουρητό)	
8	Πάτημα της πασχαλίστας	
9	"YES"	
10	Ήχος φιδιών	
11	Φόρμα μπόλας	
12	Ήχος κότας	
13	Στραγγαλισμός κότας	
14	Φούσκωμα κότας	
15	Χτύπημα μπάλας	
16	Αδυσματισμός σκάνης (υποκαρπύων)	
17	Κίνηση δακτύλων	
18	Στατικό γέλιο	

19	Χτύπημα μπάλας	
20	Στρίφογύρισμα μπάλας	
21	Τρέξιμο	
22	Χτύπημα μπάλας	
23	Στρίφογύρισμα μπάλας στο καλάθι	
24	Σκούνημα μπάλας με ξύλο	
25	Πέσιμο στη φρεστέρα	
26	Ουρλιαχτό κότας	
27	Μάσημα φαγητού	
28	Πέταγμα κοκάλου	
29	Πέσιμο κουβά	
30	Ήχος προβάτου	
31	Χαίδεμα	
32	Κόψιμο ποδιών	
33	Μάσημα	
34	Ξύρισμα	
35	Πυροβολισμοί	



## PEMUS300\_Limassol\_Spring 2023\_Georgina Athanasiou Ήχοι ΠΡΟΤΖΕΚΤ

Mark as done

Εδώ θα ανεβάσω τους ήχους που μου στέλνετε, αυτούς δηλ που καταλήξαμε μετά την ψηφοφορία ότι θα χρησιμοποιηθούν. Να αναφέρω πως η ψηφοφορία σχετικά με ποιους ήχους από αυτούς που ηχογραφείτε θα χρησιμοποιηθούν για το πρότζεκτ, πραγματοποιείται την ώρα του μαθήματος.

Edit

Download folder



- 1.πουλιά.mp3
- 1.Πουλιά2.m4a
- 2.Εμφάνιση γραμμάτων.m4a
- 3.Βήματα σκύρου.m4a
- 4.Προσγείωση άντρα.m4a
- 5.Πέταγμα πουλιών.m4a
- 6.Χαιρετισμός άντρα.mp3
- 7.Βήματα με σφύριγμα.m4a
- 8.Πάτημα-παχαλιτσας.mp3
- 9.«YES».m4a

- 10.ήχος φιδιών.mp3
- 11.Φόρεμα μπότας.m4a
- 12.ήχος κότας.m4a
- 13-26.Στραγγισμός-Ουρλιαχτό κότας.mp3
- 14.Φούσκωμα κότας.m4a
- 15-19-22.Κτύπημα μπάλας.m4a
- 16.Λδειασμα πακέτου.mp3
- 17.Κίνηση δακτύλων.m4a
- 18.Στανακό γέλιο.m4a
- 20.Στριφογύρισμα μπάλας.m4a
- 21.Τρέξιμο.m4a
- 23.Στριφογύρισμα μπάλας στο καλάδι.mp3
- 24.Σκούνημα μπάλας.mp3
- 25.Πέσιμο στη φρεζά.α.mp3
- 27-33.Μόσημα.mp3
- 28.Πέταγμα κοκάλου.mp3
- 29.Πέσιμο κουβά.m4a
- 30.ήχος προβάτου.m4a
- 31.Χάιδεμα.mp3
- 32.Κόψιμο ποδιών.mp3
- 34.ήχος μηχανής.mp3
- 35.Πυροβολισμοί.m4a

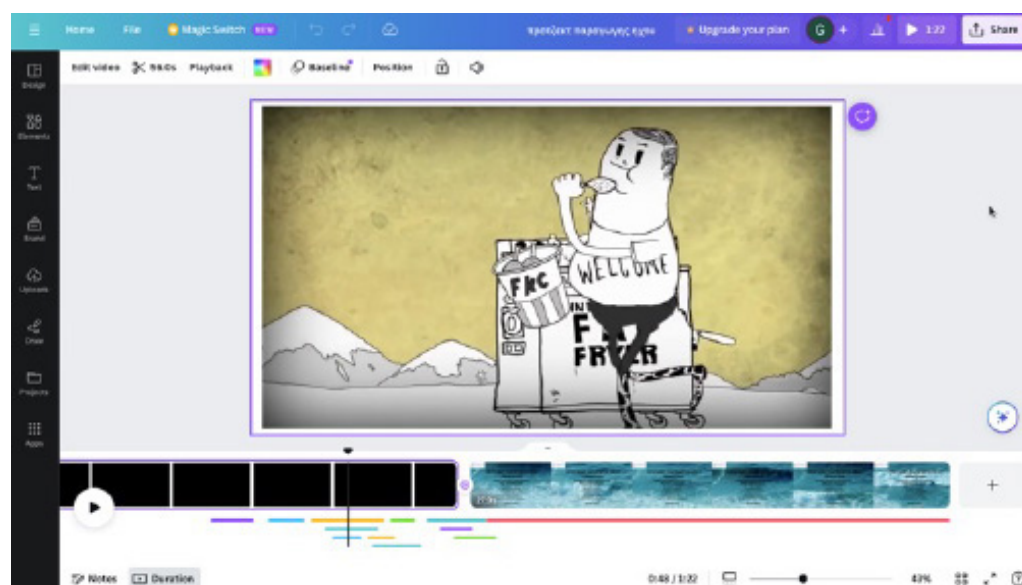


Fig. A4: Video editing on CANVA (step 6)

## Course 2: Curriculum Development and Evaluation in Visual Arts Education

Next, an exemplary activity of this training is presented. The big idea of the activity, the main purpose, and stages of the activity, along with the rationale for choosing it and some visuals, are given.

Big idea: Respecting diversity and inclusion

The main purpose of this activity was to engage students in experiential learning on the benefits of education through art by addressing the topic 'Diversity and Inclusion' in a workshop format meeting.

Students were introduced to the standpoint of education through art since day one of the course. For example, they were required to reflect on visual arts education practices in the first week. In the second week, they were introduced to the reconstructive stream of art education (amongst other streams). In week three, they engaged with the postmodern approach to art education (compared to modern approaches) and in week four, with socially engaged art education. As a natural progression of these activities, they were acquired to participate in the workshop 'Diversity and Inclusion' to engage with these concepts practically. During the workshop, the students were first invited to comment on their classmates' artworks created in the previous workshop. Then, they were asked to see a presentation with many images (related to issues of diversity and inclusion) and say a word or a phrase that immediately came to their mind. Afterwards, they were required to choose one image and write a short text of 5-10 lines. The text could be a letter, an entry to the diary, a message in a bottle or an announcement to the press. The next step included watching briefly public art and socially engaged art on the issues of inclusion and diversity. As a final step, the students were required to create a 3D artwork using pipe cleaners, plasticine, and clay around the same topic and share it in an Art Gallery activity.

This activity was chosen as an exemplary one because of the big idea it addressed and because it illustrates how an online synchronous workshop could work for students who could not attend. In particular, this workshop was the only one attended by one student (see Figure B1). The recorded meeting was useful to the other students, who were able to respond to all activities in their own time, including giving feedback to other classmates about previous artworks shared in the Art Galleries of the course, responding to images shared during the workshop, producing their own creative writing piece, making their own 3D artwork with materials they had in their Art Boxes and sharing their works. Figure B2 shows the artworks that all students created as a result of the workshop, and Figure B3 shows these artworks on display in the final art exhibition of the course, which included all artworks from all workshops. In Figure B4, one artwork from the final art exhibition is shown.



After watching several images, the student chose the photograph next to write a short text, a message found in a bottle. The photograph depicts thousands making their way to the cemetery where Mahsa Amini (an Iranian woman) was buried.



The student is reading the short text to the tutor:

'My dearest,

Today, I saw your picture, up there, where you are standing, under the sun's light. You shine more than it, as truth, as a woman, as justice. Fight.'

Fig. B1. Two snapshots from the synchronous meeting

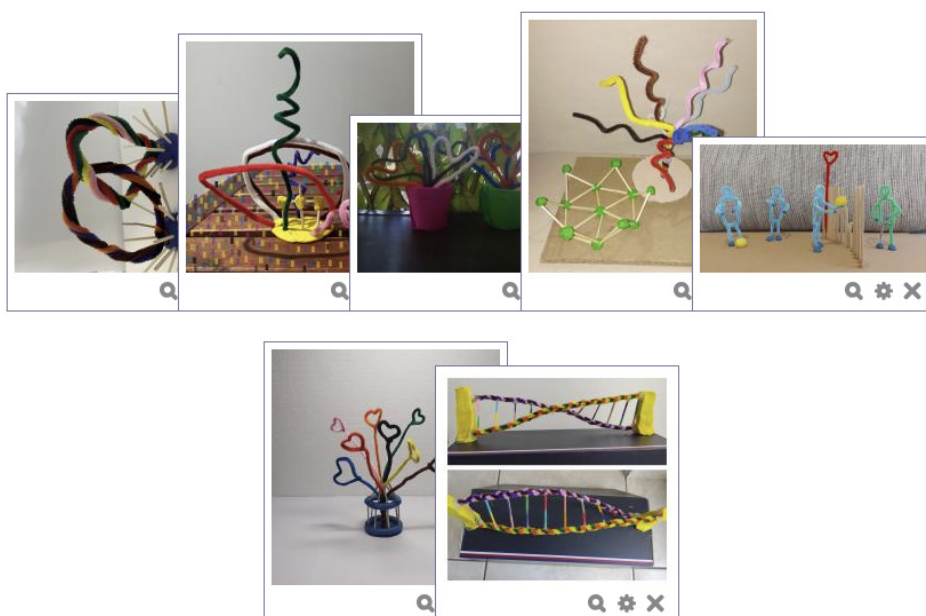


Fig. B2. The list view of the artworks shared in the Art Gallery in the course platform.



Fig. B3. Screenshot of the **Art exhibition** showing the artworks of this workshop.



Fig. B4: An artwork by a student who viewed the workshop recording.

In the final art exhibition, the students had the opportunity to write their reasoning for creating the artwork, a similar note to what is called 'the artistic template'. Here is the reasoning written by the student for the artwork in Figure B4:

*The trigger for this artwork was a photograph depicting a group of pawns of the same colour gathered in one place and a pawn of a different colour standing alone at a distance. I came up with the idea of making a group of children play ball on one side of the fence while on the other side, there was a child who was "different" from the others standing alone. A child with a mobility problem (silver leg). This child stands alienated and marginalised without approaching the other children. However, a child in the group approaches him and invites him to play by offering him the ball. This is a promising message of respect and acceptance of diversity. How can we help children not only to accept but also to seek "the difference"? What would our lives be like if we were all the same? Do we ultimately have only to gain from interacting with "different" people from ourselves?*



### Course 3: The contribution of the arts in promoting sustainable societies: Fostering Active citizens

Next, an exemplary activity from this training, which took place during the drama education meeting, is presented. The big idea of the activity, the main purpose, and stages of the activity, along with the rationale for choosing it and some visuals, are given.

Big ideas: Respecting diversity and inclusion & Collaborative processes

The purpose of the drama education meeting was for participants to practice educational drama techniques that they would apply in their classrooms to help familiarise children with the concept of diversity and inclusion and the importance of respect, acceptance and social coexistence in the broader context of sustainable living. The warm-up activities of the meeting were drama activities that required hand gestures and pantomime. Initially, participants recognised the social focus of theatre projects in the context of socially engaged arts projects presented to them. Then, they were asked to discuss and reflect on the concepts of diversity and inclusion using the Jamboard digital tool (see Figure C1).



Fig. C1. Trainees' perceptions of Diversity and Inclusion on Jamboard

In the next step, the tutor showed different images related to the social issues of inclusion (exclusion), acceptance (or not) of diversity, peace and immigration, etc. While presenting the images, participants were invited to open their microphones and say a title or write a title in the chat (see Figure C2).

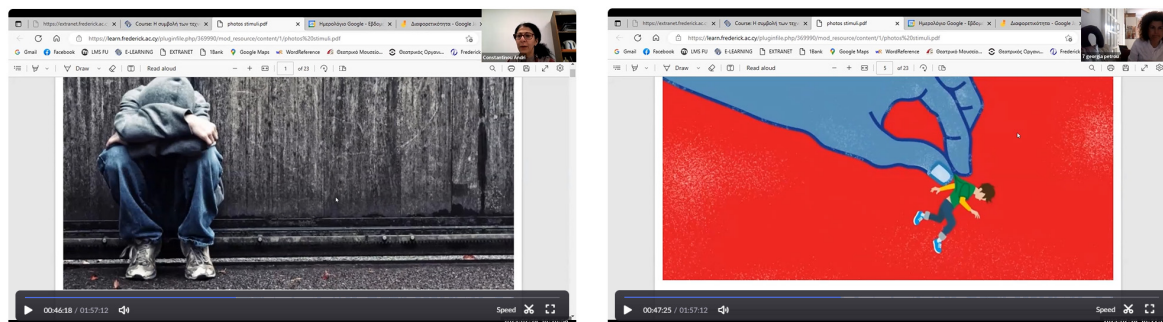
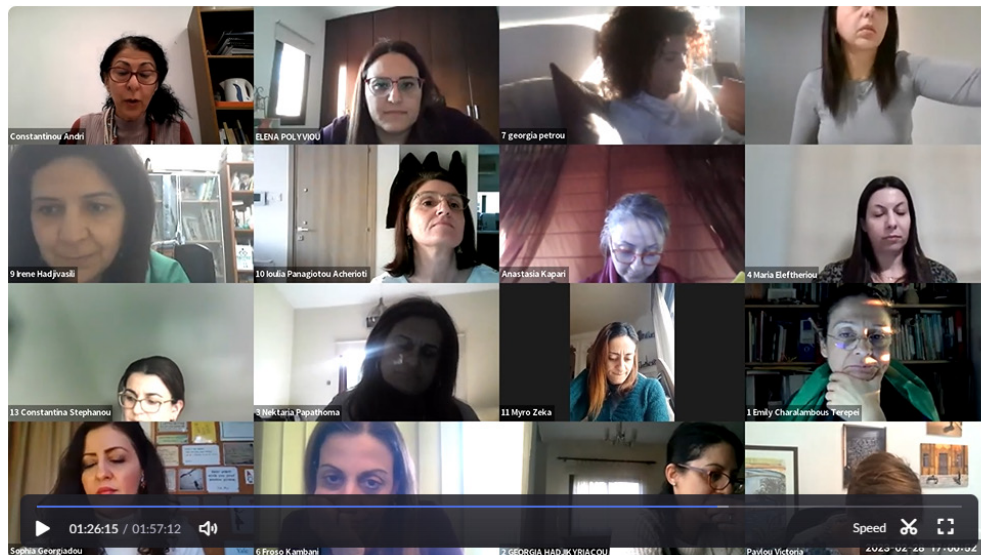


Fig. C2. Print screens from the presentation of images

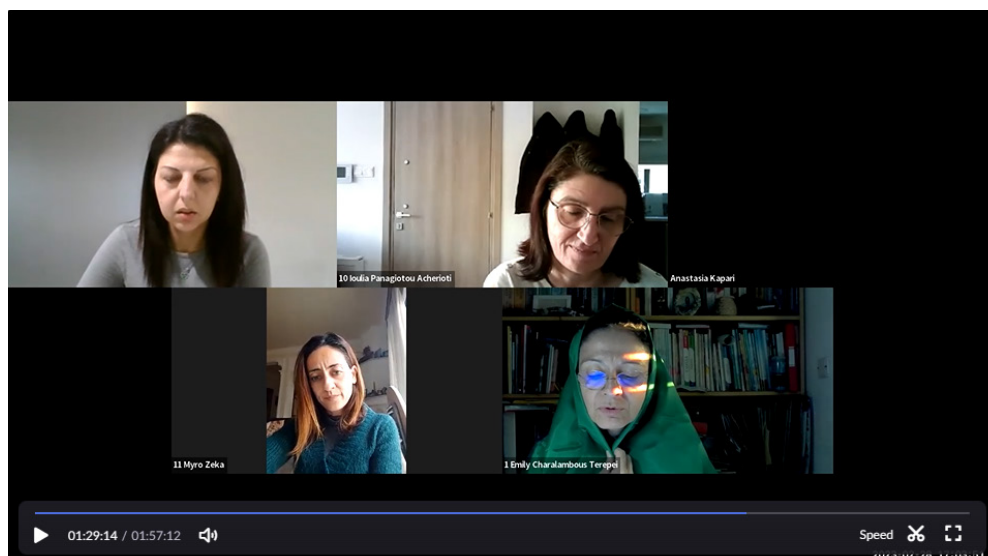


Inspired by one of the images, participants wrote a short story. As shown in Figure C3, participants look at the images on their own time and write their stories. Then, participants worked in groups of five (breakout rooms of Zoom) to collaboratively create one common story and present it to the plenary by adopting drama techniques: enact three 'freeze frames': before-now-after or enact roles (role-taking) and present a scene with improvisation of movement and speech.



*Fig. C3. Individual work during the meeting: Trainees write a story.*

The groups enacted their story in the plenary and used the fabrics included in the art boxes sent to them. When a group presented their story (Figure C4), the other groups switched off their cameras to resemble the theatre scene.



*Fig. C4. A group is enacting their story, and the other groups have switched off their cameras.*

## 2.1.2 Microteaching and short implementation in schools.

### Course 1: Teaching of Music in Primary Education

**Microteaching activity:** “The sea and its pollution”.

**Main goal:** This lesson plan aimed to fulfil at least one goal of sustainable development through children’s engagement with music based on the content of the music curriculum.

**Big idea:** public space, collaborative processes

**Values:** listening, respect of public space / natural environment (sea), collaboration, creativity.

**Aims / short description of the process:**

- Aural exercise: each student has to guess/identify which sea element (water, marine life, marine plants and plastic garbage in the sea) represents (each child wears a paper hat with a picture) while having a coloured glockenspiel. The teacher plays a note on the glockenspiel, and the student has to identify the note by performing it on his/her own musical instrument. From the colour, he/she has to guess whether it is water, a kind of fish, a kind of sea plant or garbage.
- Create and perform a sound story: each sea element was linked to a musical instrument (rhythm sticks, triangles, recorder and maracas were used). All students working as a group had to create and perform a sound story about sea pollution by humans by using all the elements and musical instruments mentioned above.

**Learning outcomes:**

- Develop children’s collaborative skills.
- Realise the importance of not polluting the sea/ocean.
- Improve active listening.
- Develop creative thinking.

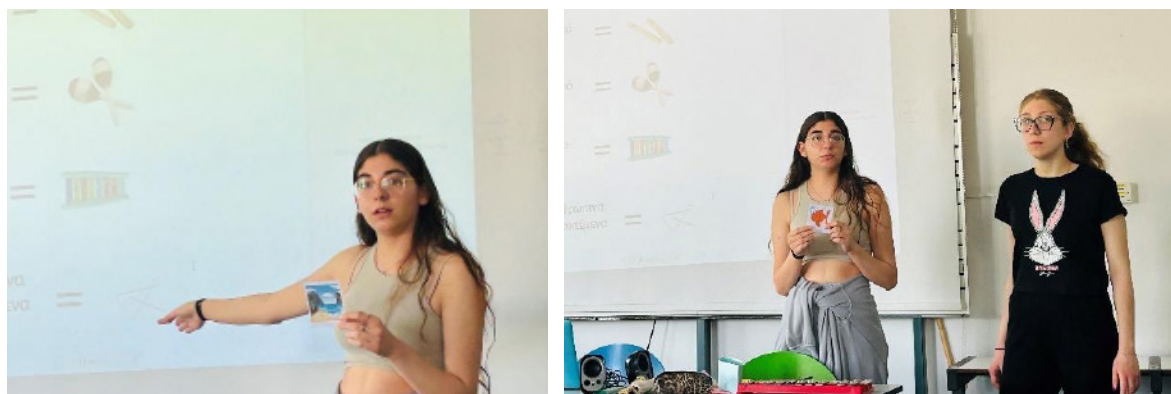


Fig. A5. Each element was linked to a musical instrument.



## Course 2: Curriculum Development and Evaluation in Visual Arts Education

As part of their assessment, students were required to develop a learning scenario that would embrace the main philosophy of the course and specifically socially engaged arts. They were also required to either implement some aspects of it with their classes or perform microteaching with their classmates. Next, we present two implementations of activities in schools. The following information for each implementation is given: Title of the learning scenario, some information about the graduate student and her students/class, the big idea of the scenario, the targeted values (competences), disciplines, the main goal, aims and learning outcomes, resources, a brief description of the activities implemented and figures to illustrate aspects of the implementation.

### *Interdisciplinary unit: "Our portraits and the story behind them"*

This unit was implemented by a student who was an English language teacher with her class that had sixteen 10-11-year-olds.

**Big idea:** Diversity and Inclusion: Developing self-awareness.

**Values (competences):** respect, acceptance, creativity

**Disciplines:** English and art education

**Main goal:** The lesson plan aimed to combine objectives from the curriculum for the subject of English through the lens of contemporary art to raise self-awareness and cultivate respect and acceptance towards others. Rationale: Self-awareness is the first step toward understanding what perspectives we lack, appreciating other experiences and viewpoints and therefore cultivating empathy and inclusion in the classroom. Using the essential questions "Who am I? Who are we?" this lesson called upon students from diverse backgrounds to talk about themselves and their classmates, their similarities and differences in a safe, non-judgmental manner and create portraits or self-portraits alongside a story using vocabulary and grammatical structures they have already been taught, therefore building and consolidating pre-existing knowledge.

#### **Aims:**

1. Inspired by Marissa's room, students will create a portrait of their classmates or a self-portrait (depending on the age group/ see procedure) using different materials.
2. Based on classroom discussion about themselves, their family and other people,

their living conditions, etc., students will write sentences or short stories to integrate targeted vocabulary

**Learning outcomes:**

- I can draw a portrait or self-portrait inspired by a painting
- I can talk about myself and others
- I can describe myself, another person, and a place- I can write about myself and others-
- I can narrate and write a short story using our drawings as prompts

**Resources:**

A presentation of artworks by Aliza Nisenbaum.

Some of the **activities** that were implemented included:

1. Children observed and discussed the artwork (see Figure B5).
2. Children sat in pairs opposite each other and created a portrait of their classmate. Then, they used vocabulary related to their body and face to describe their drawing (see Figure B6). At this point, the atmosphere was cheerful, and students enjoyed some laughs seeing their portraits drawn by their classmates. One student took the initiative to put together a rap song using the targeted vocabulary and sing it in class (see Figure B7).



*Fig. B5. Children engage in a discussion around the artwork Marissa's Room (2015), by Aliza Nisenbaum.*





*Fig. B6. Children draw the portraits of their classmates.*



*Fig. B7. A spontaneous activity: A girl created a rap song about herself (identity) and executed it in front of the class.*

### ***Interdisciplinary unit 'Odysseus and Polyphemus'***

This unit was implemented by a postgraduate student (teacher), who was employed in a school with students with special needs. The unit was big, and part of it was presented next. To implement the whole unit, the student (teacher) collaborated with other members of the school, an educational psychologist and a music therapist. The ultimate goal was to enable learners to manage trauma in their lives as they were frequently experiencing discrimination because of their disabilities. Initially, the student (teacher) wanted learners to explore the notion of collective trauma (in war situations) and then explore mechanisms/ ways to deal with personal trauma.

Not all learners could participate in all the activities for different reasons: ability to engage socially at particular moments, ability to use specific tools (i.e. a child wasn't able to use a scissor), etc.

Learners: twenty, aged 13-20 years old.

***Big idea:*** War – refugees – asylum

***Values:*** respect, communication, inclusion

***Disciplines:*** Language (Literature) - Theatre (Drama) - Health Education - Art Education

***Main goal:*** To approach the identity of the refugee and migrant in an experiential and interdisciplinary way so that learners realise that we are all potential refugees or migrants



and thus remove prejudices and segregation, cultivating empathy through a spirit of cooperation and teamwork.

***Aims:***

Given that the learners of this class had mild and moderate mental retardation or functional autism or mobility problems-disability), the student (teacher) aimed to develop different skills through the learning activities, which included:

- Teamwork, Cooperation, extroversion, mutual respect
- Mental resilience
- Psychomotor readiness
- Emotional maturation and engagement, self-regulation, emotion management
- Self-awareness, self-respect
- Critical thinking, creativity and enhancement of imagination
- Social engagement
- Cultivation of aesthetics

***Learning outcomes:***

By the end of the unit, the children were expected to:

- learn to cooperate by being patient and demonstrating respect and empathy.
- be able to manage their emotions, to express their joy, sadness, fear and pain through activities that would help them to rationalise and manage them in order to relieve and empower them.
- develop skills that will make them capable partners.
- develop skills in tool management (scissors, chisels, brushes, etc.).
- Be aware of social issues and accept differences.
- acquire skills to solve problems that arise during the project.

***Resources***

- Artwork 'On the floor: Untitled (2011)' by Jannis Kounellis.
- Sounds/ music that provoke positive and negative feelings (peace and war)
- Literature work: An adaptation of the story 'Odysseus and Polyphemus' (war in Troia),
- Theatrical work: 'The Boy at the Theatre Box' by Angeliki Darlasi (a reference to a real story about refugees because of the Asian Minor Catastrophe in 1922)

Some of the activities that were implemented included:

1. Listening to sound/music and discussing their feelings (positive/ peaceful and negative/ aggressive).
2. Reading the story of 'Odysseus and Polyphemus' (see Figure B8); engaging with the story, making an imaginary journey back in time to change the story, Odysseus & Polyphemus: best friends forever, creating masks, enacting the story (see Figures B9 and B10), creating a poster for the story for their play, and performing the play.



Fig. B8. Reading an adaptation of the story 'Odysseus and Polyphemus'



Fig. B9. Enacting the story using masks that the learners created: The gods look down (left) and Polyphemus without the eye (right).



Fig. B10. Enacting the story: Athena and Zeus.

### Course 3: The contribution of the arts in promoting sustainable societies: Fostering Active citizens

Teachers were divided into groups to develop a learning scenario, a unit of lessons, that would embrace the main philosophy of the training and specifically the relation of children with their environment in its different forms (social, natural or both). They were also required to implement it in school with their class, at least one group member. Next, two implementations are presented.

#### ***Interdisciplinary unit: "A better school, a better society, a better world!"***

Three teachers collaborated on the design of this unit. One of them implemented the unit in their class.

***Big idea:*** our social environment

***Values (competences):*** inclusion and empathy

***Disciplines:*** Art, Music and Theatre (Drama)

***Main goal:*** Children will improve their relationships with each other through artistic intervention in the structured environment of the school, involving different arts.

***Main learning outcomes of the unit:*** by the end of the unit, children are expected to be able to:

- express their opinions orally and reflect on issues related to life values (cooperation, inclusion, empathy) that inspire desirable attitudes and behaviours in the learning community and, by extension, in the wider society.
- Express themselves visually regarding social concerns related to these values.
- use materials and objects (natural and recyclable) they have collected with reprints of photographs and images in their artwork.

- present theatrical scenarios by creating frozen images related to the life values of the unit.
- express themselves visually with the help of musical sounds.
- create (collages and compositions with mixed materials and techniques), which seek to promote social values and attitudes that they themselves consider to be most important.
- understand and apply their artworks' visual (colour and shape) and structural elements (placement, emphasis, contrast, composition and balance) to convey their ideas as best as possible.
- engage in reflection and self-evaluation and modify their artworks accordingly.

#### ***Resources (arts works):***

- Artworks by local and world heritage artists who use waste materials/objects and materials from nature, use photography and/or promote social values in their works, such as:
  - Robert Rauschenberg, Anselm Kiefer, Flavia Lovatelli, Pablo Picasso, Antoni Tàpies
  - Doros Irakleous, Haris Paspallis, Nitsa Hadjigeorgiou, Theodoros Gregoriou (Cyprus)
  - Althinos, Kostas Tsoklis, Jason Molfesis, Valerios Kaloutsis, Loukas Samaras (Greece)
- Music by Leo Rojas flute music, Enya-Only Time, Armik Guitar music, Theodorakis, Spanoudakis, Yanni
- PowerPoint presentations, Films, Web pages, and art books from the school library

#### ***Activities:***

Some of the activities that were implemented included:

1. Watching and discussing a video related to social values, brainstorming around these values and experimenting with making sketches and stories about them (art activity) while listening to music that promoted similar feelings, performing 'freeze frames' (drama activity) that depict social values and photographing them. See Figure C5.
2. Watching and discussing artworks that use either recycled or natural materials to promote social values, printing the photographs of the freeze frames and framing them with natural materials. See Figures C6 and C7.



*Fig. C5. Children performed 'freeze frames' to depict the social values of empathy and inclusion.*





*Fig. C6. Children printed and framed their 'freeze frames'.*



*Fig. C7. Children exhibited their work to the school community: Their framed photographs and a tree with their hands.*

***Interdisciplinary unit: "We made a mess with the sea."***

Five teachers collaborated on the design of this unit. Two of them implemented the unit in their class.

***Big idea:*** Our natural environment

**Values (competences):** respect, communication, responsibility, honesty, trust, empathy

**Disciplines:** Art Education

**Main goal:** Children to realise that the modern way of life compels us to deal with the massive waste management problem, which also affects our seas. Focusing, in particular, on pollution from the use of plastics, children are invited to reflect on ways to improve the current situation.

**Main learning outcomes of the unit:** by the end of the units, children should be able to:

1. Refer to the problem concerning sea plastic pollution by citing reliable data.
2. Explain the problem of marine pollution.
3. Change attitudes and lifestyles in relation to the use of plastics.
4. Depict on large canvases the life in the sea recycling plastic.
5. Raise awareness among teachers, parents and students by exhibiting their artworks.



*Fig. C8. Children create artwork by using paints and recycling plastic.*

### **Resources**

- Video that explains how plastic has entered the food chain of animals and humans.
- 'The Sea', an oil painting by the local artist George Skotinos
- 'The Sea', a music composition by the Greek artist Stamatis Spanoudakis
- Poster of a campaign about sea pollution



### Activities

Some of the activities that were implemented included:

1. Watch and discuss different resources around the sea and sea pollution, including 'The Sea' by the Greek composer Spanoudakis and a campaign poster about sea pollution. Different contrasting emotions and experiences were discussed: positive ones evoked by the music composition and negative ones evoked by the campaign poster.
2. Collect different statistical data about sea pollution, discuss them, and propose solutions that individuals can implement.
3. Discuss ways to promote awareness around sea pollution, get inspired by artwork, create artworks by recycling plastic bottles or using natural materials, and exhibit their work (see Figures C8, C9, and C9).



*Fig. C9. One group's final artwork.*



*Fig. C10. Another group's final artwork depicts the bottom of the sea.*

## 2.1.3 Summary of trainees' evaluation

### Course 1: Teaching of Music in Primary Education

A cohort of 8 undergraduate students attended the Music Education course titled "Teaching of Music in Primary Education", which was offered in the context of the bachelor's degree in Primary Education. Five of them responded to the questionnaire, and three were interviewed.

The questionnaire inquired into participants' views regarding the effect of the course (Teacher Training Programme) in addressing sustainability issues through art education and socially engaged art projects. The response scale ranged from totally disagree (1) to totally agree (4). Participants endorsed all items, while all their responses lie between "agree" and "totally agree". Four main questions aimed to capture participants' views on:

- The training as a whole (see Table A2, with data from Q1).
- Specific aspects of the training related to the content regarding pedagogical knowledge, art knowledge, socially engaged arts knowledge and digital means/resources (see Table A3, with data from Q2).

- c. Views on socially engaged arts (see Table A4, with data from Q3).
- d. Views on digital media for arts teaching (see Table A5, with data from Q4).

The interview schedule was semi-structured, and it allowed participants to talk about the issues that interested them most, as there were three main questions. Participants were asked to comment on the strengths and weaknesses of the course (in terms of content, methods, duration, organisation and tutor's proficiency), to comment if they would need any additional support to achieve the aims of the course and to talk about the benefits of the course (in terms of big ideas that drawn their attention, or methods, or knowledge about contemporary arts). Next, the data gathered from both the questionnaire and interviews are presented.

As shown in Table A2, the course responded to their expectations, generated new knowledge and methods, and inspired them to approach socially engaged art. They noted that they would employ these practices in their work, and they found the process of engaging communities very stimulating. Interview data confirmed students' high overall positive feelings towards the content of the course and the ways it was delivered. They noted that the course was complete and covered comprehensively many issues:

*The course was very well organised as it combined theory and practice. The content of it was delivered in a very comprehensive and playful way. (Katerina)*

*The strongest point of the course was the way in which its content was organised. (Eleni)*

*I believe that the content was the strongest point of the course (Costas)*

Table A2: The training as a whole (Q1)

1. Teacher Training Programme (TTP): To what extent do you agree/disagree with the following statements?	1* N (%)	2 N (%)	3 N (%)	4 N (%)	Mean (1-4)	SD/ (SEM)
a) The TTP you attended responded to your expectations.	-	-	3 60%	2 40%	3.4	0.54
b) The TTP generated new knowledge and methods in Arts Education.	-	-	1 20%	4 80%	3.8	0.44
c) The aspiration to approach socially engaged arts was achieved.	-	-	4 80%	1 20%	3.2	0.44
d) The process of engaging communities was stimulated.	-	-	2 40%	3 60%	3.6	0.54
e) I will employ these practices in my future educational work.	-	-	1 20%	4 80%	3.8	0.44

Response scale: 1 = totally disagree, 2 = disagree, 3 = agree, 4 = totally agree

However, two interviewees believed that the course would be more interesting and effective if the group of participants were more significant, as it would allow the implementation

of even more musical activities. Two of them also pointed out that the time spent on music education (3 periods per week for one semester) was not enough:

*If we were more students in the group, the course would be even better. For example, if we were 15 students, we could implement more group activities, we could be divided into groups, and it would be more interesting. (Costas)*

*I initially thought that the music education course's duration and the sessions' length would be adequate. But when the course started, I realised there were so many new things about this subject that we could learn as students, and the time spent was insufficient. (Katerina)*

Through the training (see Table A3), the participants believed that they acquired knowledge in teaching art, in doing so through digital means, and in integrating art into the school curriculum through socially engaged art projects. At the same time, they acquired additional qualifications for their work, developed a collegial rapport, exchanged experiences and were socially acknowledged. Further, they all supported the view that they found new paths to express themselves and communicate their ideas, developed their pedagogical skills, and raised the quality of their education work (see table A3 with Q2).

**Table A3: Perceptions related to specific aspects of the training content (Q2)**

<b>2. The TTP you attended contributed to:</b>	<b>1 N (%)</b>	<b>2 N (%)</b>	<b>3 N (%)</b>	<b>4 N (%)</b>	<b>Mean (1-4)</b>	<b>SD/ (SEM)</b>
a) the successful acquisition of expertise/ knowledge in teaching arts in primary/ secondary education.	-	-	3 60%	2 40%	3.4	0.54
b) the successful acquisition of expertise/ knowledge in teaching subjects through digital means in primary/secondary education.	-	-	1 20%	4 80%	3.8	0.44
c) the understanding of socially engaged arts (various fields) and to employing innovative ways for their integration in the school curriculum.	-	-	2 40%	3 60%	3.6	0.54
d) enabling you find new paths to express yourself and communicate your ideas creatively /artistically by using digital media.	-	-	3 60%	2 40%	3.4	0.54
e) the development and/or enhancement of pedagogical abilities that will facilitate a most appropriate use of digital means in Arts Education.	-	-	1 20%	4 80%	3.8	0.44

f) the enhancement of the quality of your educational work.	-	-	2 40%	3 60%	3.6	0.54
g) the acquisition of additional qualifications for your professional advancement.	-	-	1 20%	4 80%	3.8	0.44
h) the development of collegial rapport and exchange of experiences.	-	-	2 40%	3 60%	3.6	0.54
i) your broader social recognition.	-	-	1 20%	4 80%	3.8	0.44

The interviewees were asked to mention any kind of extra support needed to fulfil the objectives of the TTP. According to the comments of two of them, they believed that the support they received was adequate because of the:

- collaboration among the students during sessions
- continuous support from the educator
- practical examples in class
- the material that was uploaded to the e-learning platform.

These are clearly shown in Katerina and Eleni's statements.

*I feel that I did not need any extra support because of the collaboration among us in class and the support we had from the educator. Also, the material that was uploaded to the platform... if you entered the platform to look at them, you would understand everything. (...) They were obvious. (Katerina)*

*I feel that everything was ok. For example, when you presented us with how we could make musical instruments, you brought them into class, and we made them. They were not only presented through PowerPoint presentations. (Eleni)*

On the other hand, one participant stressed that more time should be spent on instrumental practice. All participants noted very positive attitudes towards socially engaged art, as noted in table A4 (Q3).

Two big ideas/concepts were aroused from participants' responses during interviews. The first was the concept of 'collaboration', and the second concerned sustainability and environmental issues.

*The concept of collaboration, to be able to collaborate with our colleagues in many activities, was the purpose, through the project but also through other activities that we applied in class. The course (music education) promoted the concept of collaboration to a great extent. (Costas)*

*I believe that the group project was a powerful tool to collaborate and to realise that in the end, we came up with something that we achieved altogether, even though some of us offered more and some of us less to complete it. (Katerina)*

*We mainly concentrated on the environment. We had to choose a sustainable development goal and build musical activities based on it. Also, our sound production project was about the environment and the human. We put more emphasis on the planet and the environment. (Eleni)*



Table A4: Views on socially engaged arts (Q3)

3. I believe that critically approaching socially engaged arts is...:	1 N (%)	2 N (%)	3 N (%)	4 N (%)	Mean (1-4)	SD/ (SEM)
a) a valuable source of inspiration for a future teacher.	-	-	1 20%	4 80%	3.8	0.44
b) an effective environment for communal/ collaborative learning.	-	-	1 20%	4 80%	3.8	0.44
c) a way to improve students' critical ability on sustainability issues.	-	-	1 20%	4 80%	3.8	0.44
d) a way to improve students' understanding of social issues.	-	-	1 20%	4 80%	3.8	0.44

The last part of the questionnaire (Q4) focused on the issue of technology. Again, highly positive attitudes were reported towards digital media for teaching art, both from the learners' and teachers' perspectives, as shown in the following table.

Table A5: Views on digital media for arts teaching (Q4)

4. I believe that using new technologies/ digital media for teaching the arts...	1 N (%)	2 N (%)	3 N (%)	4 N (%)	Mean (1-4)	SD/ (SEM)
a) makes the learning process more engaging.	-	-	2 40%	3 60%	3.6	0.54
b) is a way of increasing children's emotional development (by bringing them closer together through communal work).	-	-	2 40%	3 60%	3.6	0.54
c) promotes creativity based on communal work.	-	-	2 40%	3 60%	3.6	0.54
d) enables teachers to impart additional knowledge by connecting the arts with other disciplines and necessary skills.	-	-	3 60%	2 40%	3.4	0.54

During interviews, two participants found very interesting the way that technology and digital means were employed during their project, stressing that the whole process would be very attractive and interesting for children as well, if something similar were applied at school.

*(...) When I personally saw our final result, I liked it a lot. So, I feel that if the same kind of project were applied at school, apart from the success of the teacher in promoting collaboration among the children, the children would also practice their critical thinking about the sounds that should be recorded, how and at which point they should be inserted.*



*So, this musical project was something very powerful. (Eleni)*  
*I believe the use of technology combined with music was indeed very attractive for the student. (Katerina)*

Also, one participant pointed out that the e-learning platform was very supportive of their learning process because of their access to all uploaded material.

## Course 2: Curriculum Development and Evaluation in Visual Arts Education

A cohort of approximately 30 students enrolled on the Distance Learning Programme/Degree titled “MEd in Educational Studies: Curriculum & Instruction”. Eight chose and completed the elective “Curriculum Development and Evaluation in Visual Arts Education” course. Of them, six responded to the questionnaire, and three were interviewed.

The questionnaire inquired into participants’ views regarding the effect of the course (Teacher Training Programme) in addressing sustainability issues through art education and socially engaged art projects. The response scale ranged from totally disagree (1) to totally agree (4). Participants endorsed all items, with one or two agreeing on some items and the rest totally agreeing, or they exhibited a unanimous positive response by all totally agreeing on some items. Four main questions aimed to capture participants’ views on:

- a. The training as a whole (see Table B2, with data from Q1).
- b. Specific aspects of the training related to the content regarding pedagogical knowledge, art knowledge, socially engaged arts knowledge and digital means/resources (see Table B3, with data from Q2).
- c. Views on socially engaged arts (see Table B4, with data from Q3).
- d. Views on digital media for arts teaching (see Table B5, with data from Q4).

The interview schedule was semi-structured, and it allowed participants to talk about the issues that interested them most, as there were three main questions. Participants were asked to comment on the strengths and weaknesses of the course (in terms of content, methods, duration, organisation and tutor’s proficiency), to comment if they would need any additional support to achieve the aims of the course and to talk about the benefits of the course (in terms of big ideas that drawn their attention, or methods, or knowledge about contemporary arts). Next, the data gathered from both the questionnaire and interviews are presented.

As shown in Table B2, the course responded to their expectations, generated new knowledge and methods, and inspired them to approach socially engaged art. They noted that they would employ these practices in their work, and they found the process of engaging communities very stimulating. Interview data confirmed students’ high overall positive feelings towards the course. They all noted that the course was complete and covered many issues comprehensively. They enjoyed the variety of resources and activities, especially the workshops, which, as they noted, contributed to a high level of engagement:

*The course was very complete. It covered so many issues that I wanted to take away from this course when I read its description. (...) There were so many different activities, videos, resources in Greek and English, evaluations, self-evaluations, discussions, and of course ... the practical aspect!! (Anna)*

*I'm very satisfied with the specific course and the workshops. I consider them extremely important as they bridge theory and practice. The platform was complete with whatever it needed. I cannot really think of a weakness. (Maria)*

**Table B2: The training as a whole (Q1)**

<b>1. Teacher Training Programme (TTP): To what extent do you agree/disagree with the following statements?</b>	<b>1* N (%)</b>	<b>2 N (%)</b>	<b>3 N (%)</b>	<b>4 N (%)</b>	<b>Mean (1-4)</b>	<b>SD/ (SEM)</b>
a) The TTP you attended responded to your expectations.	-	-	-	6 (100%)	4	0
b) The TTP generated new knowledge and methods in Art Education.	-	-	-	6 (100%)	4	0
c) The aspiration to approach socially engaged art was achieved.	-	-	-	6 (100%)	4	0
d) The process of engaging communities was stimulated.	-	-	2 (33.33%)	4 (66.67%)	3.66	0.51
e) I will employ these practices in my future educational work.	-	-	1 (16.67%)	5 (83.33%)	3.83	0.40

*\* Response scale: 1 = totally disagree, 2 = disagree, 3 = agree, 4 = totally agree*

Through the training (see Table B3), the participants believed that they acquired knowledge in teaching art, in doing so through digital means, and in integrating art into the school curriculum through socially engaged art projects. At the same time, they acquired additional qualifications for their work, developed a collegial rapport, exchanged experiences and were socially acknowledged. Further, they all supported the view that they found new paths to express themselves and communicate their ideas, developed their pedagogical skills, and raised the quality of their education work (see table with Q2).

**Table B3: Perceptions related to specific aspects of the training content (Q2)**

<b>2. The TTP you attended contributed to:</b>	<b>1 N (%)</b>	<b>2 N (%)</b>	<b>3 N (%)</b>	<b>4 N (%)</b>	<b>Mean (1-4) N (%)</b>	<b>SD/ (SEM) N (%)</b>
a) the successful acquisition of expertise/ knowledge in teaching arts in primary/secondary education.	-	-	1 (16.67%)	5 (83.33%)	3.83	0.40
b) the successful acquisition of expertise/ knowledge in teaching subjects through digital means in primary/secondary education.	-	-	1 (16.67%)	5 (83.33%)	3.83	0.40
c) the understanding of socially engaged art (various fields) and to employing innovative ways for their integration in the school curriculum.	-	-	-	6 (100%)	4.00	0.00
d) enabling you find new paths to express yourself and communicate your ideas creatively /artistically by using digital media.	-	-	-	6 (100%)	4.00	0.00
e) the development and/or enhancement of pedagogical abilities that will facilitate a most appropriate use of digital means in Arts Education.	-	-	-	6 (100%)	4.00	0.00
f) the enhancement of the quality of your educational work.	-	-	-	6 (100%)	4.00	0.00
g) the acquisition of additional qualifications for your professional advancement.	-	-	1 (16.67%)	5 (83.33%)	3.83	0.40
h) the development of collegial rapport and exchange of experiences.	-	-	1 (16.67%)	5 (83.33%)	3.83	0.40
i) your broader social recognition.	-	-	2 (33.33%)	4 (66.67%)	3.66	0.51

The experiential aspect of the course was repeatedly commented on in the interviews. It was something new as no other course in their studies employed this methodology. They enjoyed embodying in practice what they were discussing in theory, something that also boosted their own confidence in artmaking.

*I really enjoyed the experiential aspect ... this is something that no other course has. And when you are having an art course, you want to do it. (...) I like it a lot when we were experimenting. I did it with pleasure, to create something. And the fact that we had to write our thinking and see what others were doing ... it was really nice. (Anna)*

*This course's strongest point was how the experiential aspect was approached. I'm not good at drawing, I'm being honest. I like art, but I'm not good with my hands. (...) I liked it [the experiential aspect] a lot; it gave me many positive feelings, and I wished I had had the same experience when I was at school, honestly. (...) I didn't have a very good outcome, but the tutor didn't pay much attention. That is, the tutor wanted to see our concepts, thoughts, what inspired us, how we thought about what we wanted to communicate and our creation. So, what I finally realised is that everybody can do art. It was the whole process of creation that was important. I liked it; it encouraged and motivated me to do more of each task. I also enjoyed the art galleries and the whole exhibition. (Demetra)*

*The praxis connected well with the theory. There was a harmony between theory and practice. I enjoyed the fact that we were doing things! (Maria)*

*I really appreciate the materials. Not that it wasn't something that we could buy, but it was something that raised our curiosity and anticipation for each meeting. I felt like a little child, it sustained my interest a lot!! And this is very important. The meetings were not monotonous. (...) we also felt that we were all equals, had the same materials, and could participate in what we were asked to do. (Anna)*

Other interview comments regarding specific aspects of the course focused a) on the way they could view their classmates' artworks and thinking and comment on these through the Art Galleries and b) on the many things that they could quickly put into practice in schools (i.e., 'to engage children with daily life's issues, to give them a more active role, to collaborate, to really engage with an artwork and derive meaning from it', Maria)

All participants noted very positive attitudes towards socially engaged art, as Table B4 (Q3) noted. As commented in the interviews, they became more knowledgeable about contemporary art and socially engaged art but also more knowledgeable about how to employ artworks in their teaching. In particular, they felt more confidence to approach artworks with the children in their classes critically and not superficially comment on issues of aesthetics (good vs. bad art, like vs. dislike, etc.).

*I look at artworks differently now. I look at the artworks around my city differently. I look at socially engaged art with a more critical view. I didn't know that concept before. And this is what I want to put into practice. I know now how to use artworks on different subjects to discuss things that matter to children. (Demetra)*

*Before this course, I thought that art could raise awareness of certain issues. But I didn't realise that art could mobilise people and invite everybody to take action. And this is very important for the children and society in general. (Annika)*

Different big ideas/concepts resonated with different participants. One participant focused on the concept of 'sustainable societies', which she thought connected well with the idea of 'social cohesion'. Another participant talked passionately about the concept of inclusivity and the need to work towards eliminating racism. And the other participant spoke about the need to combine environmental and social issues when approaching real-life issues.

**Table B4: Views on socially engaged arts (Q3)**

<b>3. I believe that critically approaching socially engaged arts is...:</b>	1 N (%)	2 N (%)	3 N (%)	4 N (%)	Mean (1-4)	SD/ (SEM)
a) a valuable source of inspiration for a future teacher.	-	-	-	6 (100%)	4.00	0.00
b) an effective environment for communal/collaborative learning.	-	-	-	6 (100%)	4.00	0.00
c) a way to improve students' critical ability on sustainability issues.	-	-	-	6 (100%)	4.00	0.00
d) a way to improve students' understanding of social issues.	-	-	-	6 (100%)	4.00	0.00

The last part of the questionnaire (Q4) focused on the issue of technology. Again, as shown in the following table, very high positive attitudes were reported towards digital media for teaching art, both from the learners' and teachers' perspectives.

**Table B5: Views on digital media for arts teaching (Q4)**

<b>4. I believe that using new technologies/digital media for teaching the arts...</b>	1 N (%)	2 N (%)	3 N (%)	4 N (%)	Mean (1-4)	SD/ (SEM)
a) makes the learning process more engaging.	-	-	1 (16.67%)	5 (83.33%)	3.83	0.40
b) is a way of increasing children's emotional development (by bringing them closer together through communal work).	-	-	1 (16.67%)	5 (83.33%)	3.83	0.40
c) promotes creativity based on communal work.	-	-	1 (16.67%)	5 (83.33%)	3.83	0.40
d) enables teachers to impart additional knowledge by connecting the arts with other disciplines and necessary skills.	-	-	-	6 (100%)	4.00	0.00

During interviews, the participants did not comment on how to employ digital media in their teaching. Their comments concentrated on the digital means that were engaged



in their own learning. They very much enjoyed the use of Padlet and Voice Thread, they enjoyed the art galleries and the ability to offer comments and interact with classmates, and the online art exhibition with the artworks of all the workshops, which was openly available to anyone.

### Course 3: The contribution of the arts in promoting sustainable societies: Fostering active citizens.

Twenty-four in-service teachers completed this continuous professional development training. Although all initially agreed to fill in any questionnaires (during the application procedure) and possibly participate in interviews, only sixteen completed the questionnaire at the end of the training. Five of them participated in interviews.

The questionnaire included four main questions aimed at capturing teachers' views on:

- The training as a whole (see Table C2, with data from Q1).
- Specific aspects of the training related to the content regarding pedagogical knowledge, art knowledge, socially engaged arts knowledge and digital means/resources (see Table C3, with data from Q2).
- Views on socially engaged arts (see Table C4, with data from Q3).
- Views on digital media for arts teaching (see Table C5, with data from Q4).

The questionnaire response scale ranged from totally disagree (1) to totally agree (4). All items, except three, were endorsed by all the teachers; the mean score ranged from 3.25 – 3.75 as they chose only the 'agree' or 'totally agree' option. Regarding the other three items, the mean score ranged from 3.12 – 3.37 since 1-3 teachers disagreed. More details for each of the four main questions are presented next.

As shown in Table C2, the training responded to their expectations, generated new knowledge and methods, and inspired them to approach socially engaged art. They noted (all but one) that they would employ these practices in their work, and they found engaging communities very stimulating.

Table C2: Teachers' views on the training as a whole (Q1)

1. Teacher Training Programme (TTP): To what extent do you agree/disagree with the following statements?	1* N (%)	2 N (%)	3 N (%)	4 N (%)	Mean (1-4)	SD/ (SEM)
a) The TTP you attended responded to your expectations.			8 (50%)	8 (50%)	3.50	0.51
b) The TTP generated new knowledge and methods in Arts Education.			8 (50%)	8 (50%)	3.50	0.51

c) The aspiration to approach socially engaged arts was achieved.			9 (56.25%)	7 (43.75%)	3.43	0.51
d) The process of engaging communities was stimulated.			9 (56.25%)	7 (43.75%)	3.43	0.51
e) I will employ these practices in my future educational work.		1 (6.25%)	8 (50%)	7 (43.75%)	3.37	0.61

\* Response scale: 1 = totally disagree, 2 = disagree, 3 = agree, 4 = totally agree

Through the training (see Table C3), the participants believed that they acquired knowledge in arts teaching (statement 2a) by doing so through digital means (statement 2b) and by integrating art into the school curriculum through socially engaged art projects (statement 3c). At the same time, they found new paths to express themselves and communicate their ideas (statement 3d), they developed their pedagogical skills (statement 3e), they enhanced the quality of their education work (statement 2f) and developed a collegial rapport and exchanged experiences (statement 2h). All but three also endorsed statements 2g and 2i. Three participants did not agree with the statement that the course offered them additional qualifications for their professional advancement (2g) and with the statement that the course broadened their social recognition (2i).

Table C3: Perceptions related to specific aspects of the training content (Q2)

2. The TTP you attended contributed to:	1* N (%)	2 N (%)	3 N (%)	4 N (%)	Mean (1-4) N (%)	SD/ (SEM) N (%)
a) the successful acquisition of expertise/ knowledge in teaching arts in primary/secondary education.			12 (75%)	4 (25%)	3.25	0.44
b) the successful acquisition of expertise/ knowledge in teaching subjects through digital means in primary/secondary education.			9 (56.25%)	7 (43.75%)	3.43	0.51
c) the understanding of socially engaged arts (various fields) and to employing innovative ways for their integration in the school curriculum.			12 (75%)	4 (25%)	3.25	0.44
d) enabling you find new paths to express yourself and communicate your ideas creatively /artistically by using digital media.			9 (56.25%)	7 (43.75%)	3.43	0.51

e) the development and/or enhancement of pedagogical abilities that will facilitate a most appropriate use of digital means in Arts Education.			12 (75%)	4 (25%)	3.25	0.44
f) the enhancement of the quality of your educational work.			10 (62.50%)	6 (37.50%)	3.75	0.50
g) the acquisition of additional qualifications for your professional advancement.		3 (18.75%)	8 (50%)	5 (31.25%)	3.12	0.71
h) the development of collegial rapport and exchange of experiences.			9 (56.25%)	7 (43.75%)	3.43	0.51
i) your broader social recognition.		3 (18.75%)	8 (50%)	5 (31.25%)	3.12	0.71

\* Response scale: 1 = totally disagree, 2 = disagree, 3 = agree, 4 = totally agree

All participants noted very positive attitudes towards socially engaged art, as noted in the Table C4; they all endorsed all statements of question 3.

Table C4: Views on socially engaged arts (Q3)

<b>3. I believe that critically approaching socially engaged arts is...:</b>	<b>1*</b> N (%)	<b>2</b> N (%)	<b>3</b> N (%)	<b>4</b> N (%)	<b>Mean</b> (1-4)	<b>SD/</b> (SEM)
a) a valuable source of inspiration for a future teacher.			6 (37.50)	10 (62.50%)	3.62	0.50
b) an effective environment for communal/collaborative learning.			4 (25%)	12 (75%)	3.75	0.44
c) a way to improve students' critical ability on sustainability issues.			6 (37.50)	10 (62.50%)	3.62	0.50
d) a way to improve students' understanding of social issues.			5 (31.25%)	11 (68.75%)	3.68	0.47

\* Response scale: 1 = totally disagree, 2 = disagree, 3 = agree, 4 = totally agree

The last part of the questionnaire (Question 4) focused on the issue of technology. Again, very high positive attitudes were reported towards digital media for teaching art, both from the learners' and teachers' perspectives, as shown in Table C5.

Table C5: Views on digital media for arts teaching (Q4)

a. I believe that the use of new technologies/digital media for the teaching of the arts...	1* N (%)	2 N (%)	3 N (%)	4 N (%)	Mean (1-4)	SD/ (SEM)
e) makes the learning process more engaging.			4 (25%)	12 (75%)	3.75	0.44
f) is a way of increasing children's emotional development (by bringing them closer together through communal work).			6 (37.50)	10 (62.50%)	3.62	0.50
g) promotes creativity based on communal work.			4 (25%)	12 (75%)	3.75	0.44
h) enables teachers to impart additional knowledge by connecting the arts with other disciplines and necessary skills.			6 (37.50)	10 (62.50%)	3.62	0.50

\* Response scale: 1 = totally disagree, 2 = disagree, 3 = agree, 4 = totally agree

Five teachers were interviewed. During the interviews, they had the opportunity to discuss the issues that interested them most while responding to three main questions. Participants were asked to comment on the strengths and weaknesses of the course (in terms of content, methods, duration, organisation and tutor's proficiency), to comment if they would need any additional support to achieve the aims of the course and to talk about the benefits of the course (in terms of big ideas that drawn their attention, or methods, or knowledge about contemporary arts).

All teachers commented that the training validated their way of working; they considered arts very important to the school curriculum and aimed to provide high-quality arts experiences. Therefore, they felt validated for their way of working. Still, at the same time, they noted that the training further supported and enhanced this way of working by offering them new knowledge, new ideas and theoretical background to support their practice. It is worth noting that completing this training was a purely personal choice of the teachers, done in their personal time with no exterior motives. Therefore, it is reasonable to assume that only passionate teachers about their work applied for the training and completed it.

Four other issues were prominent in their comments; four of them mentioned: a) engaged learning, b) synergies of the arts, c) practical ideas, and d) technology.

In particular, they noted that this training was very engaging as they had to interact with the trainers and with each other:

*... the trainers were asking us to be engaged in the activities; we were not passive (...). We needed to discuss this with the trainers and with each other. This was very important. In this training, you couldn't just sit and listen. You had to get into the process of talking, of answering, of writing, of doing, of discussing. (Froso)*

*It was so nice to work collaboratively, in groups, in every meeting. We had small groups, and there was a nice exchange of ideas amongst us, and there was feedback. And then, we had a beautiful outcome that we were happy about. You could tell ... it was visible!! (Constantina)*

*We were like a community, not cut off from each other in a 'dry' seminar. This was visible from the start when we started exchanging ideas. I felt like a member of a community through the Viber group and the LMS platform during the length of the training. It was a complete training that stood out. And the interactivity was continuous. (Ioanna)*

Furthermore, they enjoyed the synergies of the arts and the innovative ways to promote interdisciplinary learning throughout the school curriculum giving several examples from the training. They felt that the new ideas were grounded in their school reality, and thus, they could easily put them into practice. They endorsed socially engaged arts and commented on what this way of working meant to them:

*It's all about 'being' in relation to creating, acting, interacting, and cooperating... .. I think that this has the greatest importance; that through 'being', we have the possibility to do things ... (...), quality of life and the way we could succeed and tested in our lives. (Emily)*

*Through the arts, we can become more active ... (...). We can, at some moment, 'wake up' and use arts as a means for social action, to be interested in what is happening around us. Arts is a valuable means to make people aware of many issues. (Constantina)*

*It's about how art interacts with society, supporting vulnerable groups, instilling empathy, and on how to promote universal values, i.e. how art can 'lead the way' to the whole, to society. (Sophia)*

They also commented very positively on using digital means and enjoyed how technology was embedded in their learning. Three were inspired to use technology in their classrooms, but one teacher was unsure if she could apply these digital means in her classroom and needed further support.

Three teachers brought up other issues related to a) the arts boxes and b) distance learning. They were excited about the art boxes as they created a sense of surprise. They enjoyed being surprised during the meetings and how they used the materials in the boxes. Something that was not encountered in other distance learning trainings. They mentioned that the training offered a different kind of distance education, where more interaction was required, and more collaborative learning was taking place. They characterised this as unconventional distance learning, unlike the one they received during the Covid-19 pandemic. One also highlighted that it was an inclusive training for those living in villages.

Overall, the teachers were satisfied ('it was an extremely successful training', 'it was remarkable how the different actions of the training were tuned together') and commented highly on the organisation of the training and all its different aspects. Individual comments for areas that could be improved related to providing more time for discussion, or more time for each art discipline, or more time for feedback.



## 2.1.4 Critical evaluation of the process – concluding comments

### Course 1: Teaching of Music in Primary Education

This section includes a critical self-reflection by the trainer (tutor) in light of the course's objectives and how students responded to the requirements and assessments of the course.

#### **Overall:**

Positive: Students reached the learning outcomes. They actively engaged.

Negative: The very small number of students (6), implemented group activities in class very difficult (but not impossible). Also, their overall engagement was negatively affected by the small number of the group, and this was even worse during sessions where 1-2 students were absent.

Challenges: As this is the only music education course offered during the 4-year teacher training course, we had to cover the basics of music theory and music teaching philosophy, techniques, etc. So, it was very challenging for me to re-organise the teaching material to fit this project's objectives. If the basics of music and music education were previously covered through another music course, we would have the time and be able to approach the project's objectives through music in more depth.

#### ***Group musical activities implemented in class (demonstrations):***

Negative: I always had to re-structure the group musical activities I planned to implement in class, depending on the number of students presented at each session. Most of the time, each student was representing a whole group for the purposes of our activities.

Positive: Students also took part in the restructuring of the activities, trying to give ideas for implementing them for a more successful result even with such a small number of participants.

#### ***Micro-teaching:***

Negative: Most of them approached goals of sustainable development through music in a fundamental way (i.e. teaching a song that is about saving the planet and making simple musical instruments from recycled material).

Positive: The conversation between the presenter, the educator, and the rest of the students that followed each micro-teaching, during which they exchanged ideas of how each topic presented could be enriched in terms of teaching material, teaching techniques, and digital tools for more successful implementation in an actual class.

#### ***Sound production project:***

Positive: Their engagement was satisfactory throughout the whole process, and all digital tools were applied as planned.

Negative: Mentimeter that was used for "voting" the most successful recorded sounds for the video, was not necessary for such a small number of students. However, we used it as planned because it was necessary for the students to experience the whole process

of carrying out the project successfully.

Challenges: I had to coordinate the whole process, step by step: set the time limit at each session that we could spend on the project, uploading each week the recorded sounds that they “voted” to be used on the video in a specific folder in the e-learning platform, set the task for each week (i.e. they had to record sounds 6-10 from the list).

***Synchronous online assessment test:***

Positive: No one missed the test, even the two students that would miss it if the test was taking place in class (one student was pregnant and could not present in class on the date of the assessment, and another student was travelling back to his home country, Greece).

Negative: I had to omit some exercises-questions for the test that had to do with music theory, for example, exercises in which the candidates had to write music on the staff.

***Instrumental & singing assessment:***

Positive: The fact that they were asked to prepare a video with their instrumental and vocal performance for assessment was a challenge for them to perform without mistakes and make a video with good quality sound (they also practised active listening).

Negative: Making a video of a music performance does not build students’ confidence in performing in front of an audience.

## Course 2: Curriculum Development and Evaluation in Visual Arts Education

This section includes a critical self-reflection by the trainer (tutor) in light of the course’s objectives, how students responded to the requirements of the course and students’ reflections/evaluations.

***Overall reflection:***

Opportunities: There was a very positive vibe during the course implementation. The students were responsive and actively engaged with the course materials, each other, and the tutor. All learning outcomes were achieved, and students received high grades.

Challenges: as the tutor asked for more interaction from the students, she also needed to be actively engaged and ensure the students had the support they needed to respond to the activities. This was a small cohort of students, and it was feasible for the tutor to provide the necessary support.

***Variety of activities:***

Opportunities: A wide variety of activities could easily be replicated and repeated in future courses. If needed, they can easily be adapted.

Challenges: Adding all the different activities to the Learning Management System (LMS) was time-consuming. The LMS had some functions that suited the course but

not all those that were envisioned. Thus, it was necessary to include other software/applications, etc., in the LMS of the course.

### ***Arts in a Box***

Opportunities: The students engage at a high level. Everybody could participate. It created a sense of community. It gave them the opportunity to embody theory. It gave them examples of creativity; they all had exactly the same materials but responded to activities very differently. They felt that everybody was included. It was a welcomed, unexpected opportunity for them (as they said) to embody learning.

Challenge: Posting of materials can be very expensive, and thus, it is uncertain whether this is a sustainable action; posting cost as much as the materials themselves. However, overall, it was not that expensive. It was quite time-consuming to decide on materials, buy them, prepare the packages, and post them. Also, there was a bit of anxiety to ensure that they would be delivered on time.

### ***Workshops/ Online synchronous meetings***

Opportunities: they worked very well. Everybody actively participated. They forced the tutor to think differently about how to structure online meetings and how they could have the format of a workshop. The Learning Tool helped the tutor to structure the workshops well. Also, having a specific format for lesson preparation (Learning Tool) is useful for exchanging materials with other tutors (academics).

Challenges: it was challenging to make sure that workshops/online meetings would be scheduled at a time that the majority of the students could attend. Late afternoon, after work, was the most appropriate time. Since students are usually tired by then, it was decided to arrange shorter than usual meetings (1.5 hours) and have more meetings than the minimum expected number.

### ***Applied lessons/ micro-teaching***

Opportunities: Two students applied lessons in schools, which worked very well. The others were required to do micro-teaching during the last meeting. Thus, everybody would have had the opportunity to implement in practice aspects of the theory presented in the course.

Challenges: The students did not really understand what micro-teaching was. The tutor mistakenly assumed that they knew as these were postgraduate students. The students mostly presented their unit planning to their classmates instead of selecting a couple of activities to implement with their classmates.

## **Course 3: The contribution of the arts in promoting sustainable societies: Fostering Active citizens**

This section includes a critical self-reflection by all the trainers in light of the objectives of the training and how in-service teachers responded to the activities of this training. Four

trainers collaborated in this training. The one (art educator) had the main responsibility and attended all meetings, leading four: two at the beginning and two at the end. The other three were responsible for one meeting each, according to their expertise; the music educator was responsible for the music education meeting, the drama educator was responsible for the drama education meeting, and the literacy educator was responsible for the literacy education meeting.

### ***Overall feelings***

**Opportunities:** All trainers noted that it was a positive experience. It was demanding training, and it was exciting to find teachers with no external incentives to participate. There was a good flow of activities. There was a positive vibe in all meetings. The learning objectives were achieved. Evidence could be noted in teachers' responses to the meeting activities (i.e., creation of a 'suitcase' with words that they would 'take' with them at the end of a meeting, collaboratively creating a story around the concepts of inclusion, empathy and collaboration, etc.) and the final group activity that included the planning of an art unit and its implementation.

**Challenges:** There was only one meeting per arts discipline, so it was challenging to decide what to deliver. As this was an elective training offered to professionals, the trainers had to be mindful of the time required by the trainees to participate and execute activities.

### ***Workshop format of meetings***

**Opportunities:** There were many opportunities for engaging the trainees in practical activities. The teachers were highly engaged and responsive to all activities during the meetings. As the weeks passed by, more trainees had their cameras on.

**Challenges:** A few teachers did not understand from the beginning that it would be hands-on training. They thought that they would have their cameras off and that they would not need to participate. So, a few were on the move while attending the meetings, making it difficult for them to collaborate on some occasions.

### ***Group work***

**Opportunities:** there were many opportunities for group work. Every meeting had at least one group activity. Having the groups randomly put together by the Zoom application allowed almost every trainee to meet each other in the groups. So, by the fifth meeting, everybody knew each other. In the sixth meeting, the groups were structured according to how they would collaborate to plan their arts units. Thus, the group work done in the sixth meeting set the grounds for fruitful collaboration for the final arts units.

**Challenges:**

### ***Digital skills***

**Opportunities:** Each trainer demonstrated different applications, allowing trainers to get in touch with various digital tools. These applications were not very demanding.

**Challenges:** Despite having relatively simple applications, some time was spent explaining

these applications. As time was limited, the trainers would consider having a preparatory meeting only to 'explain'/demonstrate the apps. At one meeting, there were several technical issues, and these created anxiety, disappointment and frustration for the trainer.

### ***Interdisciplinarity - synergies***

Opportunities: through the training, it was possible to highlight the synergies between the arts. The trainers enjoyed the opportunity to collaborate in preparing one training.

Challenges: these synergies were not visible from the start. These became clear to the trainees as weeks passed by, and a 'new' art discipline was being introduced to the training.

### ***Arts in a box***

Opportunities: Sending the boxes excited the teachers (trainees); they made them understand that it was a 'different' kind of training, a training that would focus on senses and experiences, kinaesthetic learning, experiential learning, and embodied learning.

Challenges: It was time-consuming to buy the materials, prepare the boxes, and send to the teachers on time.





**School  
of Primary  
Education**

ARISTOTLE UNIVERSITY OF THESSALONIKI



ΑΡΙΣΤΟΤΕΛΕΙΟ  
ΠΑΝΕΠΙΣΤΗΜΙΟ  
ΘΕΣΣΑΛΟΝΙΚΗΣ

## 2.2 Training and Implementation: *Greece*

*Aristotle University of Thessaloniki, School of Primary Education, Faculty of Education*

*Martha Ioannidou, Soula Mitakidou, Antonis Lenakakis, Michalis Christodoulou,  
Evangelia Bougatzeli*

### 2.2.1 Methods and practices implemented in the training courses.

The AUTH research team aimed to introduce a new way of teaching socially engaged arts in the context of critical pedagogy. During the Winter semester 2022-23, a postgraduate course for in-service teachers was organised, followed by two university courses for undergraduate pre-service student teachers, one in Greek and one in English, for an international group of student teachers conducted during the Winter semester 2023-2024.

#### a) Courses outline

##### Course 1: Arts, Museums, and New Technologies / PG

##### *Data:*

- Postgraduate (MA) Training course (automatic recruitment) Participants: in-service primary school teachers, 7 females+1 male=8
- Duration: 39 hours (3x13) + 8 extra hours of lab familiarisation with specific digital tools, Winter 2022-23
- Instructor: Martha Ioannidou
- All filled in Questionnaires and took part in interviews as teams (2x4)

##### *Aims & rationale:*

The course delves into the complex theory and practice issues surrounding teaching and learning in cultural spaces, particularly museums and art galleries, using information and communication technologies (ICTs). This year aimed to focus on the pedagogical dimension of critical education through the arts, which could contribute to a more holistic approach to socially engaged arts presented in public spaces, museums, or other cultural spaces; it was adapted to the new reality of digital technology.

The course adopted a blended learning framework, with socially engaged arts actions grouped according to the PR2 guide and the Big Ideas.

Session1: Introduction to Social Engaged Arts / The Guide

Session 2: Museums, Cultural Spaces as the framework of SEA (\*)

Sessions 3-7: In each session, one Big Idea is presented through international artworks and supporting material from other arts.

Session 8-9: Microteaching-example activity

Session 10: Educational programmes for an ICT-assisted interdisciplinary approach in and out of school, focusing on the Social Engaged Arts and familiarising with relevant web and non-web applications/ synchronous & asynchronous.

Session 11: Exhibition visits

Session 12: Approaching SEA through collections and exhibitions using ICT and related online applications.

Session 13: Presentation of Virtual exhibition and museum educational projects on all communities.

This framework allowed participants to present creative examples from various countries and critically reflect on the ideas conveyed and their pedagogical use, all organised based on Laurillard's framework as much as possible. Participants followed a schedule comprising both face-to-face and online activities, extensively using new technologies such as blogging, Padlet, Canva, Prezi, ArtSteps, and Movie Maker to practice and present their joint/group final assessment.

The programme was designed for postgraduate teachers familiar with digital applications rather than socially engaged arts. Participation was dynamic and collective despite being a challenge. Gaining a thorough understanding of art and socially engaged arts proved challenging due to the limited amount of time available and the vast amount of material that needed to be covered. However, the participants overcame this obstacle and successfully presented their own digital applications/educational scenarios based on socially engaged arts in a museum of their choice.

Trainees also created a joint interactive exhibition proposal that combined at least three big ideas and three arts, including literature, visual arts, and music. Laurillard's model facilitated, up to a point, assessment by effectively combining and spreading hours/coursework/personal and group activities. Overall, the course provided a comprehensive and engaging opportunity for participants to learn about the theory and practice of teaching and learning in museums and cultural spaces, focusing on the pedagogical dimension of critical education through the arts.

***(\*) Individual formative exercise based on all Big Ideas***

Select an artwork (all Big Ideas) or an appropriate exhibition/ museum website and prepare a short presentation by using digital media. Confer on its potential to be used in formal education to acquaint people with SEA. Choose a question that suits your work and invite colleagues to participate in our Blog [[Carefull\\_blog.auth.org](http://Carefull_blog.auth.org)] and share, verbally or visually, their views.

**Questions:**

1. Do you feel engaged in experiencing and inspired by the arts by this approach?
2. How is the interpretation of a socially engaged artwork or project affected by virtual/digital interventions?
3. How can a virtual presentation/digital application activate the viewer's participation (potential artist, teacher, or student)?

4. How do digital media and virtual museums work learning-wise in the presentation of socially engaged arts?

Their proposals / thoughts are available on the CAREfull platform.

**Final assessment work:** Microteaching and design of a Virtual Exhibition

Jointly created a digital exhibition (Art steps) and used digital media/new technologies to prepare a museum educational proposal based on 2-3 items (each team) related to the chosen Big Idea.

**Stages:**

1. All members discussed online (Blog/ Padlet) and selected a Big Idea
2. Four Teams of two (2) teachers each, responsible for one exhibition wall, and one local community. Team members selected 2-3 artworks/cultural goods that served the Big Idea.
3. Each member prepared a multimodal application proposal for the exhibition of 'his/her' artefact. They also explained the goal in a leaflet and orally to whom it will be addressed (adults, children, particular audience).
4. They set up the group exhibition after uploading all items and all individual museum educational proposals. They wrote an introductory text at the entrance, and when they present their work to the public and schools, this will be accompanied by an educational video. They will also provide a short spot to advertise their exhibition.



*Fig. 1. Aspect of the digital exhibition: @Communities in coexistence. The multicultural identity of Thessaloniki, 19th-20th c.*

## Courses 2 & 3: Art and Society: Critical approaches

### *Data:*

- Participants: Pre-service primary school student teachers.
- One Training Course in Greek: 252 students, and another Training Course in English for foreign Erasmus students: 9 (nine).
- Duration: 40 hours each -Blended learning, Winter semester October 2023-15 January 2024.
- Instructors: Martha Ioannidou, Soula Mitakidou, Antonis Lenakakis
- Interviews and questionnaires: E. Bougatzeli
- Data analysis: M. Christodoulou
- eLearning asynchronous: Quizzes, videos, course- material, virtual museum tours, and implementation of digital applications to help trainees get inspired and engage in a critical pedagogical approach to social issues, e.g., 2 Padlet and 1 Canva joint activities.
- Final Assessment teamwork (8-10) Combine Big Ideas with the four proposed strategic cards + choose 1 to elaborate/deliver a microteaching.

### *Aims & rationale:*

This course attempted a critical approach to the relevant literature and study/present artistic practices related to Socially Engaged Arts [SEA], critical pedagogy, sustainability, and arts education. The aim was to embed broader principles of social justice and participatory approaches in arts education practices while promoting sustainable development principles and raising awareness of these issues.

- A concise definition of Socially Engaged Arts, framing it historically and describing their various links to learning.
- Presentation of an international mosaic of examples/case studies that highlight the expanded social role of the arts and the ways in which they are interconnected with other scientific/cognitive fields in education praxis.
- Integration of ideas related to Socially Engaged Arts into the school curriculum. Main axes (Big Ideas): Public Space-Respecting Diversity and Inclusion- Sharing Knowledge- Collaborative Processes- Sustainable Transformations in Society.
- Presentation of concrete examples of Socially Engaged Arts and ways of developing teaching scenarios/pedagogical programmes by students with New Technologies' assistance on social inclusion, social practice sustainability and critical pedagogy.

Applying theory in practice also aimed to discuss current (modern) methodological tools with students, appropriate ways of using the online and/or mixed mode of delivery, types of artistic practices/activities, and developing teaching models.

Students' assessment was continuous, had a formative and summative character, and included activities carried out during the semester, as well as the final creation of an exhibition/programme concerning Socially Engaged Arts, which was presented along with a relevant teaching proposal/application. Similarly, the evaluation of the course and teaching method by the students was carried out through semi-structured interviews in the middle and at the end of the course; students also completed a specific questionnaire

of open-ended questions, which referred to the content, the way of teaching, the way of evaluation and the contribution of the course to their scientific development.

***Learning outcomes:***

a) Subject Knowledge and understanding: Socially engaged arts, education through the arts, new art and cultural education technologies.

b) Intellectual development:

Upon successful completion of the course, students will:

- have approached fundamental theories on the role and use of arts (with emphasis on SEA), cultural artefacts and spaces in education (cultural/museum education).
- be able to distinguish the key benefits and potential risks (disadvantages) of using ICT in approaching the Arts and museums in school and other contexts.
- 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 analysed recent literature on art and critical pedagogy as well as on SEA.
- become familiar with the latest ICT tools for artistic-cultural education and the relevant web applications for transforming cultural objects and visual arts into learning tools.
- have experimented with creating their own project using at least one application (ICT).

c) Key/transferable skills

- Apply knowledge in practice
- Retrieve, analyse and synthesise data and information using new technologies.
- Work in interdisciplinary teams and an international context.
- Generate new research ideas.
- Design and manage social practice artistic projects within the context of their educational role.

d) Other skills relevant to their professional development and personal growth

- Appreciate diversity and multiculturalism.
- Demonstrate social, professional, and ethical commitment and sensitivity to diversity issues.
- Be critical and self-critical on social, educational, and artistic issues.
- Promote free, creative, and inductive thinking.

***General competencies***

- Adapt to new situations.
- Decision-making.
- Individual & Teamwork.
- Respect for the natural environment.
- Demonstrate social, professional, and ethical responsibility and sensitivity to gender issues.
- Cultivate emotional learning and empathy.



## Timetable - Sessions

1	2/10/2023	Introduction to Socially Engaged Arts. The course structure.
2	18&20/10	Digital Applications Laboratory (E. Bougatzeli)
3	23/10	Big Ideas 1 & 2. Strategic Teaching Card 1 <i>Padlet: Nature's ballad (asynchronous)</i>
4	30/10	SEA and digital storytelling (A'). Strategic Teaching Card 2. (S. Mitakidou) Action principle: Message in the bottle
5	6/11	SEA and digital storytelling (B'). (S. Mitakidou) Cooperative actions Practicum: preparing a scenario for "changes in space." <i>Canva: Digital stories -sharing? Changing everyday life in the Tower Building</i>
6	13/11	Big Ideas 4 & 5. Strategic Teaching Cards 3 & 4. Examples from different countries.
7-8	25/11 Saturday, 9:30-15:30	[Combination of two courses into one on Saturday: 20/11 +27/11] SEA through the practices of theatre and movement. (A. Lenakakis)
8	Exhibition visit	
9 - 10	2/12 Saturday, 9:30-15:30	[Combination of two courses into one on Saturday: 4/12 +11/12] 15' Survey questionnaires Realisation of the digital storytelling scenarios and the proposed changes/creations in the School / Tower Building of the Faculty.
	Exhibition visit	
11	18/12/2023	Room 1st floor: Working with the groups on their projects and discussion
12-13	8/1/2024 And 15/1/2024	Presentation of final projects/assessments of teams

Emphasis was 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 had the opportunity to become involved in the artistic process and practice with specific digital media and with various art forms & methods that encourage active teaching and understanding of SEA in an international context outside the classroom walls.

The course aimed to explore critically the use of digital media and new technologies in arts education, looking at the advantages and limitations of this process when sharing knowledge and experiences is carried out in a blended learning environment (primary school/ university). Open discussions were organised, raising issues such as: "How are these challenges capitalised in learners' learning attitudes towards the arts and their

social role, learning satisfaction and the empowerment of their artistic creativity and self-expression? “

### ***Digital learning reflection comment***

Compared to our university's conventional face-to-face education system, digital learning facilitates a gradually increasing number of students. While the technical aspect of digital learning required considerable effort, a pretty satisfactory percentage of students willingly participated in technology workshops and engaged in creative expression. Nonetheless, there is a pressing need to instil a mandatory attitude towards this form of learning and teaching. It is essential to recognise that digital learning is a voluntary and formative process intended for all, and indifference towards it should not continue being just an option.

### ***The final assessment work:***

Below are the written guidelines given to teams for designing and presenting a teaching scenario in the context of SEA (Microteaching or Implementation in schools).

### **Subject-matter**

Choose one of the four strategic cards posted on eLearning. Read the general rationale and the suggested actions. Adapt and co-construct the idea by keeping what you like from the activities and adding your own ideas. Realise the task, develop an artistic result, and write it down neatly as a teaching scenario that can be used in education.

### **Teaching Scenario**

#### **Format**

- Rationale, objectives, and connections to the Big Ideas
- The stages/actions with brief instructions for execution and reference to the means you used to carry them out (digital applications, materials or whatever).
- The narrative - the message for the audience
- Epilogue: a critical reflection on this artistic, social engagement of yours and its intended outcome.

#### **Notes**

This joint activity allows one to convey theory (the socially engaged arts and their role in education) into practice in a context that encourages participation, collaboration, and creativity.

It aims to allow you to interact, plan together in groups and implement an art unit/teaching scenario based on the Big Ideas we are discussing. To help you, we have created four strategic cards, but if you want, you can work on something similar in the same spirit, such as Literacy.

It is the group's choice to express themselves through various art forms. There is no limitation on mediums or ways of creating as long as there are recordings to be presented to the class shortly. The role of each member of the group should be distinct!

Big Ideas: The document will help you remember the general framework, offering questions and questions you can choose to pose for thought or activities.

Think of imaginative artistic ways to bring out your idea and message to the audience by engaging them. You can use works from the Artists' Cards from all countries (you will find them on eLearning) posted to assist you. Anything you teach or we do during the lessons can be included. Be sure to document the stages of creation and accompany them with photographic or other material (evidence).

Microteaching and Implementation will occur during the last two sessions at a specific time given to each group.

You will bring your creation on the day of the presentation. It can be the work itself (e.g., construction, painting, a photographic composition, etc.), a video recording of things you have already done, a performance, or any combination of the arts within the context of socially engaged arts.

## **b) Exemplary activities**

**Exemplary activity 1: Storytelling + changes in public space: The Tower Building of the Faculty of Education**

*Soula Mitakidou*

Storytelling was one of the arts employed in the AUTH implementation of the CARE/SS training programme.

The theoretical framework, as well as the practical implications of the art form, were presented in one three-hour face-to-face session. The PowerPoint presentation invited the participants' input throughout the session. The main objectives of the session were that future teachers were introduced to: a. the idea of storytelling as an ancient art form and a spontaneous means of human expression; b. the merits of employing storytelling as a significant and indispensable educational means that allows children to explore language at its best, through an extensive array of literary forms, narrative structures, themes and writing styles; c. the role of narrative in promoting the SEA ideas.

The students gained awareness and discussed the fact that in education, the use of storytelling is seriously neglected or, at best, limited to preschool or early elementary grades, despite the fact that stories create memories that last, suggest solutions for everyday dilemmas, instill values, in short, they have the power to scaffold children's global development.

The presentation then shifted to digital storytelling: Student teachers were asked to consider how, with the rise of social media, each and every one of us is potentially a storyteller. Millions of Twitter, Instagram, and Facebook messages are constantly interchanged, carrying millions of personal stories from their creators' points of view. At the end of the session, the students voted on a theme, particularly that of diversity,

which they wanted to pursue as a quick exercise. They were all given special plastic bottles, and they were asked to write their messages/stories and share them at the beginning of the next session.

Future teachers were also instructed to break into groups with their neighbours in the classroom and plan an activity based on the Big Idea of Public Space. Our suggestion was to start with their immediate environment and make the transition from local to global. The students were to explore the Education Building and try to find ways to suggest changes that would reflect their newly acquired knowledge of Public Space in the framework of SEA. They were asked to write and post a narrative on a Canva/Padlet entitled “Our digital narratives.” The teams would require the materials they need to materialise their ideas in a six-hour session set three weeks later.

Even though the Greek and the Erasmus courses were taught separately (one in Greek and one in English), both groups of students participated and collaborated in the particular session, with beneficial results for both parties since the Erasmus students mingled with the Greek students, setting an example of knowledge sharing and collaboration. Obviously, even though students worked on the Big Idea of Public Space, practically all Big Ideas permeated their projects.

Student-teachers responded by posting 17 scenarios with entirely original, fresh ideas for changes in the Tower of Education, as the building of Education in AUTH is called.

Students were also invited to contribute to a Padlet entitled “Nature’s Ballad” by posting pictures of nature accompanied by their narratives. Many contributions with pictures accompanied by narratives (stories, messages, poems, songs) in harmony with the course goals were added to the course gallery.

In the six-hour session, the students collaborated harmoniously and enthusiastically to bring their ideas to life. Indicatively, some of the ideas were: “See the world upside down,” which involved the creation of a poster/visual representation of a human figure that falls upside down on a pile of old books/newspapers, some of them standing upright and some upside down and carrying the message “the first step to change the world is to change our own perspective of it”. The artwork was posted at the main entrance of the Tower.

Another idea embraced the theme of diversity and involved the creation of a banner with the phrase “Love what makes you distinct” in several languages. The banner was suspended at a conspicuous spot in the main hall of the Tower.

A group of students suggested the idea of “Taking & Giving:” When we care for nature, the care returns to us”, which involved the creation of bird feeders from recyclable materials. The feeders were hung in the trees of the Tower yard.

The use of recyclable materials became the project of another group of students, who claimed that “Art is everywhere” and decided to give life to plastic and turn it into beautiful flowers. The flowers were arranged and decorated in two stands in the main hall of the building.

Instructors and students teamed up to find the best way and appropriate location in the building to display each group’s work. Discussions among students and between

students and instructors were rich and insightful. We encouraged students to write a short note and explain the idea behind their work to the public. The public noticed the interventions in the Tower, and their response was positive.

<https://padlet.com/marthion/padlet-a5s4skziaunjhn2k/slideshow>

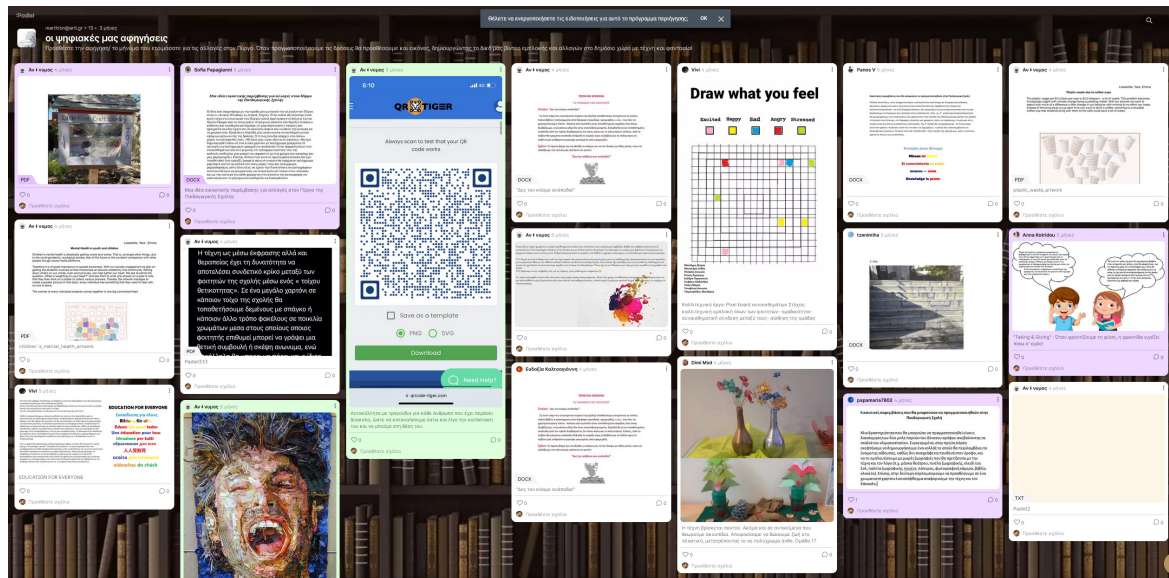


Fig. 2. Padlet group work1. Sample of digital stories



## Exemplary activity 2: Theatre pedagogical workshop on Socially Engaged Arts

*Antonis Lenakakis*

### **Stage A**

During the meeting, the group started with a form of theatre called Boal's theatre of the oppressed, specifically the invisible theatre. Four students were selected a week before the seminar to contact the animator/trainer. After discussions, the group decided on the theme "Let us all clash with everyone!" which was kept secret from the plenary. The animator/trainer acted as a teacher and used his status to make accusations, raise dilemmas, and invoke testimonies without substance. The "group of actors" was seated among the other group members without anyone knowing what was happening. This situation caused embarrassment and deadlock as the plenary group looked frightened and confused. During the performance, uncritical and unsubstantiated comparisons between people were made. The students' appearances were used as criteria for quality and as an indicator of the way he or she thinks. Clothing choices were considered an obstacle to communication and cooperation. Additionally, a student's delay in arriving caused outbursts and boundary-dominant tensions, among other issues raised 'on stage'.

Objective: to create dead-end monologues and borderline communication conditions, to express the oppression of the role of the animator towards the students (the role as protection), and in this environment, which is artificial but natural in the group's consciousness, to provoke reactions. Here, the theatrical convention, without itself being familiar to all, the theatrical context acted as an INDICATOR of the social sensitivity of the large group, as a barometer of reaction and resistance to oppression. In the discussion that followed the disclosure to the large group of the convention in question, issues of individual participation in the commons, concern for each other's lives and ultimately our own lives and fate, participation or not "in the crime", responsibility and accountability towards what we did not do or did when one or the other oppression was occurring, dominated the discussion. In the end, we all asked ourselves whether we are ready to sacrifice our safety to defend a just claim of anyone under oppression and whether we are in a position to take a stand! Finally, we discussed how the body itself did or did not participate in what was happening in front of its own eyes and how our physicality was in the face of images and actions of oppression. We discussed looks, movements, the contraction of facial and body muscles, posture, small and large movements, and others. We found through the first activity of invisible theatre the potential of theatre as an art and as a social intervention to reveal and mark most directly and catalytically values and appropriated and deeply rooted ways and attitudes of life, and invites us not only to enjoy the aesthetic delights, the form, the art of composition but also to reflect, in the spirit of Brecht, critically, carefully, not uncritically and unsuspectingly on things that (may) happen in the public sphere.

### **Stage B**

During this stage, the plenary group engaged in theatre exercises and communication games to release all members from the initial shock created by the invisible theatre in

Stage A and to achieve better coherence between members. Participants were engaged in various exercises and games focused on sensory media, including sight, hearing, taste, smell, and touch. Furthermore, they were given instructions on utilising different body parts to exercise and put them into action. Specifically, the members were requested to cross their eyes and employ their bodies to map and define the space occupied. These exercises aimed to activate the senses and body parts, make the body more malleable and flexible in action, provide a safe context for action and expression, and familiarise the group members with each other. Through these exercises, the group sought multi-sensory, all-round activation, awareness, acceptance, and inclusion of others in the following expressive play.

### **Stage C**

In the next stage, we progressed to expressive role play. We selected three categories of stimuli as triggers for this activity: phrases, images of artworks, and objects. Each group selected a stimulus and was given 20 minutes to develop its story, organise its action, and present its creative proposal to the plenary by bringing a scene to life with movement and action. For instance, they could use the visual image they had chosen or the message of the literary passage to present their proposal.

### ***Trainees' reflection***

Over the next three weeks following the workshop, we had the opportunity to meet in the corridors of the Faculty of Education with some of the students who had participated in the activities. They shared with us how much the sensory confusion we had induced had affected them and how valuable our meeting on that Saturday had been for them. We could sense a sense of scepticism towards society's reactions - a fruitful doubt that had taken root in their perception. In other words, our meeting successfully aimed to spread the message of social engagement, and for that, we are grateful to the theatre, the arts in general, and its healers.



*Fig. 3-7. Some of the offered triggers and relevant photos from the different stages.*



Entire of itself;  
 Every man is a piece of the continent,  
 A part of the main.  
  
 If a clod be washed away by the sea,  
 Europe is the less,  
 As well as if a promontory were:  
 As well as if a manor of thy friend's  
 Or of thine own were.  
  
 Any man's death diminishes me,  
 Because I am involved in mankind.  
 And therefore never send to know for whom the bell tolls;





## Exemplary online asynchronous activities (3 & 4)

Martha Ioannidou

The trainees (in-service teachers and postgraduate and undergraduate students) worked in groups and, in a few cases, autonomously on four strategic cards in an asynchronous manner (face-to-face and online) and presented their findings synchronously as a group, with each card corresponding to a specific theme discussed in the sessions.

Other opportunities for asynchronous exercises and joint reflection were also provided on the platform. The objective was to familiarise themselves with electronic and mobile applications, explore ways to engage in critical thinking about social practices through art, and experiment with various methods and means of teaching and sharing their views and creations using new technologies with their future students.

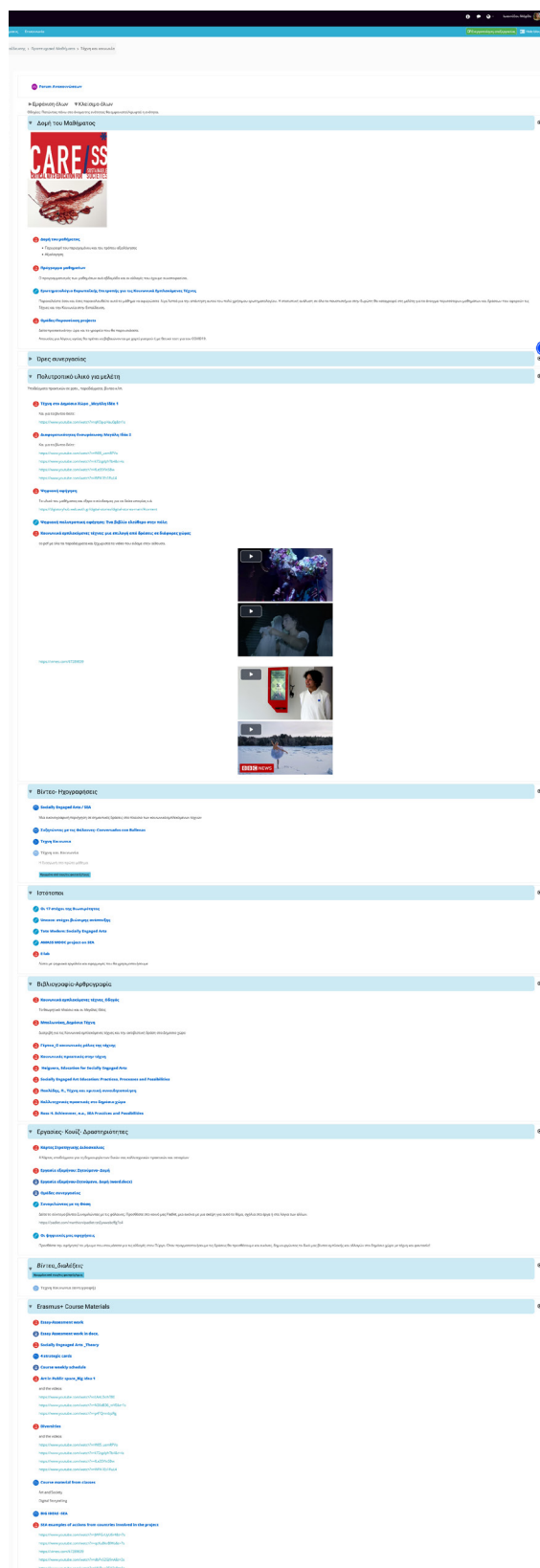


Fig. 8. A Screenshot with the context of the online Platform.

## 1. Chain of change

### Data

- **Course 1: Arts, Museums, and New Technologies / PG**
- Application: SEArtdepot in <https://carefull.web.auth.gr/>, Canva, Use meme generator <https://www.canva.com/create/memes/>
- Session 3/13 (Big Idea: Respecting diversity and Inclusion)
- Feedback: Online discussion synchronous- Forum opinion exchange.

Trainees were asked to select an artwork from the SEArtdepot (CAREfull educational platform) or take the opportunity to go through a virtual museum tour and choose one. The platform offered a full list of links from international museums and exhibitions. The artworks chosen were all relevant to the Big Ideas on Socially Engaged Arts. At first, trainees had to comment on the social issues raised and testify about them through relevant sources. Following, they had to recreate the chosen work virtually or physically by using household/recycled items and then share it online on the platform. With the aid of Create Memes (Canva), they commented on the issue raised by writing memes to each other's work. Finally, all examples were presented and discussed in class, attempting to suggest a potential solution to the general issue through the arts.

The following example was the first one created in an online masterclass with the trainer and two trainees collaborating.

The image selected was Vincent van Gogh's *Self-Portrait with Bandaged Ear and Pipe*, 1889, Kunsthau, Zurich. The issue raised was "Acceptance—Inclusion." The transformation was made from shirts, socks, pennies, a button, and a seashell, and then the recreated image was photographed and uploaded to Canva.



Fig.9. Van Gogh's self-portrait recreated.



An invitation was sent to other participants to get into meme generator <https://www.canva.com/create/memes/> and caption this artwork with a witty meme associated with the issue.

This is the short text in the forum accompanied the meme:

“The pun “Killing me softly” was chosen with a dual purpose. On the one hand, it alludes to how the author himself weakened and punished himself, eventually leading to suicide, and on the other hand, to the society of the time, which partly provided him with a “cocoon” of care through his friends and family and on the other hand marginalised him as mentally ill and therefore unsuitable for social integration. The recognition of his talent and the wide acceptance of his unique personality, as is evident in his work, was received posthumously.”

+ sound -human voice asking for help



Fig.10. Meme-Invitation

To help the trainees think of a relevant meme and then participate in the discussion, a link and a short description with useful information on the artist and the artwork were given. You can read about the painting here:

<https://www.vincentvangogh.org/self-portrait-with-bandaged-ear-and-pipe.jsp>

“December 23.1888, in their «atelier du Midi» in Arles, Van Gogh had a bitter fight with his friend and colleague Paul Gauguin before cutting off his ear. Later, Van Gogh painted his portrait, injured and dressed in a bandage. This event marked the end of the collaboration between the two artists and left Van Gogh alone without his companion and close friend, with whom he shared his anxieties and fears, apart from their artistic passion.”

At the special blogging section on the platform, an open dialogue started based on three questions:

- Does the ear symbolise something?
- Can you offer a solution against the rumours and his ‘social’ exclusion as a madman?
- Think of an inclusive artistic activity as an answer!

Selected from the comments of the discussion:

“It’s obvious he struggles with identity and self-worth. His conflicting personality indicates a complex psychological profile. In those days, such a character had to hide pathologies to survive. Otherwise, the only solution was a mental hospital.”

“Companionship and symbiosis would have been crucial to his salvation. Accepting his work before death would have helped him feel strong and independent.”

“People with similar mental illnesses/psychological problems should be encouraged to live in community life with a view to enhancing their talents and personality strengths. Nowadays, especially after the pandemic, many people suffer from psychological stress due to isolation, loneliness, and insufficiency to survive. In my opinion, it is the duty of the state to undertake their psychological support-treatment and, with the aid of art educators and art groups, to get included in art groups to monitor their smooth integration while working with others and expressing their feelings.”

«We can create striking posters with self-portraits of world-known artists from all fields who have faced integration difficulties, with puns and strong messages, and place them on public transport as a campaign for acceptance and integration.”

## 2. Nature’s ballad

### Data

- **Courses 2 and 3: Art and Society**
- Application: Padlet
- Session 2/13 – 5/13 (Big Idea: Public Art and Collaborative Processes)
- Presentation and feedback activity – All class- blended session on 6/13

Students were invited to contribute to a Padlet entitled “Nature’s ballad” by posting pictures of nature and their sustainability narratives.

*“Can art make us better, more engaged citizens? If so, in what ways? If not, why? Support your opinion by referencing or posting an image of an artwork you have found or created. Then, respond to another learner’s post that resonates with or interests you.*

*After you have gone through this process, describe how you would introduce this theme to your students. What question could you ask, or what activity could you develop to give them an entry point into the theme?*

*Note: To share an image in the Padlet, click this link and use + to add your image, message, and comments.”*

<https://padlet.com/marthion/padlet-tst2ywwsbcffg7o4>

Many contributions with pictures accompanied by narratives (stories, messages, poems, songs) in harmony with the course goals were added to the gallery.

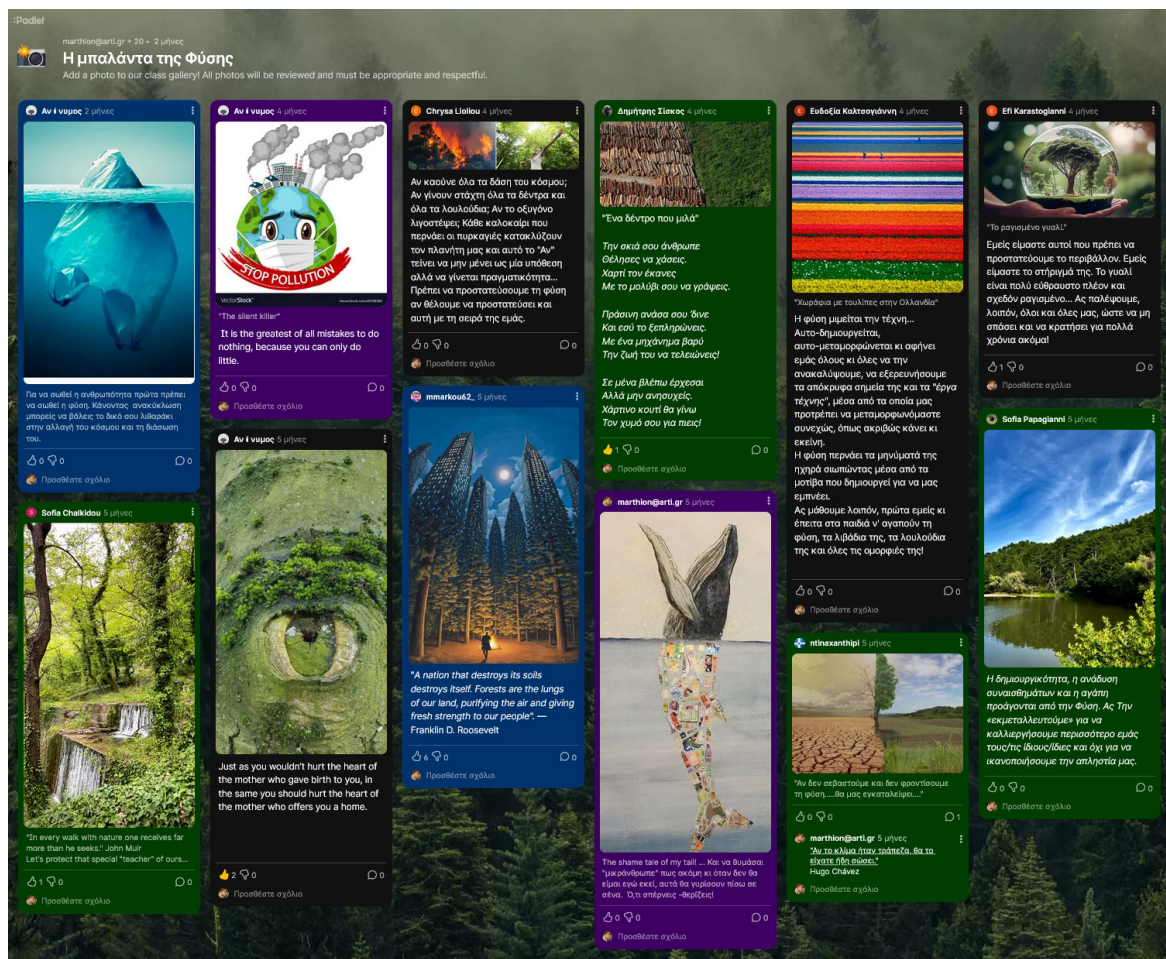


Fig. 11. Padlet group-work 2: Nature's ballad.

## 2.2.2 Microteaching and short implementation in schools

### Example 1: Microteaching and implementation in public space

#### *Data*

- Art form: music performance
- Anticipated duration of activity: Approximately 90 minutes
- Big Idea: Collaborative Processes
- Team: Three pre-service teachers, two females and one male, are leading a team in a multicultural collaboration environment.

#### *Aims*

A feasible project for art or music classes should aim to engage all students, regardless of their intellectual level or previous experience with visual art or musical expression. In a recent project, student teachers collaborated to create an open band using found objects. Other participants were invited to join in throughout the action, resulting in an experiential musical performance that encouraged collaboration, spontaneity, and enjoyment. The goal was to step outside the classroom and comfort zone and explore the possibilities of creative expression through movement and music. By listening to the sounds around them, students could connect with the outer world uniquely. The togetherness within the band positively impacted the relationships between classmates, who interacted with each other differently than through words or visual art. One of the student teachers documented the whole action with a camera and invited others to join in.

#### *Process description:*

1. Introduction: 15 minutes, Teacher as instructor present & group of students, Face to face activity.

The lesson begins with the teacher choosing an object in the classroom and creating a sound by dropping it or beating it with another object. This process is repeated to establish a recurring rhythm. Next, the teacher selects another object, such as a book or pencil, and repeats the process to draw students' attention to the sound produced. At the beginning of the lesson, the students should be introduced to various sounds and encouraged to identify recurring ones. Although this approach may initially cause some confusion or irritation, it will ultimately lead to increased focus on the teacher's instructions.

The teacher can then invite the students to participate by choosing an object and creating a sound. The teacher starts by creating a sound with their object to give the students an orientation. Afterwards, the students can select their object and decide when to make their sound with it. This approach enables the class to establish its tempo and soundscape, with all the different sounds converging simultaneously. Initially, hesitant students can participate immediately and become engrossed in the group dynamic. After completing the experimentation phase, the teacher concludes the process and moves on to the next phase of the lesson.

2. **Creation & Collaboration:** Approximately 45 minutes, the whole group, Instructor not present, face-to-face activity.

In the next phase, the teacher instructs the students to go outside to the school grounds and create sounds using natural and available objects. First, one student produces a sound with their object, and the other adds sounds. The teacher is present to provide further instruction and support if required. However, they exercise restraint during this process and refrain from intervening to allow the students space to experiment and develop their sounds. The students are given ample time to explore a range of sounds, rhythms, and variations. The teacher is responsible for filming the students' process so they can reflect on it later in class.

3. **Reflection:** Approximately 30 minutes, Teacher-Instructor present & group, Face to face activity.

After completing their sound and noise development project, the students and teacher gather in a circle of chairs in the classroom. The teacher then facilitates a reflective discussion with the students, using targeted questions to encourage them to reflect on their process. For instance, the teacher may ask, "How did it feel to create this sound with your object and incorporate it into the group sound?" or "Did it feel easy or difficult for you?"

During the first part of the reflection, the focus is on the students' emotions and thoughts during the process.

In the second step, recorded video material is played on a screen, allowing the students to express their preferences and dislikes about the shown process. They can also describe their sounds in more detail and share associations with the sounds produced. The conversation is guided and directed by the teacher's questions.

The reflection section is a crucial aspect of the lesson as it makes the sound and noise development process more conscious and accessible, and the meaning behind it more understandable.

This project can be completed in ninety minutes, which corresponds to a double lesson. The required resources are relatively low because the students select their objects to create sounds. To document the process using videography, all that is required is a recording device, such as a mobile phone camera. Additionally, a television is needed in the classroom to play back the recorded sequences.

### ***The narrative- the message for the audience***

The Music Performance Project aims to convey multiple messages to its audience. It is an exercise in active participation within a larger whole, where creativity is used to explore and express present and future ideas. Listening to music allows for openness towards the world's ongoing complexity. These three skills form the foundation for developing music-sustainability competencies. The project is meant to be enjoyable and a way to respond to everyday pressures. It encourages spontaneity and helps everyone involved



to leave their comfort zone and embark on an adventure.

Everyone is a part of the resulting musical production, promoting cohesion, a sense of community and positive relationships within the classroom. Creating and producing sounds together and making music without a conductor establishes a connection between individuals. Music triggers emotions, energizes, motivates, evokes memories, and alleviates pain. Above all, music brings people together. Collaboration occurs without literal communication; art is created through observation and experimentation. Everyone can contribute to something great in their own way, making this project a shared experience that shows what can be achieved and created together.

Understanding the process and learning by doing creates a sense of togetherness and unbeatable memories.

### ***The team's reflection on the artistic and social engagement in public space***

"The "movement music" took place in front of the education tower, where we met with a small group of people to form an improvised band and see if our project had the potential to be included in school lessons. As sound objects, we brought some kitchen utensils (cups, wooden spoons, kitchen grater, and others) and garbage like plastic and glass bottles. After a short welcome and introduction, where we told the participants to be spontaneous and open, one of us started with their sounds. After a while, another person joined the improvisation. During the reflection, the participants told us that they had been confused at the beginning but, after a while, understood the concept and followed our lead. We have realised that this confusion at the beginning is significant as a process of understanding, stepping out of the comfort zone, and joining the individual process. We understood that the role of the teacher, to start with the sounds and begin to include cooperation to create sounds together or change the objects, is essential. In the end, everybody was included in the process and project. The result was more than just noises; we created a real band and had much fun together, out of our comfort zones, enjoying the smiling faces and good feeling after the music stopped."



Fig.12-15. Team in action: Music engagement in public space

Link to the video of the music performance with the social engagement action in public space: <https://www.youtube.com/watch?v=mc3AMF6rXS8>

## Example 2: Microteaching and implementation in public space

### Data

- Art form: Visual arts
- Anticipated duration of activity: Approximately 180 minutes
- Big Idea: Public Space
- Team: Three female pre-service teachers are leading this team in a multicultural collaboration environment.

### Aim

The term “Big Idea - public spaces” can refer to various concepts or projects related to public spaces, such as initiatives to develop and improve city public spaces, social

innovation in public spaces, and sustainable development that creates public spaces that are green, energy-efficient, and environmentally friendly.

Garbage has become a global problem due to factors such as population growth, overconsumption, and insufficient recycling systems. Our project aims to draw attention to this issue by creating a figure made of garbage, symbolising each of us as a waste-producing organism. A mirror positioned in place of the figure's face emphasises the man's identification with the trash he produces. Proper waste management, recycling, and education are crucial to solving the garbage problem.

### ***Process Description***

1. **Introduction:** The class will start constructing a message for the audience after searching for something relevant to the topic, such as works of fine arts, films, and videos. This procedure aims to introduce students to a topic that concerns them daily- the enormous amount of waste we produce. Educating young people about this issue and making them aware of the common problem that surrounds them is essential.



*Fig. 16. Example of performance with "waste-men".*

2. **Reflection:** After introducing the topic, the teacher/trainer shows a documentary highlighting garbage that takes centuries to decompose, and some may not even decompose at all. After the film, asking students to express openly their opinions and feelings regarding the documentary is vital.
3. **Preparation:** The teacher/trainer explains to the students that they are expected to create a large «garbage-man» together, which will stand in a public space to draw attention to the global garbage problem. The «garbage-man» will be placed in different public spaces daily to remind citizens to care for our planet. The teacher/trainer has instructed the students to gather the materials for a proposed project from their homes. This is being done to ensure the safety of the students and prevent them from being exposed to harmful bacteria. It is recommended that the students wash the containers and bring in «clean» trash to avoid contact with germs. Suggestions from students on how to ensure safety during this process are welcomed.



4. Creation: the 'garbage man': These instructions can serve as a reference for students to follow their creative thoughts and ideas. They will need a sizeable upright bottle, which can be used as the statue's body. For the legs, wider bottles or boxes can be attached to the bottom of the body. Smaller bottles, caps, or boxes can be used as hands, which should be placed on the sides of the body. On top of the body, a giant bottle or spherical form (we recommend using an inflated balloon) can be attached to the head.

Each student can decorate one part of the statue with paint, adding details and creating an attractive look. It is recommended to use colours similar to those of recycling garbage cans. Instead of a face, a mirror can be placed so that anybody looking directly at the statue can see themselves.

Finally, a message should be added on cardboard or thick paper, such as "Collect trash, take care of our planet," to attract public attention. To make the project interactive, people should be invited to place trash on different parts of the statue.

This action will increase community involvement and effectively promote keeping public spaces clean. The finished statue, called the "garbage-man," should be placed in public spaces to attract people's attention and convey an important environmental message.



Fig. 17-21. Team in action presenting the "garbage man" in Public space.

### *The narrative- the message for the audience*

The team created the first 'garbage man' using waste materials from the Faculty of Education and placed it in a public space. They also composed a message to accompany their symbolic sculpture.

Clean public spaces are a communal goal. We can achieve clean environments with little effort by working together and creating a cohesive local community. If everyone picks up litter and sorts it correctly, we can quickly enjoy a cleaner space. We must collaborate to ensure the well-being of our community and take care of the environment for ourselves and future generations. Remember, litter affects everyone, so always dispose of it correctly. The team's reflection on artistic and social engagement in public space

"Our project is driven by a profound concern for the escalating crisis of waste accumulation in our cities and its detrimental impact on our oceans, ultimately posing a grave threat to the delicate balance of our planet's ecosystems. The transition of plastic waste from urban areas to the oceans, where it gradually breaks down into microplastics, has reached alarming proportions. These microplastics infiltrate the food chain, endangering marine life that serves as a primary source of sustenance for specific communities. It is a stark reality that what we thoughtlessly discard ends on our plates, creating an unsettling cycle where our actions come back to haunt us.

In response to this urgent environmental challenge, our project strives to draw attention to the interconnectedness and consequences of our actions. We believe in the power of symbolism, and as such, we have conceived the idea of crafting a human figure entirely from the refuse that litters our surroundings. This metaphorical representation, which anyone can see in public spaces along with the relative message, seeks to drive home the message that what we cast away today becomes an inescapable part of our collective identity tomorrow. It serves as a poignant reminder that the consequences of our neglectful habits manifest in the degradation of our environment and the compromise of our own well-being.

However, our project is not merely about highlighting the problem; it is rooted in a call to action and a belief in the simplicity of the solution. Changing a few habits and attitudes can create a significant positive impact. By emphasising this through the arts, we aim to inspire a groundswell of collective responsibility within the local community. Our focus is on fostering a sense of unity and shared purpose among community members."

### **Example 3: Microteaching and implementation in school class**

#### **Data**

- Art form: Visual Arts, expressive writing, interdisciplinary.
- Anticipated duration of activity: Approximately 180 minutes
- Big Idea: Respecting diversity and Inclusion
- Team: Three female pre-service teachers representing multicultural environments collaborated on this project.



## ***Aim***

The team decided to put the core objective on the big idea “Respecting diversity and Inclusion”. In a world whose population is becoming more and more diverse, considering globalisation, migration, and technological advances, diversity of cultural and language backgrounds is the norm (López-Jiménez & Sánchez-Torres, 2021). Respect for otherness is crucial in every facet of life; it is essential for everyone to feel included and accepted in a classroom to foster a positive learning atmosphere. This is challenging and requires additional skills such as understanding otherness, engaging with it and dealing with it constructively and respectfully (Uehlinger, 2021). Students should learn the necessary skills from the first day in class to ensure everyone is valued for their uniqueness.

To implement these needed skills into the teaching scenario, the team created an artwork to engage the students. The idea was to create a wall entire of unique mailboxes made of empty toilet paper rolls designed by the students. This activity gave each student the chance to express themselves artistically. The uniqueness of the designed mailboxes reflects the uniqueness of the students. However, the mailboxes are not only an artwork but also serve to show the students their similarities and differences and thus integrate them. By writing letters/notes to each other with given questions, the children realise that they are all similar at heart, yet each is special because of their uniqueness. The aim is to teach them naturally that diversity is an integral part of our globalised world and can promote intercultural exchange. It should, therefore, be seen as a strength.

## ***Process description***

1. **Introduction:** Students watch a video on diversity to become familiar with this term and understand that every child/human is unique.  
10 minutes, all students, face to face, Beamer to show the video.  
Video: <https://www.youtube.com/watch?v=SyaLcfMeeEM>
2. **Homework**  
Students are invited to bring material from home that defines themselves, for example, items about their social background or hobbies. They are prompted to think about their interests and characteristics. This individual activity takes about 20 minutes offline at home or in the school lab; everyone chooses their material from home.
3. **Presenting Homework**  
Students present the items they chose in class. They explain the meaning of it and why it's important to them. In that way, everyone gets to know each other from a different perspective. The teacher takes care that everybody gets enough time and that it is quiet while one is presenting. This activity takes about 45 min in class.
4. **Creative project: create mailboxes.**  
This activity takes about 45 min, with all present in class. The students are given an empty toilet paper roll. They are prompted to use their imagination in designing and using different materials to make their mailbox unique, with their name visible.

The result should be an artistic, colourful wall full of mailboxes so that the students can “send” letters/notes to others.

Materials: coloured paper, paints, pens, watercolour, glue, stickers- one big carton for the background

#### 5. Introducing the Teacher's Mailbox

The teacher also must create a mailbox that is accessible to everyone. The primary purpose of this collaboration is that students will be given the opportunity to express worries, fears or things they want to share privately and/or anonymously.

Sometimes, students feel shy and uncomfortable talking to their teacher face to face, so we want to allow them to express themselves via a written/ art form. Paper is provided for writing or drawing a letter. After every school lesson, the teacher can check the box for new letters/notes and act appropriately, like taking up topics for the next school lesson.

#### 6. Writing letters to other students

The teacher writes down the names of all the students. Then, they shuffle the names, and each student gets a letter pair to write to, using a prepared template containing four questions/statements.

- What are the differences between you and me?
- What connects us?
- What I like about you
- Something I would like to know about you

This activity needs 45 minutes, with all students in class or on blended environment.

The activity encourages students to reflect on similarities and differences between themselves and others. It helps them realize that everyone is unique, regardless of background or beliefs. Students will be trained to use comfort/kind words to others to celebrate their uniqueness as well as drawings.

#### 7. Sending and opening letters

After fulfilling the task, the letters/notes can be sent to the classmates! Rules for that are:

- respect mail secrecy
- take care of other students' mailboxes
- Use nice words and images.
- Show respect to the cultural background and personality of each student.

At the end of the class, students can open their mailboxes and read privately their messages. The teacher takes care that everybody leaves the class with a good feeling.

#### *Long-term suggestions for implementation in the classroom*

This socially engaged art project has the goal of engaging students in a sustainable way rather than just for a brief period. The team has developed two ideas for how these mailboxes can be repurposed.

Students' psychological well-being has deteriorated due to various factors, such as the COVID-19 pandemic, ecological anxiety, fear of the future, and constant comparison

with others on social media platforms (Glazzard & Mitchell, 2018). That's why raising awareness and providing healthy coping options for students is crucial. One way to achieve this is by using the mailboxes as a wall of comfort and respect, where students can privately share their worries or fears, either with their classmates or their teacher (special mailbox), through the arts.

Another idea to incorporate into the daily classroom routine is to have students write "warm showers." This activity involves students writing down sentences that make their classmates feel good through compliments, positive thinking suggestions, or comforting words. To help students with this activity, we will provide a template they can use. These kind and friendly comments will improve the classroom climate and boost students' self-esteem. This activity encourages social interaction and creates a positive learning and working environment.

### ***The team's reflection on artistic and social engagement in public space***

"Our teaching scenario involves socially engaged arts to create a safe space for all students and develop their social skills. The activity encourages collaboration and creative participation with other students. To support students, we must plan enough time for individual activities and explain instructions patiently. The teacher should ensure that all students develop their creativity by providing various craft materials. The mailbox activity can only be created when all students participate in the collaborative process. Educational institutions must equip teachers with the tools and knowledge necessary to navigate intercultural encounters and address issues of stereotyping and marginalisation."

## **References**

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What are differences between you and me?

What connects us?

What I like about you:

Something I would like to know about you:

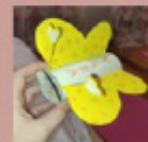
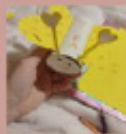


A warm shower for: \_\_\_\_\_



From: \_\_\_\_\_

## Process of creating



## Final artwork: wall of letterboxes



Fig 24-27. Team in action and a sample of the created Mailboxes created.



#### Example 4: Microteaching and implementation: Sustainable Transformations in Society

##### *Data*

- Art form: Visual arts, short movies, performance
- Anticipated duration of activity: Approximately 6-7 sessions (45'), 4-grade elementary students.
- Big Idea: Sustainable transformations in Society
- Team: Nine final-year pre-service teachers, eight females and one male.

##### *Aims*

Environmental pollution is a significant problem that affects the planet. Both small and large actions can help to mitigate the issue. However, the question is how to involve citizens from a young age, both individually and collectively, to reduce the negative impact on the environment. Raising awareness about environmental sustainability issues among future active citizens from an early age is vital, encouraging them to adopt ecological standards of behaviour in their daily lives. Recycling is the most accessible and widespread way to achieve this, although it is often not applied correctly.

The prime goal of this project is to instil in students a sense of responsibility towards recycling and encourage them to take practical steps. The project's core theme is "Transforming the World - Sustainable Transformations in Society," which will challenge and motivate students to produce artworks that aim to transform social reality in various ways. The artistic performance in this project aims to awaken and raise awareness among students about critical issues of environmental protection and recycling and persuade them that they possess the power to "transform" the world both at a broader and personal level, such as their school environment and the public space of their neighbourhood.

##### *Process description*

###### Activity 1

- A) Children watch an informative video on urban pollution and learn proper recycling practices. They are asked to identify current environmental conditions and present their findings to classmates. Teaching Objectives: - Identify current environmental conditions. - Distinguish proper recycling practices. - Present findings to classmates.
- B) Children transform recyclable materials into valuable everyday items. The aim is to help them develop their creative skills further by proposing alternative ways of recycling through group art projects. Teaching Objectives: a) Make group art projects, b) Develop creative skills, c) Identify alternative ways of recycling.

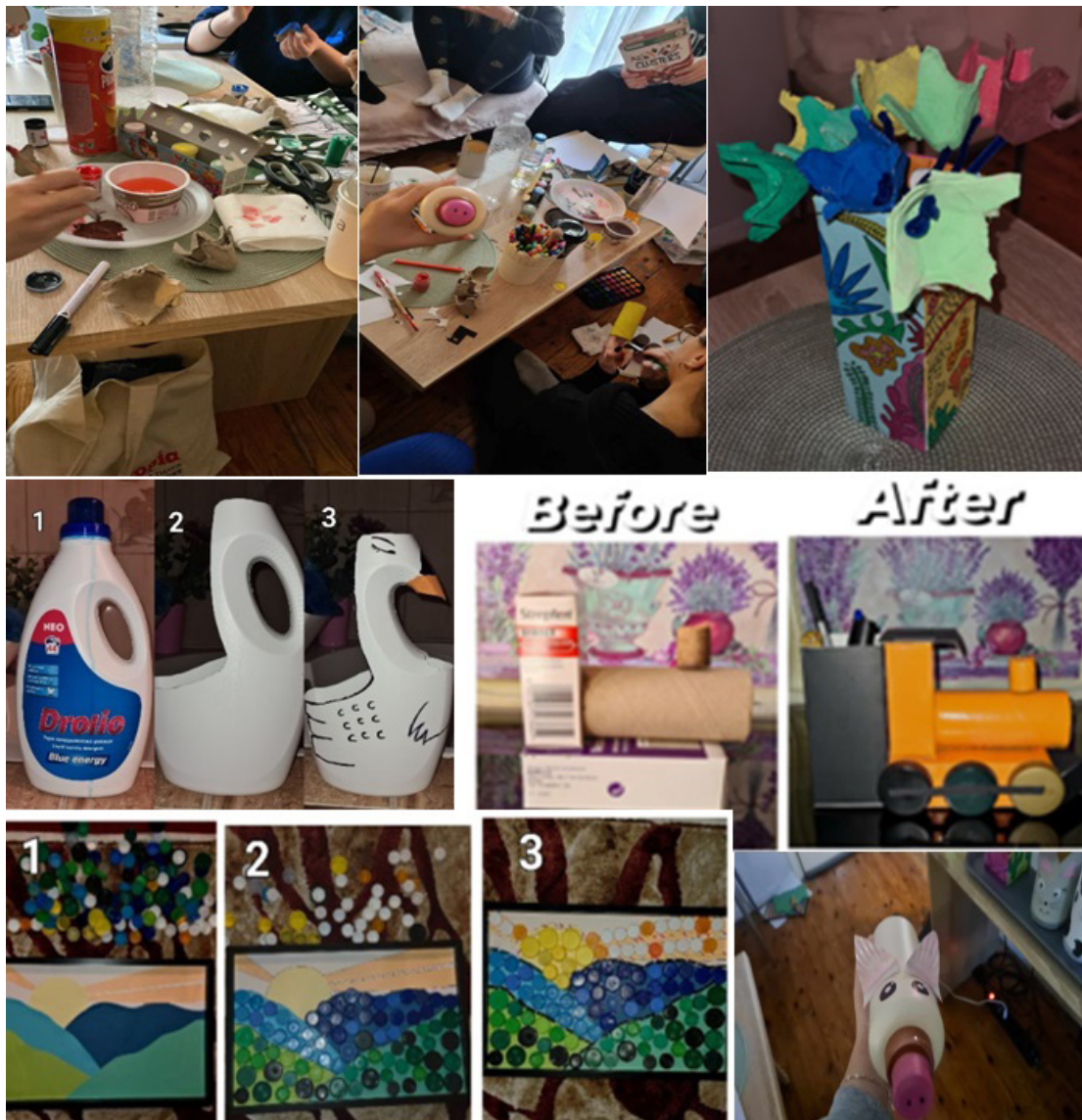


Fig. 28. A group of photos from the implementation.

## Activity 2

An engaging and educational session on environmental pollution, featuring a thought-provoking painting, a captivating poem, and an open discussion for reflection and exploration. In class or online. Reflection occurs on a Padlet with the painting and poem as the core images.



Fig. 29. Jave Yoshimoto, *Vultures of Fragments Past*, 2013, Gouache on paper, 26" x 40"  
© 2013, courtesy of the artist.

Poem on garbage and societal crisis by Konstantinos Olympios (2010) Από άκρου εις άκρου η πόλη εγέμισε σκουπίδια όλα τα είδη φαγητών. <https://www.voria.gr/article/poiima-gia-ta-skoupidia>.

The students analyse some artworks in class and then split into two groups. The first group interprets the painting's message through dramatic performances, while the second group brings the poem's verses to life through mime and physical actions. The teacher records these performances and uploads them to Canva for everyone to see.

The teaching objectives are:

- to create a theater-movement event
- to promote teamwork values and principles
- to combine different art forms with information
- to reflect on the hidden messages of art

### Activity 3

The students produce handmade signs that encourage the protection of the environment. These signs include posters, stickers, and other works of art created in the classroom. The goal is to raise awareness among passers-by and prevent them from committing environmentally harmful acts. After making the artwork, the students walk through the city and place their constructions in central locations. The teaching objectives of this activity are to strengthen creativity and expression through practical engagement with art, to make the students aware of their role as active citizens in today's society, and to develop social interaction skills. As an example, here are the handmade stickers that the students have created.





Fig. 30. Examples of hand-made signs

### **Group creative activity in public – SEA in action**

Video link: <https://youtu.be/i48X6LG15U4>

A ten-minute educational video has been created to raise awareness about the issue of voluntary or involuntary pollution and encourage students to adopt environmentally friendly practices. The video followed the principles of the “Sharing Knowledge” Big Idea. In the attempt to create the video, a discussion was held on the recording and design of the scenario, with environmental protection as the starting point. The video is divided into three parts:

- 1) The first part presents the sad conditions of environmental pollution, which can be compared to a garbage dump. This stage was captured through snapshots taken in different areas and neighbourhoods of the city.
- 2) The second part of the video reviews recycling behaviours that often need to be applied more while advising on new recycling practices that everyone can follow daily. The advice is presented in a vivid, interactive, and playful way that appeals to young people. The actors themselves used theatrical and kinesiological methods to disapprove of incorrect recycling tactics and praise the correct tactics. The information in the video was gathered from various online sources.
- 3) The third part is formative and consists of closed questions (quizzes) that the students will answer in groups to summarise and better consolidate the above data.

The video was edited using the digital application “Wondershare Filmora” and “OBS Studio”. Appropriate visual and sound effects, popular music tracks, filters, and extracts of online images that are popular with young people enriched the audiovisual material.

Additionally, a social-artistic action is presented in the video, which involves the creation of handwritten images (drawings) in which an object, the garbage bin, is personified and transmits messages to the receiver, invoking their emotions. These stickers were placed on public bins in central places of the city to prevent people from throwing rubbish into full bins and motivate them to find another empty bin. This action is a form

of socially engaged art, as it raises awareness and contributes to addressing the social and environmental issues, as found through the first Big Idea, “Public Space”.

### ***The narrative- the message for the audience***

Our activities aim to increase our environmental awareness, learn about ecological principles, adopt sustainable and recycling practices, and develop empathy towards protecting our planet. We understand our role as active citizens in society; we take responsibility for our actions and those of others and are committed to finding new, environmentally friendly solutions to replace harmful practices. We engage with environmental issues through various art forms, recognising their social significance and potential to transform our daily lives. We prioritise teamwork, learn to express our opinions freely while respecting differing views, and acknowledge that working together is more effective.

### ***The team's reflection on artistic and social engagement in public space***

“We decided to focus on the issue of environmental pollution and recycling as we realised that this practice was being carried out incorrectly. Additionally, we chose this topic because it is essential for all citizens to implement recycling practices, especially for the younger generation. We also recognised the importance of art as a tool for citizens' social engagement, self-expression, and motivation. Public art addresses social issues imaginatively and creatively, incorporating various art forms such as theatre, painting, cinema, and photography.

Although we focused on the Big Idea of “Sustainable transformations in society,” we also identified other landmark ideas. For example, the big idea of “Knowledge sharing” involves transmitting brief information advice in the first activity concerning the educational video. Similarly, the Big Idea of “Collaborative processes” is identified in artistic constructions, where collective teamwork and mutual assistance are promoted.”

## **Example 5: Microteaching and implementation: Virtual Exhibition**

### ***Data***

- Art form: Visual arts, literature, music, various digital applications for educational art learning and digital exhibitions designing
- Anticipated duration of activity: 1 month
- Big Idea: Respecting Diversity
- Team: Eight postgraduate in-service teachers, seven females and one male. Members were split into four teams (two teachers/team), each responsible for presenting one local community and designing one wall of the exhibition space.



## Aims

The digital exhibition, “*Thessaloniki, Saloniki, Solun, Selânik*,” was created using the web-based application ArtSteps [<https://www.artsteps.com/>] as part of the “Arts, Museums, and new technologies” course. The exhibition explores the multicultural Thessaloniki of the 19th-20th century and is a collaborative work of all members attending the course.

The exhibition features exhibits that refer to each community that lived in the area of Thessaloniki during that time. The aim in the context of SEA is to discuss these diverse communities and ethnic groups that inhabited the city for centuries, emphasising their interaction and the beauty of their coexistence. On the central perimeter wall, visitors can find two maps depicting Thessaloniki at that time, accompanied by a video panorama showcasing the city’s life during that era.

On the peripheral walls of the exhibition, visitors can browse through each community’s exhibits, discovering various aspects of their daily lives.

The central part of the exhibition showcases selected works, primarily photographs, but also includes texts such as inscriptions, references, sayings, and song lyrics that highlight the multicultural character of the city and the harmonious relationships between its various communities.



Fig.31. Images from the online exhibition @Communities in coexistence. The multicultural identity of Thessaloniki, 19th-20th c.

<https://www.artsteps.com/view/63caa589c0a4cb48a02ae5f8?currentUser>

### Stages:

1. All members discussed online (Blog/ Padlet) and selected a Big Idea.
2. Team members selected 2-3 artworks/cultural artefacts that served the Big Idea. They shared them and commented to each other's ideas (critical friend).
3. Each member prepared a multimodal application proposal for the exhibition of 'his/her' artefact. They also explained in a leaflet and orally to whom it will be addressed (adults, children, particular audience) and the goal.
4. They set up the group exhibition after uploading all items and all individual museum educational proposals. They wrote an introductory text at the entrance + an educational video.

Each group prepared also with the aid of new technologies a museum educational proposal based on the community and the items they were responsible for.

The group has prepared a short spot to advertise their exhibition and intends to present their work to the public and to schools.



Fig. 32. The exhibition banner.

This is an example of the presentation of one item from one of the communities: The Mevlevi tekke, or the tekke of the Brotherhood of Rotating Dervishes in the Kallithea area. It was one of the largest and most renowned Mevlevi tekkes in the Ottoman Empire, just outside the old walls of Thessaloniki. This tekke played a crucial role in the life of the Ottoman community, serving as a place of prayer, education, charity, and annual celebrations.



*Fig. 33. The exhibition wall on the “Mevlevi tekke”.*

As visitors approach and select the photograph, they will be informed about the essential elements of the work. Next to the work, a QR code is displayed that visitors can scan to access the ThingLink platform. There, they can find additional information to deepen their understanding of the exhibit’s theme. Alternatively, visitors can use the provided link: <https://www.thinglink.com/scene/1666909572465426434>.

On the ThingLink site, all the information for the image presentation is given in multimodal form. When visitors access the link, they will also hear the music accompanying the dance of the dervishes, providing a corresponding acoustic experience in the digital version of the exhibition.

### ***Activities on the exhibit for students***

Three activities for primary school groups visiting the exhibition aim to provide a general understanding of the religious life of Ottoman Muslims in Thessaloniki. The first activity will be implemented within the museum, the second in the classroom, and the third for subsequent reflection on the exhibition. Teachers should prepare students before the visit to ensure they are familiar with the city’s multicultural character and different

religions. It is suggested that the first activity be handled delicately, and that respect be shown for religious events. These activities can be used either in a digital-only or physical exhibition version.

To share two examples:

1. The dervish dances.

Duration: 15 minutes

**Objectives:**

- Introduce students to the dance of the dervishes
- Teach students to observe and pay attention to details in pictures.

During the activity, students will watch the dervish dance performance and then carefully examine a photograph of the dance. They will then participate in a theatrical technique called tableau vivant. This action involves re-enacting a small scene from the dance and freezing their movements like the faces in the photograph. The activity requires observation, collaboration, creativity, and organization skills, and students will be asked to be active and participate in movement.

If the activity takes place in a digital exhibition, students can use materials and clothes available in their classroom. However, if the exhibition occurs in a physical space, a basket of accessories will be provided for students to choose from for their representation.

2. Card-postal of impressions.

Duration: 15 minutes

**Objective:**

- Enhance cultural respect of other communities and encourage critical thinking among students about the multicultural character of Thessaloniki in the early 20th century.
- Introduce students to the genre of postcard writing.

During the session, students participate in a creative writing activity wherein they are asked to reflect on their thoughts and experiences in Thessaloniki in 1913, putting themselves in the shoes of the sender of that period. This activity encourages critical thinking, creative expression, writing, and information synthesis skills among students. To help them structure their writing, they will be provided with an example of a postcard showing the manners of respectful letter writing.

If the exhibition is visited online, a digital version of the postcard is available to the students on the Nuclino platform.

### 2.2.3 Summary of trainees' evaluation

The programme involved 252 participants, of which 96 completed the questionnaires while 22 were interviewed. After the evaluation process, the researchers compiled a summary presenting the quantitative and qualitative results from the three training programs. The summary provides a comprehensive overview of the study's findings, highlighting the strengths and weaknesses of each program.

Table 1. Satisfaction of participants' expectations

<b>1. Teacher Training Programme (TTP): To what extent do you agree/disagree with the following statements?</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>Mean (1-4)</b>	<b>SD/ (SEM)</b>
a) The TTP you attended responded to your expectations.	1 1%	8 8.3%	67 69%	20 20.8%	<b>3.10</b>	.57/0.058
b) The TTP generated new knowledge and methods in Arts Education.	-	2 2.1%	55 38.5%	37 39.4%	<b>3.37</b>	.52/0.055
c) The aspiration to approach socially engaged arts was achieved.	1 1%	7 7.3%	60 62.5%	28 29.2%	<b>3.20</b>	.60/0.062
d) The process of engaging communities was stimulated.	-	7 7.3%	50 52.1%	39 40.6%	<b>3.33</b>	.61/0.062
e) I will employ these practices in my future educational work.	-	5 5.2%	42 43.8%	49 51%	<b>3.46</b>	.59/0.061

The first cluster of items taps the satisfaction of participants' expectations from the teaching interventions. Table 1 presents data which show that students agree to a large extent with most of the items related to TTP's learning objectives, such as the generation of new knowledge in Arts Education, the familiarisation with the socially engaged arts, the process of engaging communities and the application of socially engaged arts to the classroom. Table 2 presents data related to items tapping students' professional development and digital arts, that is participants' tendency of using digital means for arts education.

Table 2. Domains of Contribution of the TTP

<b>2. The TTP you attended contributed to:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>Mean (1-4)</b>	<b>SD/ (SEM)</b>
a) the successful acquisition of expertise/ knowledge in teaching arts in primary/secondary education.	-	11 11.6%	57 60%	27 28.4%	<b>3.17</b>	.61/0.06
b) the successful acquisition of expertise/ knowledge in teaching subjects through digital means in primary/secondary education.	1 1.1%	20 21.1%	49 51.6%	25 26.3%	<b>3.03</b>	.72/0.07



c) the understanding of socially engaged arts (various fields) and to employing innovative ways for their integration in the school curriculum.	-	10 10.6%	49 52.1%	35 37.2%	<b>3.27</b>	.64/0.06
d) enabling you find new paths to express yourself and communicate your ideas creatively /artistically by using digital media.	-	15 15.8%	46 48.4%	34 35.8%	<b>3.20</b>	.69/0.07
e) the development and/or enhancement of pedagogical abilities that will facilitate a most appropriate use of digital means in Arts Education.	2 2.1%	10 10.6%	50 53.2%	32 34%	<b>3.19</b>	.70/0.07
f) the enhancement of the quality of your educational work.	-	7 7.4%	48 50.5%	40 42.1%	<b>3.35</b>	.61/0.06
g) the acquisition of additional qualifications for your professional advancement.	2 2.1%	11 11.6%	51 52.7%	31 32.6%	<b>3.17</b>	.70/0.07
h) the development of collegial rapport and exchange of experiences.	1 1.1%	6 6.3%	49 51.6%	39 31.1%	<b>3.33</b>	.64/0.06
i) your broader social recognition.	1 1%	16 16.7%	59 61.5%	20 20.8%	<b>3.02</b>	.64/0.06

As far as the participants' tendency to use digital means for arts education is concerned (items b, d, e), it seems that students, although most of them (>80%) agree with the items related to this dimension, there is a non-negligible percentage of students (approximately 17%) who disagree with these items. A different picture emerges regarding the rest of the items concerning students' professional development. Data show that students agree to a large extent with the TTP's potential to enhance their professional development, except for the item related to the contribution of TTP to boosting students' social recognition.

**Table 3. Conception of usefulness**

<b>3. I believe that critically approaching socially engaged arts is...:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>Mean (1-4)</b>	<b>SD/ (SEM)</b>
a) a valuable source of inspiration for a future teacher.	1 1%	2 2.1%	45 46.9%	48 50%	<b>3.46</b>	.59/0.06
b) an effective environment for communal/collaborative learning.		2 2.1%	47 49%	47 49%	<b>3.47</b>	.54/0.05
c) a way to improve students' critical ability on sustainability issues.		6 6.4%	45 47.9%	43 45.7%	<b>3.39</b>	.60/0.06
d) a way to improve students' understanding of social issues.	1 1.1%	3 3.2%	39 41.1%	52 54.7%	<b>3.49</b>	.61/0.06

Table 3 concerns a cluster of items tapping the reasons why students would integrate socially engaged arts in their critical approach to art education or how they make sense of the usefulness of this approach to the classroom. Data show that all the students agree with the items, which presents reasons for using socially engaged arts in the classroom. Some of these reasons concern the fact that socially engaged arts are a source of inspiration for the teacher, a framework for collaborative learning and a way to improve students' critical ability on sustainability issues.

**Table 4. The usefulness of digital media**

<b>4. I believe that using new technologies/ digital media for teaching the arts...</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>Mean (1-4)</b>	<b>SD/ (SEM)</b>
a) makes the learning process more engaging.	2 2.1%	3 3.2%	39 41.5%	50 53.2%	<b>3.46</b>	.66/0.06
b) is a way of increasing children's emotional development (by bringing them closer together through communal work).	1 1%	13 13.5%	37 38.5%	45 46.9%	<b>3.31</b>	.74/0.07
c) promotes creativity based on communal work.	1 1%	4 4.2%	40 41.7%	51 53.1%	<b>3.47</b>	.63/0.06
d) enables teachers to impart additional knowledge by connecting the arts with other disciplines and necessary skills.	1 1%	2 2.1%	35 36.5%	58 60.4%	<b>3.56</b>	.59/0.06

Finally, students' meanings regarding the usefulness of new technologies/digital media in critically approaching socially engaged arts are presented in Table 4. Similarly to data from Table 3, students agree with the belief that teaching arts through technologies/digital media is helpful in terms of the learning process, children's emotional development, communal work and interdisciplinarity.

In parallel with completing the questionnaire, students were asked to participate in qualitative research to explore their views on the issues presented in these four Tables in more depth. 22 students from the students who took part in all sessions were interviewed voluntarily by two of the AUTH research team members. The interview guide of the semi-structured interviews had been organised in four axes corresponding to the issues analysed in the above Tables. Data analysis has been conducted according to principles of thematic network analysis (TNA) as deployed in Attride-Stirling's article (2001).

Coding in TNA is inductive, composed of three analytic stages corresponding to three different levels of abstraction. First, Basic Themes code the most basic or lowest-order data fragments related to the research questions. Second, Basic Themes are grouped into Organizing Themes in which similar issues are clustered. Third, Global Themes are super-ordinate themes that encompass the principal metaphors in the data as a whole. Global Themes group sets of Organizing Themes that together present an argument, a position or an assertion about a given issue or reality. They are macro themes that

summarise and make sense of clusters of lower-order themes abstracted from and supported by the data.

We identified two global themes (pros/cons of the TTP and specific contribution of the TTP), each comprising two organising themes. For each of these organising themes, specific basic themes have been identified. For clarity reasons, we have broken down this line of reasoning into two figures, the first of which presents the first global theme, and the second figure presents the second global theme.

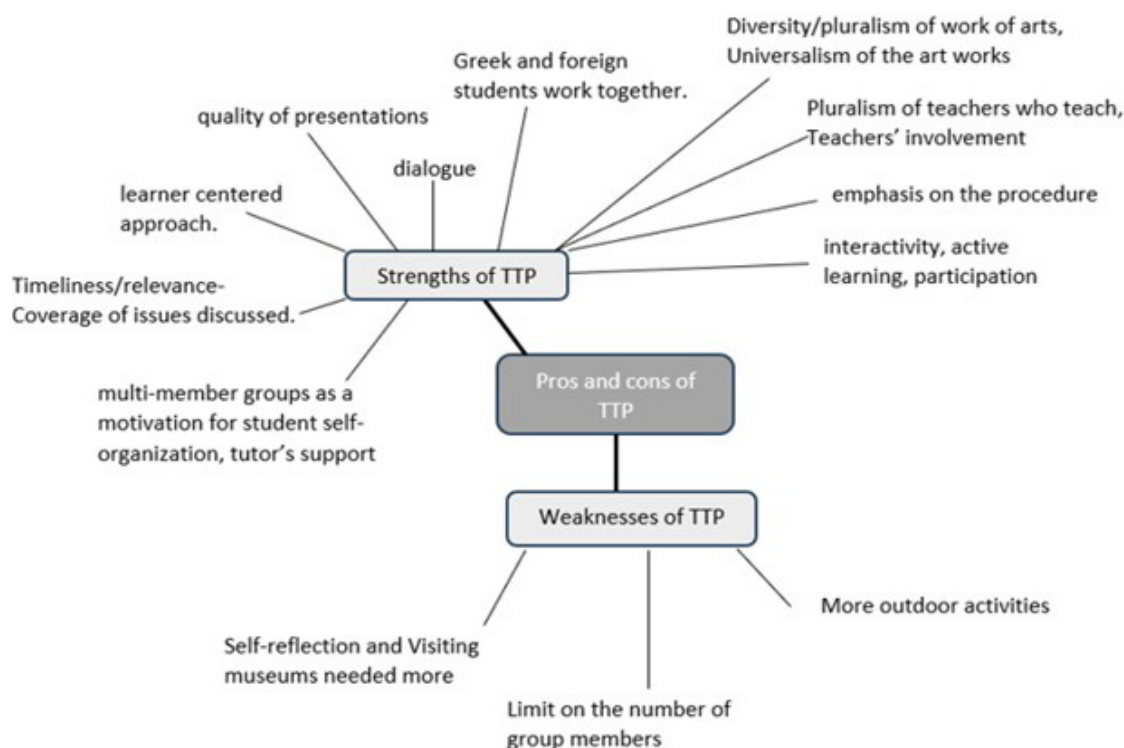


Fig. 34. Global Theme 1: The pros and cons of the TTP

Data showed that the strengths of the TTP outnumber its weaknesses. In particular, students report that the learner-centred approach and the successful combination of theory with practice are the most successful features of teaching methods. Teaching methods succeeded in increasing students' understanding, creativity, active learning and participation. Content is also a course strength because it includes various arts, current and universal themes and IT applications that can be exploited in various settings. Tutors' adequacy is also appreciated by students not only because of their expertise and multidisciplinary approach but also because of their cooperation and students' support, together with their intrinsic passion for teaching. Course organisation is also one of its strengths, with groupwork acting as a motivation to students. However, students expressed their ambivalence regarding the fact that more time is needed both for indoor (reflection meetings and workshops) and outdoor (museums' visits and art intervention in the city) activities.

The second Global Theme that emerged from the data concerned the contributions of the two Big Ideas we implemented. Figure 35 presents a summary of the data codes.

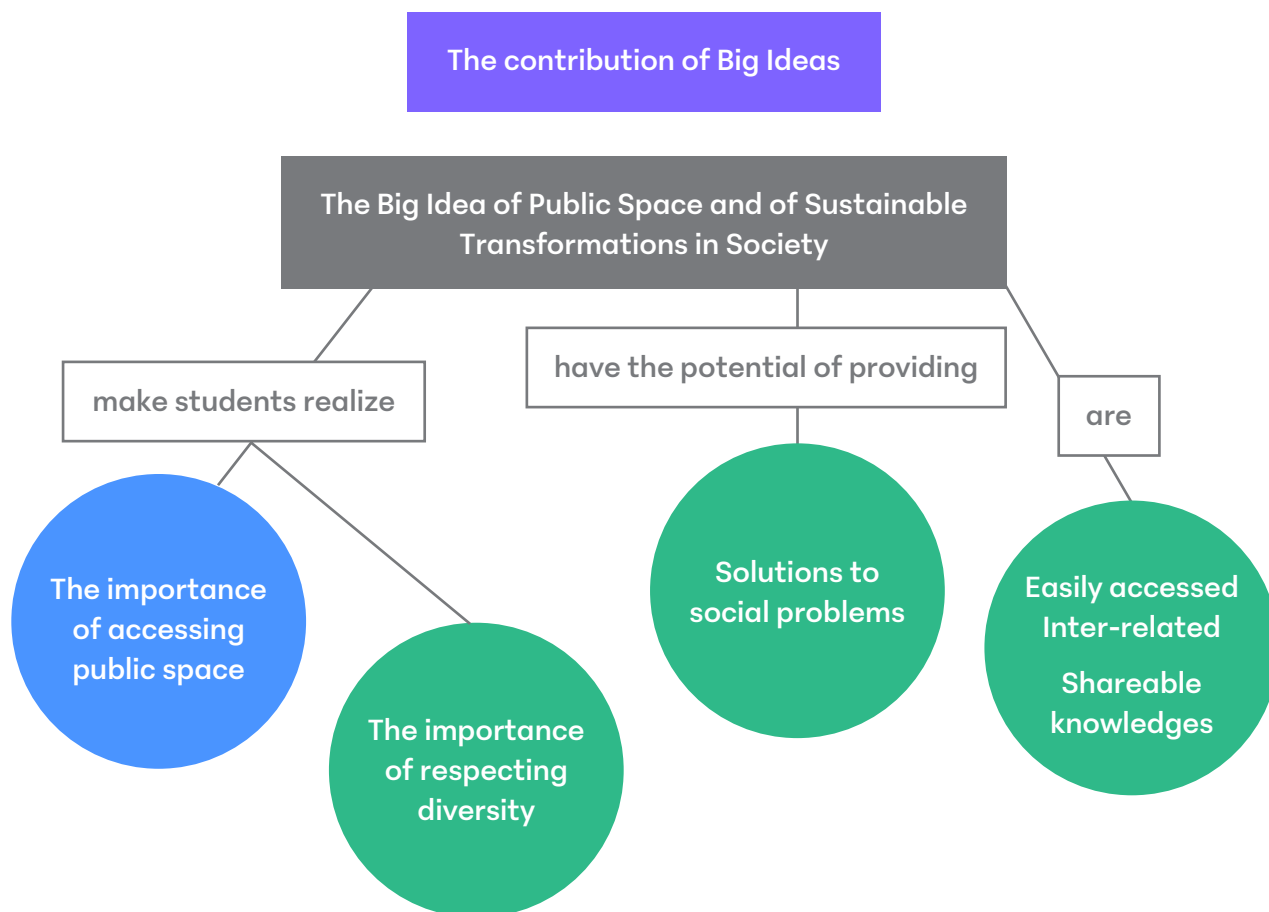


Fig. 35. Global Theme 2: The Contribution of Big Ideas

The main points of Figure 35 are that students hold that both of these big ideas are interesting and inspiring. In particular, they believe that all Big Ideas work together, which is very intriguing, and, at the same time, they are aware that the Big Idea of Public Space differs from the Big Idea of Sustainable Transformations in Society. In any case, they believe that these 2 Ideas can be widely accessed and quickly diffused by digital media, so they can both empower the civil awareness of people.

***In their own words:*** A small sample of indicative extracts from the students' comments during the interviews, based on the four questions.

***Training programmes (content, methods, duration, organisation, and presenters' competency).***

***Strong points:***

"The teaching method was effective and encouraged student participation, even

on Saturdays. The course was well-organised, and the ten-person groups promoted better organisation skills. The lecturers were more than adequate, and the content covered many topics.”

“The organisation was a strength of the course, with every class being well-structured, (name of trainer) being beneficial, and providing materials for construction. The competence of the lecturers was satisfying. The methods conveyed in the practical part were terrific and easy to understand. The content was strong, with the tedious theoretical part, but the rest was enjoyable.”

“The course’s most vital point was breaking away from the formal, teacher-centred approach. The teaching method involved a lot of student involvement with group work and individual projects. The diversity of the course, with various forms of art, was also a positive aspect. The lecturers met the students’ expectations, covering various topics.”

“It was easier in that way to keep things in mind. I feel that things will stick to my mind longer because we always combine them with interactive tasks or doing something. That really helped me. I also felt like there was no bad way to do any task. And it was clear from your training/teaching that how we work is important, not the result. I mean, the result everyone can achieve is different because everyone thinks differently about art. This made me feel freer and more creative.”

#### ***Weak points:***

“It would be great if the course was longer since it presents various discussions and opportunities to create things in this field. I want to see involvement in a broader audience, not just a specific area. We could organise an artistic event in Thessaloniki to reach more citizens and see how people of different ages and socio-economic levels respond to our work. Other art-related courses and experiential workshops would also be great.”

“The course could be longer to provide more time for clarification and flexibility. For example, it would be helpful to have a second week or more time for clarifications for our current assignment.”

“Having too many people in a group can sometimes create disagreement, but on the other hand, it provides an opportunity to exchange views and collaborate with a broader range of people. A smaller group size would lead to a more harmonious collaboration.”

“I guess sometimes it was a little hard for me to really grasp the exercises because I think they were way more open and not so straightforward than the exercises we are used to in other classes because we were allowed more options and to think more on our own, to be more creative. And I think we were not prepared for that.”

#### **Additional help to accomplish the targets.**

“While following the curriculum, there may be more time to achieve specific objectives with



the students. Therefore, more freedom in conducting lessons, particularly in environmental studies or skills labs, would be appreciated. Although some curriculum material can be covered within the program, additional freedom outside would be beneficial.”

“I needed more training with digital applications as I scarcely use some in my other classes, and I am not familiar with preparing some so big and complex by using many of them rightly.”

“Some concepts were fundamental, and the course encouraged me to look within myself and around me. I wish I had more time to attend additional lessons on this topic. A short special seminar may be helpful for people like me.”

### **Big Idea(s) that stimulated your interest in SEA.**

“The big idea of diversity is essential in terms of classroom management and relationships among students. It provides a context for discussing sensitive issues and creating conditions for diversity acceptance in a school context. Public space is also a stimulating idea as it encourages students to participate in creative activities and motivates them to do more than they think possible.”

“The big ideas complement each other to a certain extent. My team and I focused on big idea 5, which is sustainable transformations in society. It is crucial because we can change the world through small or big practices, such as artistic events and interventions. These practices may go unnoticed, but they are happening and can make a difference. This idea is connected to the big idea of arts in public space because our events can be placed in a public space accessible to everyone. They can have an impact on passers-by and awaken them. These two big ideas are well-connected and can contribute to a positive outcome. They motivate me and seem feasible to achieve.”

“We enjoyed the big idea of Collaborative processes a lot. It greatly impacted our team during our class exercise on how to care about the mental health of children or students. We talked about the university setting. We found it creative that we all participated in making a wall where everyone could pin post-its. All these aspects that came out concerning family and friends, environment, different categories, and everyone just wrote down or painted their concerns or what they had in mind on those post-its and stuck it on a wall was a real interactive process with powerful feelings shared.”

### **Approaches that are considered a strong asset.**

“The course was very student-centred, and much effort was put into involving students in the lectures. Having two lecturers was a great approach, as it broke the mould of a traditional professor-student dynamic. This made the process more co-constructive and motivated us to participate more.”

“The course was very student-centred, and in the last two Saturdays, we were the protagonists of our learning. The professors took on a secondary role as animators and guides while we created, discussed, and interacted with each other. This approach is often missing in other courses, and it made a big difference in our learning experience.”

"I was truly inspired by the Theatre-pedagogy workshop and the digital project "the world upside down". It has opened my mind to the possibility of incorporating art into my teaching lessons, making it a more engaging and enriching experience for students. The techniques I learned have given me the confidence to combine various topics such as freedom, refugee issues, and nationality stories in a class setting. I am excited to see how this approach can positively impact my students' learning journey."

## References

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### 2.2.4. Critical evaluation of the process and concluding comments

As mentioned above, the training course presented here is threefold, including 1. the postgraduate course *Arts, Museums, and New Technologies* (8 participants), 2. the pre-service course *Art and Society: Critical Approaches* (252 pre-service teachers), and 3. the ERASMUS course *Art and Society: Critical approaches* (8 ERASMUS+ students). Except for two cases (future music teachers), all other participants were non-arts primary school teachers/future teachers. The broad spectrum and diversity of the course participants proved to be an asset. Despite the challenge of the groups' varied needs, their diversity offered opportunities for exciting comparisons and creative adaptations to accommodate each group's needs.

Most face-to-face sessions offered many opportunities for insightful discussions and collaborative work. Sessions were delivered in a favourable climate, and the course's learning goals were met. In their own words: "An asset for me in the course was the fact that we saw & discussed examples from various countries with artists, instead of just discussing the theory of the big ideas. Also, the pedagogical suggestions and the given examples were constructive." "I had an amazing experience in this creative course. The integral classes were the best part of it, and the presentations were outstanding. They were crystal clear and included photos and videos to enhance the learning experience. It was so refreshing to understand the essential points without having to read lengthy theories. Besides, collaborating on real-life issues with other students was a unique and valuable experience. It made me feel more included in the community. Overall, the course was an enriching experience I highly recommend to anyone."

Trainees had the opportunity to become involved in the artistic process and practice with specific digital media and with various art forms & methods that encourage critical and active teaching/learning of SEA (Socially Engaged Arts) in any educational context. In all the courses, we aspired to create and establish a healthy teaching/learning culture where students felt safe and eager to participate, collaborate and express themselves, offer and receive feedback, reflect on their work, and revisit it with new ideas/knowledge. To a

degree, our work evolved in an action research fashion that allowed us to contextualise the data collected from discussions, observations, interviews, and questionnaires and reflect on them in order to measure our successes and failures and revise/reconstruct them for the future.

The training course was quite ambitious and demanding as it was based on three pillars: critical arts education, socially engaged arts, and new technologies. The goal of the courses was to explore the prospect of art to make participants aware of the power of socially engaged arts to confront and resolve social challenges and thus contribute to social change. Most of the participants had expressed interest in arts and digital applications of art projects but did not have deep knowledge of art, let alone socially engaged art practices. This necessitated their introduction to a large amount of theoretical and practical context; however, time was limited, and the material to which participants had to be exposed was overwhelming. This pointed to the need for a reasonably structured and well-thought-out course outline and more time allowed for reflection, primarily when the course was addressed to inexperienced pre-service teacher students with no or minimal familiarity with the issues explored in the course.

On the other hand, due to the participants' experience and familiarity with the school reality, the postgraduate course offered us valuable background for the following courses. The experienced teachers were profoundly involved and participated eagerly in the course, and their input gave the trainer the opportunity to see how theory translates into practice. These teachers were quite familiar with digital applications, but their familiarity with the arts and socially engaged arts, in particular, was limited. The fact that this course was delivered a year earlier than the rest of the courses allowed trainees time for reflection and fathoming into the content and material of the course, which could secure a deeper understanding and long-term commitment to the goals of the SEA project. Spacing the course in a way that would allow participants time for reflection and catching up with the necessary content/material is one of the implications we are considering in a possible future implementation.

Implementing the undergraduate courses (*Art and Society: Critical Approaches*) required quite different manoeuvres. From the beginning, our anxiety had to do with a) the time pressure, b) the amount of material we had to tame and c) the new practices in connection with our cumbersome, large team.

The large number of participants coupled with restrictive accommodation conditions that did not allow the experiential, interactive character of the course to develop was our number one concern for the Greek undergraduate course. The problem was partly faced by merging 4 out of the 14 lessons in two six-hour sessions on two Saturdays, with more ample space, and putting the practical, experiential activities (SEA through theatre and movement and materialisation of their storytelling scenarios) then. We also separated teams into two different days for their final presentations.

The course delivered to ERASMUS+ students, similar in content to the Greek undergraduate course, was complimentary and enriching in terms of adding experience and depth to the training course. These students were genuinely committed, highly engaged, and

responsive to all tasks. They invited, in fact, asked for the opportunity to mingle with the Greek class, and we managed to do this in three of the sessions (two of them being the six-hour sessions). Both groups of students cherished the collaboration.

Given the time and space restrictions, we tried to remain loyal to the original planning and philosophy of the course to keep formal presentations and lectures to a minimum and invite students to be actively involved in their learning process. Few students did not respond to the call to “co-teach” the course, but the majority of students seemed to enjoy the suggested teaching and learning process and were rather dynamic and participatory in class; shy students often found it easier to speak in smaller groups rather than to plenary; many participants contributed to the Padlet uploads they were invited to but did not offer feedback, did not comment on their classmates’ contributions. In general, critical participatory, collaborative processes to learning are not standard in the Greek school, so different learning arrangements are needed to accommodate all learning styles and establish collaborative ethos.

Overall, based on their answers to interviews and discussions, participants expressed satisfaction with the training course in every one of its aspects (i.e., content, methods, duration, organisation, and presenters’ competency). They appreciated the plethora and variety of examples of SEA projects: “An asset for me in the course was the fact that we saw & discussed examples from various countries with artists, instead of just discussing the theory of the big ideas.”

Participants also appreciated their active involvement in the course. In their own words, “...Implementation made us feel like the teachers. From the beginning, I greatly liked what (instructor’s name) said that it is not so important to reach a point, but ‘we want you to have a prosperous journey.’ For art, there is no one way; no one has the right answer, and the rest of the answers are wrong. There are many and a variety of right answers,” and “I think the strongest asset of the course was that it avoided the typical teacher-centred character: we were very actively involved; in every session, we had the chance to do things either individually or collaboratively.”

Trainees also valued the collaborative teaching process; they thought “having two or more trainers in every session broke the stereotypical teacher-student polarity; the teaching process seemed to be co-shaped through the trainer/trainer and trainers/students dialogue, which inspired us to participate more.”

Surprisingly, the students also enjoyed the more prominent groups we were forced to create due to the large number of participants: “The fact that we had to work in groups of up to ten members actually obliged us to organise better so that we could coordinate and work harmoniously;” “in the larger group, more conflicts, frictions may occur, however, we managed to overcome them, and it was positive that we were exposed to more views, could exchange ideas with more people.”

One other interesting fact is that participants did not leave any of the Big Ideas out in their projects: “When we saw the big ideas with my group, we could not choose; we felt we could see and tell many things for all of them, they were all interesting.”

Active participation and collaboration are the most vital assets of the TTP and the common denominator in both Greek and Erasmus participants' comments. Trainees suggested that the collaborative process should start right at the beginning of the course because "collaborations create bonds among group members; they can lead to a learning community." As one of the Erasmus students commented, "new techniques and processes added to our training, making inclusion happen in between us through the collaboration of various arts. It was a liberating and moving process. It has had a great impact on me, and I want to value it as much as I can in the future."

Throughout the courses, both in-class and online assignments and workshops, we emphasized creativity as the foundation element of the sessions. We encouraged participants to step outside their comfort zones and embrace fearlessness and freedom to complete creative assignments, which was a challenge for many students. The trainers' presentation style and interactive discussions with trainees, along with the final projects, placed creativity at the center of the classroom. Trainees commented positively on our efforts to encourage pre- and in-service teachers to collaborate and bring their most creative and courageous selves to the classroom, making the dialogue reciprocal.

It was significant that one of the participants suggested that this was a project that should be expanded outside the limits of the Faculty of Education's Tower building: "The ideal for me would be to do artistic interventions in the city, in Thessaloniki, so that more citizens could have access to them. Thus, we could see how people of different ages/ social status, etc. perceive these things," which indicates a deep understanding of the main goals of socially engaged arts to bring about sustainable changes in society.

Among the weak points of the programme, many trainees reported the very tight time frame that was rather frustrating at times: "Maybe professors should also find the way in the middle to leave us more time/space for creation and evaluation in between the various exercises-projects." "Although we wished to become creative in that kind of sense, we were not used to it or prepared to do so. So, more time would be helpful, as well as further face-to-face activities/ workshops."

Trainees did appreciate the practical links to digital tools for the promotion of their artistic projects; however, they felt they needed more time for training with the new technologies: "I needed more training with digital applications as I scarcely use them in my home university, and I am not familiar to prepare something so big and complex by using many of them rightly."

We, trainers, cherished our planning and co-teaching partnership that contributed to a more diverse, positive, and inclusive learning environment, also observed by trainees. The face-to-face meetings and online discussions about the TTP implementation with our EU partners were also valuable because the group could resolve each partner's challenges, and successful or unsuccessful choices could serve as guidelines for future implementations.

Building on the trainees' views as well as thick observations and discussions with them, among the things we need to consider in future implementations are:

- Allowing more time and careful planning so that the training course offers trainees



a deep understanding of the role of the arts as the means for social change and familiarises them with new technologies, techniques, and practices.

- Blended learning needs to become a regular, compulsory component of the teaching/ learning process.
- Rethinking traditional methods of offering feedback in joint activities.
- Thinking of ways to implement lesson scenarios created in the training courses in actual classes (e.g., in-service teachers in their classes and pre-service teachers in their practicums).

## 2.3 Training and Implementation: *Malta*

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### 2.3.1 Methods and practices implemented in the training courses.

#### a) Courses outline

This section will briefly describe the two courses and sets of participants, followed by a discussion of the digital tools used during the training.

One of the courses implemented by the University of Malta was a blended course called 'Contemporary Social Issues and Socially Engaged Arts in Education' and was initially intended for teachers of Social Studies and Personal, Social and Career Development. An open call was issued but resulted in few applications, so the target group was broadened to include teachers of the arts in the primary and secondary sectors. The response was only marginally better, and seven applicants were accepted, six of whom completed the course. Five participants were female while one was male, and their ages varied (one participant in the 26-35 age group, 2 participants in the 36-45 age group, one participant in the 46-55 age group, and two participants older than 55). One of these participants was a primary school generalist teacher with degrees in Youth and Community Studies, Access to Education in Inclusive Communities and eleven years of teaching experience. The background and qualifications of the remaining five participants were mainly in art education, particularly in the secondary sector, and they all had considerable teaching experience, ranging from 14 to 29 years.

The central goal of the course was to present art as a process that sets in motion debates around contemporary issues that affect people's lives. Besides, the course material introduced the idea that participatory practices in the arts do not strive merely to produce aesthetically pleasing objects but refer to artistic, public projects that actively involve the audience or community in creating or presenting artworks. Examples of contemporary artists and relevant thinkers such as Augusto Boal were used to show how their practices often blur the line between the artist and the audience, encouraging collaboration and political engagement. Material shared with participants demonstrated how artists have sometimes collaborated with groups to create new artworks, workshops and discussions that often have an activist orientation.

The course programme started with a face-to-face session at the University of Malta art studio that served as an orientation meeting and linked contemporary social issues with the arts and artistic activism, with a special emphasis on the visual arts. The aim at the start was to debate the role of the arts in social transformation and behavioural

change and reflect about using the arts to address societal challenges. Participants also discussed links between art and sustainable development and critical pedagogy. The first session was followed by several asynchronous sessions that made use of the University of Malta's Virtual Learning Environment, while the final session brought the participants into direct contact with each other again at the University of Malta, for a microteaching session. The asynchronous sessions were planned as interactive processes, dealing with issues related to public space, mobility, inclusion, demographic growth, urbanisation and sustainable development. Other topics addressed in these sessions included social stereotypes, poverty, societal challenges associated with refugees (xenophobia, racism, etc.), knowledge-sharing, environmental issues and the impact of the arts in tackling problems like discrimination. Images and texts created by participants were shared online and commented upon by both the participants and the course lecturers.

The second course was called 'Critical Arts Education for Sustainable Societies' and was held at the Malta Visual and Performing Arts (MVPA) secondary school in Hamrun, with twelve in-service teachers (six male and six female) in attendance. The teachers were equally divided according to art disciplines: three teachers each in the areas of Dance, Visual Art, Drama and Music. All participants were qualified in their respective disciplines: eight with a Master's degree, three with a Bachelor's degree and one with a doctorate. Two teachers were in the <25 age group; three teachers in the 26-35 age group; four teachers in the 36-45 age group; two teachers in the 46-55 age group; and one teacher in the >55 age group. Teaching experience was also varied: from 2 years in schools to 25 years of teaching experience.

On the 28th, 30th June and 3rd July 2023, an intensive 3-Day Teacher Training course was held with these arts teachers. The course included interactive and hands-on activities, focusing on socially engaged arts through innovative arts teaching and learning strategies with the use of digital tools. Given that these teachers were generally used to working within their particular art department, the main target of this course was to develop a professional community of learning at MVPA revolving around the different arts through social engagement. Tasks included role play and brainstorming activities as well as discussions about social engagement and art. An Arts-in-a-Bag including materials such as drawing-tools, clay and face-paints was provided to each participant.

An analysis of the digital dimension of the training, particularly the first course, will follow (the second course was entirely face-to-face). By design, the 5-week course on "Contemporary issues and social engaged arts in education" bent towards digital learning engaging students in cooperative and collaborative learning activities delimited by beginning and closing in-presence sessions. The 3-day Course on "Critical Arts Education for Sustainable Societies" was implemented as an in-presence course with integrated use of digital technologies to enhance learning activities and encourage learning activity extending beyond the face-to-face meeting time.

As detailed in the PR2 report building on the digital pedagogy literature inquiry detailed in PR1 report, an adjusted model of Laurillard's (2002) conversational framework was used to give direction to course designs and implementation. This framing led to learning designs that invited active student engagement through individual, cooperative and

collaborative tasks including (i) read, watch and listen, (ii) collaborate (iii) discuss (iv) investigate (v) practice, (vi) produce, (vii) reflect, (viii) evaluate/assess, and (ix) other such as performances, field trips, visits –on site and/or online–, guest speakers, screening to name a few. The digital perspective of the courses discussed in this section is practically indivisible from the learning perspectives of course design. The attempt at disentanglement here is only for analytical purposes.

The activity-centred analysis and design (ACAD) model set out by Goodyear & Carvalho (2014) is used to frame this discussion. This model calls to attention the set design, the epistemic design and the social design of a learning course. The use of this model helped to develop a structured discussion tracing through the digital elements that formed the learning (and teaching) environment, the digital elements that fashioned the epistemic tasks, and the digital elements supporting social interactions for learning. It also emphasised the emergent nature of learning. Learning emerged in the concerted efforts of course participants in learning (and teaching) activities operationalising the proposed set design, epistemic design, and social design of the course.

For the in-presence parts of the first course, the set design physically consisted of the arts studio located on the university campus which features a digital display monitor which people can connect their computer to and Wi-Fi connectivity. Course participants were encouraged to bring their own devices. All students brought their smart-phone and for the microteaching session students came equipped with their computers on which they had stored the microteaching resources that generally included at least a PowerPoint presentation. Unfortunately, the Wi-Fi connection at the Arts studio was not very reliable, causing some disruptions. One temporary solution to overcome the problem especially when it was crucially important for the students (such as during the microteaching session) was to use a tutor's smartphone as a hotspot. Online, the Moodle-based course-site served as the online course portal. This was hosted using the university virtual learning environment (VLE). Two participants needed additional help with the VLE.

The main area of the course-site presented a brief welcome note and a weblink to the announcements stream. The session subsections presented the participants with course materials and resources. Some of these digital materials and resources were internally stored or integrated tools of the closed VLE system (such as uploaded reading articles, the discussion forum and wiki function). A selection of external resources was also hyperlinked (such as video clips hosted on YouTube, the Padlet-based digital wall for a collaborative mapping activity, and the online graphic design tool Canva used for a poster creation activity). The course-site served as a central contact base through the course for sharing, co-producing, and discussing. The staged opening of the different course-site sections was meant as a built-in scaffold to keep the students on task and provide them with direction as the course progressed. This may be critically considered as oppressive to these adult students hindering them from greater autonomy in learning, limiting students' self-regulation possibilities, and the chance to become partners in learning. However, the research findings from our earlier work on the restricted views of digital technologies for learning (mostly tied to individual learning views) and the

resistance to digital technologies as more than auxiliary tools to supplement learning processes, led us to hold back from taking a more liberal attitude in the organisation and presentation of the course.

There were some difficulties associated with the use of digital tools. Padlet proved to be relatively straightforward because it only involved students in the selection of a specific spot on the map of Malta and the addition of an image and comment. Canva proved to be more difficult, and one of the participants confessed that it involved a learning curve. However, the participants delivered even with the Canva task after further instructions were posted on the university's VLE and sent by email.

Individual learning tasks urged the participants in this course to access readings shared online in closed and open spaces, inspect a given website, to engage in research online, and get productive (either creating their own artefacts, or locating open access ones shared by others). For example, participants were directed to specific readings available in the closed VLE space and outside it in open access. Another example was the "Investigate & Produce" activity inviting students to upload a photo on a problematic issue in public space which they took or found in open access. Cooperative tasks invited them to share media and related reflections so building situational pictures and descriptions made up of the fragment contributions of course participants. For example, students were invited to use Canva for producing a poster on the theme of diversity and inclusion. Another example of cooperative learning tasks was the use of a Padlet digital wall, whereby participants pinned a photo with caption on the preset geographical map presenting a public space issue which they felt merited societal attention. Collaborative tasks encouraged more interdependency in the learning pursuit. For example, an asynchronous debate responding to the preset questions "Can the arts in schools help to create an understanding of global citizenship in schools? Can the arts raise awareness about issues related to exclusion of individuals or specific social groups?" led to a subgroup of students presenting agreement arguments and another subgroup countering with disagreement arguments. Another collaborative task drove the participants to work in small groups of 2/3 students to create a small media compendium focusing on one of the stated sustainable development goals (SDGs). In all learning tasks, the focus was not on digital technologies but on the pursuit of learning and the tangible and intangible outcomes of the activity.

The course reflected social design principles and promoted learning value in interacting with peers. Whole group and small group dialogic activities were facilitated online by way of the discussion forum (within the UM VLE system), the wiki (within the UM VLE system), the Padlet digital wall (the externally linked digital platform), and the students' back channels in finding their own means to communicate for completing the small group tasks. Little can be said about the interactions for the small group work except for the fact that somehow, in their backchannels, students did complete the task, evidenced by the shared production. With regard to the planned student-student dialogic interactions, small bursts showed the development of thought through student-student dialogue. Participants held back from challenging shared perspectives and opened the conversation further. But then the situatedness of the interactions for learning needs to be recognised



along with the complexity involved, the broader work and life circumstances of the participants, the competences, and skills of participants, and so on.

## **b) Exemplary activities**

### *Activity 1 – Respecting Diversity and Inclusion*

One of the online, asynchronous activities in the ‘Contemporary Social Issues and Socially Engaged Arts in Education’ course aimed to introduce and develop participants’ knowledge of the concept and practices of socially engaged arts with a special focus on the aspect of respecting diversity and inclusion. Respecting diversity and inclusion is one of the Big Ideas the course sought to accentuate, and it was introduced to the participants during the third session.

Taking inspiration from Laurillard’s (2021) learning types, the tasks were divided into type as follows:

**ACQUISITION:** The participants followed a PowerPoint presentation about diversity and biodiversity in education. They were asked to read the article ‘Is this really Europe? Migration, Social Practice, and the Performance of Global Citizenship’ (Vella, 2022).

**ACQUISITION and INVESTIGATION:** The participants were asked to watch a video on YouTube created by one of the participants in a socially engaged project called Suitable Citizens. The video describes the workshop analysed in the article ‘Is this really Europe?’ from the perspective of one of the workshop’s participants, Major Sium. Major was trained in video editing prior to filming and creating this short video.

**DISCUSSION** After reading the paper and watching the video, participants were encouraged to participate in an online discussion about the arts, diversity, and inclusion in a Collaborative activity forum. The following questions were given to them to initiate discussion: Can the arts in schools help to create an understanding of global citizenship in schools? Can the arts raise awareness about issues related to the exclusion of individuals or specific social groups? By responding to these questions, the participants could participate in an asynchronous debate about forms of discrimination and the arts. They were instructed to assume different roles for the purposes of the debate – agreement positions and disagreement positions. The online debate spread across several days. The participants read and responded to the posts of others and received feedback from the course coordinator.

**PRODUCTION** The participants were asked to have a look at another video: the SENSational Art project led by a team from Corvinus University in the EU-funded AMASS project. This project shows how museum visits can contribute to the learning of students with special educational needs (SEN). Using Canva, participants were asked to design a poster (with images and text) about diversity & inclusion inspired by the themes discussed in this session and the SENSational Art project and create a poster that they would then share with their colleagues. They were given detailed instructions about using Canva and

creating texts for images to be employed within the poster. These instructions referred to elements like choosing the correct dimensions for your design, the right background, colours, icons, photos, illustrations, fonts, and so on.

The results were creative and showed a commitment to the theme of diversity, but some participants found the Canva tool quite difficult to learn. However, online discussions about the posters were very productive.



*Fig. 1. One of the Canva posters, designed by Sara Pace*

### *Activity 2 – Human Rights Education*

One of the second course's sessions concerned 'Human Rights Education'. Aligned with Big Idea 2-Respecting diversity and inclusion, the session engaged the participants in individual and collaborative reflections about the role of the arts in promoting human rights. This led them to explore teaching strategies to develop students' critical awareness of human rights. Based on Laurillard's (2021) six learning types, the session's activities were designed as follows:

**ACQUISITION and INVESTIGATION:** To explore their understanding of human rights, the teachers were asked to reflect on current issues (e.g. public education) and identify whether there is a breach of human rights or not. Guiding questions involved: Is public schooling providing access to quality education? Is the prohibition of girls from schooling

in Afghanistan a breach of human rights?

DISCUSSION: They were asked to brainstorm and construct a mind-map on the white-board concerning their notion of human rights, by discussing their views inspired by questions such as: What are human rights? When and how did human rights begin? Who decides human rights? Are human rights abused? Why? Who enforces human rights—and how? Are you aware of the Human Rights Directorate (HRD) in Malta?



*Fig. 2. The teachers during Activity 2*

ACQUISITION: Following their display of current views about human rights, they were asked to watch a 4-minute video to get more familiar with human rights: <https://www.youtube.com/watch?v=nDgIVseTkuE>

COLLABORATION: Regarding the knowledge gained from the video and discussions, the teachers were asked to update the mind map and take note of any discoveries and any questions/topics they would like to research and explore further.

PRODUCTION: Using Arts-in-a-Bag contents, they were asked to pair up or team up and choose a human right vis-à-vis a current social/environmental/political theme, e.g. Human right of freedom of opinion and expression vis-à-vis the overconstructed surroundings. They were asked to select materials and props in their bags to create drawings and/or a performance or a combination of both to communicate their selected theme.

PRESENTATION: Apart from laughter resulting from collaborative effort and commitment, the teachers' final performances enhanced awareness and prompted additional questions about the human rights they had chosen. These performances also inspired the consideration of ideas for 'human rights '-related activities to incorporate into their classes.

### *Activity 3 – Considering copyright issues of shared media online.*

A theme considered during the second CARE/SS course in Malta on “The arts for inquiry, sustainability and active engagement” revolved around the issue of copyright and licensing alternatives for shared media online. Guided by the Learning Designer model

based on Laurillard's (2002) conversational framework and enfolded learning types, this learning episode proceeded as follows:

#### Reflection and Assessment for Learning:

Two icebreaker activities using Mentimeter invited the participants to reflect on their use of shared media content online and their contribution to this ever-growing pool, if at all. It also served to expose current attitudes toward sharing media content online.

**DISCUSSION:** A teacher-led 10-minute in-class discussion ensued on the participants' perceived rights regarding online personal media content and the civil liberties of consuming media content shared by others. From this discussion, it surfaced that there is a lack of awareness about media consumption shared online. For example, just because an image is publicly shared does not mean one can appropriate it.

**READ/WATCH/LISTEN:** To assist participants in developing their knowledge about consumers' civil liberties and about what and how media shared online can be used, a weblink to an official summary document publicly available on the local government website was shared. PowerPoint slides drew participants' attention to different open licensing systems. Particular attention was subsequently given to the Creative Commons (CC) license as the prevailing content-sharing standard. The participants had time to consider the different CC alternatives, corresponding symbols, and their combinations.

**SELF-ASSESSMENT:** Participants had the time to review CC license alternatives and take a quiz to test their understanding of interpreting the alternative CC licensing configurations.

**PRODUCE, PRACTISE AND COLLABORATE:** A summative learning activity encouraged participants to share a photo with CC attribution on a prepared public digital wall utilising the downloadable badges on the official CC website. This activity extending beyond the class meeting time was followed up by only 3 of the 12 (25%) participants – <https://padlet.com/MCxG/however-you-want-to-share-it-9q5p80gqpk7yky>

From this learning episode it emerged that generally the participants are both consumers and contributors to media content shared online. From the discussion on civil rights and liberties, which sensitively made some participants uncomfortable showing up in toned-down divergent comments, it is clear that more needs to be done to develop the teachers' awareness and knowledge on the legal aspects of using and sharing media content online. From what was shared by the participants during the in-person session, they managed to attain a good understanding of CC licensing alternatives. Unfortunately, the take-up of learning activity beyond that achieved during the in-class contact session was low. While this may have been due to participants' busy schedules, it might also be a symptom of the more serious syndrome that such CPD courses are only considered as far as they serve to obtain certification and permit career advancement rather than learning and knowledge development.

## 2.3.2 Microteaching and short implementation in schools

### *Microteaching episode 1*



*Fig.3. Microteaching episode 1*

During this microteaching session, a teacher of art (secondary level) spoke to his colleagues about SDG 13, focusing on climate change and rising seas due to global warming. His presentation was largely in exposition mode. His stated aim was to link art with other subjects like science and geography in a weeklong project, working with other teachers. He showed how a group of teachers could create climate week at school, with different days focusing on different aspects and guest speakers. The week would end with an exhibition, bringing in the local council in order to promote collaboration with the community. The teacher introduced online videos, works of art and films that help raise awareness about oceans and challenges associated with climate change.

He showed how teachers can use pedagogical strategies inspired by Laurillard's (2002) model with Year 7 students, referring to strategies like acquisition, discussion, production, and practice. For example, in his reference to 'production', he explained how students at school could create artworks related to the subject and encouraged them to display them in school or a public space.

He noted that the overarching climate change topic could be combined with related issues such as fossil fuel use. The teacher gave examples of three activities that involved students in creating overlapping images using an online application, a collaborative Installation piece and the production of posters using Canva. Despite the fact that this was closer to a presentation about teaching rather than a strict microteaching session, the ideas presented by the teacher were very creative and rich in pedagogical ideas.



### *Microteaching episode 2*



*Fig. 4. Microteaching Episode 2*

This session was prepared by an art teacher in the secondary sector and was also very much like a presentation. She explained that she sometimes faces challenges related to the use of digital skills and that some students are better equipped than her to deal with these situations. However, she also stated that using tools like Padlet during the CARE/SS course had motivated her to consider introducing these tools in her own teaching.

She presented strategies related to SDG 11- Sustainable Cities and Communities and referred to digital tools like Padlet that could be employed for more effective teaching about heavily built areas. She also referred to Laurillard's (2002) learning types, integrating them into the structure of her presentation. For instance, she explained how inquiry can play an important role in a topic like this, with students documenting different artists, artworks, styles, periods, genres, and projects by means of a work journal. Her 'discussion' component stressed the importance of heritage, conservation, and restoration, assigning presentations to students on housing problems or solutions related to the exponential increase in population, like the conversion and re-use of derelict buildings on the island. The teacher also underlined the value of collaboration, encouraging teamwork and organising an exhibition of artworks. She showed how teamwork galvanises the importance of integration and diversity of different cultures within one's community, particularly in schools.

Importantly, the teacher emphasised the need to take students out to visit different art locations such as museums and so on and to show them works of art by local artists.

### *Microteaching episode 3*

This microteaching episode focused on 'Life Under Water' and was delivered by a generalist primary school teacher. It targeted young primary school children and focused on the theme of plastic pollution of the sea and seashore. This microteaching episode conveyed a student-centred approach incorporating teaching and learning tasks, prompting continuous active student engagement. The microteaching session kicked off with a Slido-based activity inviting students to share what the term "Life underwater" brings to mind. The activity outcome was used as a basis for a class discussion aimed to develop

students' thinking and knowledge of sea and seashore life. This strategy of tapping into students' current knowledge and using it as a springboard for class discussion was subsequently used to draw students' awareness of the dangers of plastic pollution for sea and shore life. Several teaching resources were used to fuel the class discussion, building students' current knowledge: a presentation of visuals, online newspaper campaign articles, and short videos. These were thoughtfully introduced to support the evolving discussion, introduce other perspectives, and raise further issues. The concluding small group task invited students to collaborate to come up with a poster to share on social media for the free plastic campaign aimed to challenge the students to think and share practical ways how we can reduce plastic usage and be plastic-free. The array of digital resources, the presentation of learning materials in different forms and formats and the mix of whole/small group learning activities spreading across online and offline spaces led to an enlivening and enriching teaching and learning episode.

In this case, the participant leading this microteaching episode showed full understanding of what microteaching means, assuming a teacher role and encouraging the complement of the CPD participant group to take on a student role re/acting on her prompts to actually engage in the learning tasks being introduced.

#### *Microteaching episode 4*



*Fig. 5. Microteaching episode 4*

One of the microteaching sessions was performed by a team of five teachers at MVPA (Malta Visual and Performing Arts School), including two dance specialists, two music specialists and one drama specialist. Their performance included a balance of all arts despite the absence of visual art teachers in the team.

The microteaching episode focused on the theme of 'Respecting Diversity in the Classroom'. Two from the team played the role of the teachers, while three played the role of the students in class. One teacher, acting as an Italian language teacher, got angry and shouted at a student who could not understand immediately like the others. Contrastingly, the other teacher praised this student who was more music-inclined and

encouraged him to further his studies while still respecting the other students who were way out of tune.

Given that the students were all Arts teachers, they instantly found the team's performance engaging as it resonated with their role. A few of them explained that they also recalled past experiences as artistic students whenever they felt excluded by teachers who did not respect diverse abilities and thus did not adapt to different teaching approaches to include them.

The creative resources used throughout the activity were the team's own drama performance and the use of the musical instruments from Art-in-a-Bag. No online tools were used in this microteaching. The remaining teachers were only involved in the discussion about the social messages transmitted and the evaluation of the performance.

### *Microteaching episode 5*



*Fig. 6. Microteaching episode 5*

This microteaching experience was carried out by a team of five teachers at MVPA (Malta Visual and Performing Arts School), three of whom specialised in visual art, another in music and another in drama. Their performance included a balance of all arts despite the absence of dance teachers in the team. The microteaching experience focused on the theme of Peace, Justice and Strong Institutions (SDG 16).

The creative resources used throughout the activity were Prokofiev's Piano Sonata No.6 and a reproduction of Roy Lichtenstein's 'Whaam!' painting. The team used a student-centred approach, inviting the students to listen to Prokofiev's Sonata while inviting them to reflect on the emotions generated. Then, they asked them to think of movements/actions that they would associate with the generated emotions. The online tools used were YouTube and Google Arts and Culture: Art Portraying Extremist Behaviour III. The team invited the students to explore the presentation on Google Arts & Culture whilst explaining that conflict is often the result of extremist behaviour.

A reproduction of Roy Lichtenstein's 'Whaam' painting (1963) was projected on the interactive whiteboard alongside comic art, which was used as propaganda during the

Second World War. The students were encouraged to use the Art-in-a-Bag materials to create a comic strip cartoon that narrates a short story about conflict.

Overall, the participants were involved in the learning activity through the acquisition of music and visual art knowledge and investigation of their own emotions generated by the music vis-à-vis movements relevant to them. They were also involved in a discussion about SDG 16 in view of their experience of the selected art and music, which eventually involved them in producing an artwork concerning conflict.

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### 2.3.3 Summary of trainees' evaluation



*Fig. 7. One of the participants while performing in the second course organised by the University of Malta at MVPA.*

Data generated during interviews with six of the participants shows that teachers' feedback about the courses delivered in Malta was generally positive but included some important food for thought about possible improvements. One Music teacher (MT3) with 8 years of teaching experience found the face-to-face course she attended "interesting"

and the content “important”. She said she would not change anything in the course content and teaching methods. Regarding the course design and implementation, the only issue the participant raised was the session timeframes structured by 2 sessions of 120 minutes and an interim break. According to this participant, the sessions were too long. Shorter sessions would give participants time to recharge physically as “it would be tiring sitting down for a long period of time” and mentally “just to refresh the brain”.

Another young teacher specialising in Dance (MT4) attended the same course and noted that the course was well structured and that the participants “gained skills” through it. However, she lamented that “the aims” and “the scope” of the course were not made clear at the start, even though the course included an icebreaker Padlet-based activity specifically discussing participants’ expectations of the course. The participant also missed a discussion at the end of the course to reflect on what was learnt. While the participant agreed to the course duration, she noted that the sessions were packed and occasionally, “we ran out of time”. She also referred to the discussion on human rights, which, according to her, “wasn’t so clear”. On the teaching methods, this participant affirmed that there “was a mixture of hands-on approach and also lectures”, making the course “nice”. The presenters were well-prepared and engaging in projecting their voices, asking questions, and prompting active participation. She applauded the fact that the learning tasks were explicitly linked to the workplace and featured current themes.

An art teacher (MT2) who participated in the blended course generally commented positively about his experience with the course content, methods, etc. He said all the sessions were organised and well-planned and “a success for me”. He found the training to be “really fruitful” while the duration of the course was appropriate for its content and tasks. He felt that he could have spent more time on some tasks in order to “share a little bit more with the others”, but other work commitments limited his input. The time issue created a sense of “concern” in this teacher, and he stated that he might have felt more at ease if the course had been around two months long. It should be noted that this teacher does some part-time teaching apart from his full-time employment in a middle school; this explains why he noted that “time is always a constraint for me”.

A generalist primary teacher (MT1) who attended the same blended course as this art teacher agreed that the course was rich in content but – unlike the previous interviewee – felt that the duration was spot on. This interviewee stated that she enjoyed the online sessions and discussions and “loved the microteaching at the end when we could learn from each other”. She felt that online sessions were interactive and combined art and technology well but “could have been a better balance between face-to-face and online sessions because we didn’t have opportunities or space to work collaboratively on the microteaching.” A set time on university premises to meet other teachers face-to-face would have permitted them to get to know each other better.

When asked about big ideas in the course that stimulated their interest, not all teachers were able to answer this question in depth. One of the interviewees (MT4) appeared to avoid the question. Other participants liked the idea of sharing knowledge that was discussed during their course. MT1 was inspired by the idea of bringing “people together, to bring awareness on current situations and problems”. She also appreciated the teaching



approach used during the course: “The project coordinator shared his experience on a project, where the refugees were given a space to express their experiences using printing. I also liked that we were sharing good practices.”



*Fig.8. A headaddress crafted by one of the participants in Course 1.*

Another participant in the blended course (MT2) spoke about his interest in developing interdisciplinary activities with other departments and subject areas like science, religion and languages. Such collaborative work could result in a week of cross-curricular activities. This teacher stated that he would propose organising “workshops with students” to ensure that the students “have a considerable amount of time”. The teacher was drawn especially to sustainability issues related to “the protection of the ocean”. He suggested that the education department could create a new website dedicated to this topic, where “students from different schools can upload their work”, videos, presentations and so on.

An Art teacher at MVPa (MT5) said that she didn’t think the course was about content, as “most of it was more about methods, and because of the course, we discussed ways to integrate the arts...”. When asked again about the weak points of the course, she replied that “the course was actually very enriching” and suggested that a follow-up would help ensure that the good practices experienced would continue. She expressed her concern that, due to time concerns, all the good ideas discussed and teamwork that developed throughout the course could be forgotten without a follow-up. This teacher felt that all the big ideas addressed during the course were strongly connected. For example, the big idea of ‘Public Space’ stimulated a discussion about issues in the school environment which they experience on a daily basis. She explained that ‘working in groups’ was effective in learning from each other and expanding the ideas contributed by different group members’ strengths and potential in the various art forms.



Fig.9. Two teachers in Course 2 during one of the tasks at MVPA.

A Drama teacher at MVPA (MT6) said that the strongest aspect of the course was its hands-on approach; in his words, the tutors “were not simply giving us information, but we were able to participate”. According to him, the weakest aspect was insufficient time, and breaks were used to prepare “for the next activity...but it was still fun”. He emphasised that the course was very well presented. As for the big ideas, the one that most stimulated his interest was ‘Respecting Diversity and Inclusion’ because he felt that teachers of different arts could collaborate to engage with this topic. Due to the course’s hands-on approach and activities, which included drawing, role-play, movement, music and painting, this teacher felt that all the sessions were engaging.

The following tables show results from the final assessment questionnaire administered to all participants in both courses.

#### Final Assessment Questionnaire - Group 1 (N=5) – Blended course

To what extent do you agree/disagree with the following statements?	1 TD	2 D	3 A	4 TA	Mean	Std. Error	SD
a) The TTP you attended responded to your expectations.	0	0	1	4	3.80	.200	.447
b) The TTP generated new knowledge and methods in Arts Education.	0	1	1	3	3.40	.400	.894
c) The aspiration to approach socially engaged arts was achieved.	0	0	1	4	3.80	.200	.447
d) The process of engaging communities was stimulated.	0	0	1	4	3.80	.200	.447
e) I will employ these practices in my future educational work.	0	0	1	4	3.80	.200	.447

Group 1 (N=5)

The TTP you attended contributed to...	1 1/ TD	2 2/D	3 3/A	4 4/ TA	Mean	Std. Error	SD
a) the successful acquisition of expertise/knowledge in teaching arts in primary/secondary education.	0	1	0	4	3.60	.400	.894
b) the successful acquisition of expertise/knowledge in teaching subjects through digital means in primary/secondary education.	0	0	1	4	3.80	.200	.447
c) the understanding of socially engaged arts (various fields) and to employing innovative ways for their integration in the school curriculum.	0	0	1	4	3.80	.200	.447
d) enabling you find new paths to express yourself and communicate your ideas creatively /artistically by using digital media.	0	0	1	4	3.80	.200	.447
e) the development and/or enhancement of pedagogical abilities that will facilitate a most appropriate use of digital means in Arts Education.	0	0	1	4	3.80	.200	.447
f) the enhancement of the quality of your educational work.	0	0	1	4	3.80	.200	.447
g) the acquisition of additional qualifications for your professional advancement.	0	0	2	3	3.60	.245	.548
h) the development of collegial rapport and exchange of experiences.	0	0	0	5	4.00	0.000	0.000
i) your broader social recognition.	0	0	2	3	3.60	.245	.548

Group 1 (N=5)

I believe that critically approaching socially engaged arts is...	1 1/ TD	2 2/D	3 3/A	4 4/ TA	Mean	Std. Error	SD
a) a valuable source of inspiration for a future teacher.	0	0	1	4	3.80	.200	.447
b) an effective environment for communal/collaborative learning.	0	0	0	5	4.00	0.000	0.000
c) a way to improve students' critical ability on sustainability issues.	0	0	0	5	4.00	0.000	0.000
d) a way to improve students' understanding of social issues.	0	0	0	5	4.00	0.000	0.000

Group 1 (N=5)

I believe that the use of new technologies/ digital media for the teaching of the arts...	1 1/ TD	2 2/D	3 3/A	4 4/ TA	Mean	Std. Error	SD
a) makes the learning process more engaging.	0	0	3	2	3.40	.245	.548
b) is a way of increasing children's emotional development (by bringing them closer together through communal work).	0	0	3	2	3.40	.245	.548
c) promotes creativity based on communal work.	0	0	2	3	3.60	.245	.548
d) enables teachers to impart additional knowledge by connecting the arts with other disciplines and necessary skills.	0	0	1	4	3.80	.200	.447

Final Assessment Questionnaire - Group 2 (N=9) – Face-to-face course at MVPA

To what extent do you agree/disagree with the following statements?	1 1/ TD	2 2/D	3 3/A	4 4/ TA	Mean	Std. Error	SD
a) The TTP you attended responded to your expectations.	0	1	4	4	3.33	.236	.707
b) The TTP generated new knowledge and methods in Arts Education.	0	1	5	3	3.22	.222	.667
c) The aspiration to approach socially engaged arts was achieved.	0	0	3	6	3.67	.167	.500
d) The process of engaging communities was stimulated.	0	1	3	5	3.44	.242	.726
e) I will employ these practices in my future educational work.	0	0	4	5	3.56	.176	.527

Group 2 (N=9)

The TTP you attended contributed to...	1 1/ TD	2 2/D	3 3/A	4 4/ TA	Mean	Std. Error	SD
a) the successful acquisition of expertise/ knowledge in teaching arts in primary/ secondary education.	0	0	5	4	3.44	.176	.527
b) the successful acquisition of expertise/ knowledge in teaching subjects through digital means in primary/secondary education.	0	0	6	3	3.33	.167	.500

c) the understanding of socially engaged arts (various fields) and to employing innovative ways for their integration in the school curriculum.	0	1	5	3	3.22	.222	.667
d) enabling you find new paths to express yourself and communicate your ideas creatively /artistically by using digital media.	0	1	5	3	3.22	.222	.667
e) the development and/or enhancement of pedagogical abilities that will facilitate a most appropriate use of digital means in Arts Education.	0	1	6	2	3.11	.200	.601
f) the enhancement of the quality of your educational work.	0	0	7	2	3.22	.147	.441
g) the acquisition of additional qualifications for your professional advancement.	0	3	4	2	2.89	.261	.782
h) the development of collegial rapport and exchange of experiences.	0	0	5	4	3.44	.176	.527
i) your broader social recognition.	0	0	8	1	3.11	.111	.333

#### Group 2 (N=9)

<b>I believe that critically approaching socially engaged arts is...</b>	11/ TD	2 2/D	3 3/A	4 4/ TA	Mean	Std. Error	SD
a) a valuable source of inspiration for a future teacher.	0	0	5	4	3.44	.176	.527
b) an effective environment for communal/ collaborative learning.	0	0	3	6	3.67	.167	.500
c) a way to improve students' critical ability on sustainability issues.	0	0	3	6	3.67	.167	.500
d) a way to improve students' understanding of social issues.	0	0	2	7	3.78	.147	.441

#### Group 2 (N=9)

<b>I believe that the use of new technologies/ digital media for the teaching of the arts...</b>	11/ TD	2 2/D	3 3/A	4 4/ TA	Mean	Std. Error	SD
a) makes the learning process more engaging.	0	0	5	4	3.44	.176	.527
b) is a way of increasing children's emotional development (by bringing them closer together through communal work).	0	0	5	4	3.44	.176	.527



c) promotes creativity based on communal work.	0	0	6	3	3.33	.167	.500
d) enables teachers to impart additional knowledge by connecting the arts with other disciplines and necessary skills.	0	0	3	6	3.67	.167	.500

The results of the questionnaire show an overwhelmingly positive response to the two courses, particularly the first blended course. It is possible that the small number of participants contributed to the positive response. The participants in the two courses organized by the University of Malta generally agreed or totally agreed to the statements in the questionnaire. Not a single participant totally disagreed with any of the statements and there were very few cases of 'disagreement'. The participants consistently felt that the course they attended responded to their expectations and generated new knowledge and methods in Arts Education. They agreed that they will employ these practices in their future educational work. They agreed that the course helped them to acquire expertise/knowledge in teaching arts in primary/secondary education, also through digital means. The courses helped them to develop new approaches to integrate socially engaged arts, enhance the quality of their teaching and develop collegial rapport. Socially engaged arts provided them and future teachers with a valuable source of inspiration, opportunities for collaborative learning and served to improve students' critical ability on sustainability issues and understanding of social issues. Regarding the use of new technologies in the teaching of the arts, the participants felt that they make the learning process more engaging, increase children's emotional development, promote creativity based on communal work and enable teachers to impart additional knowledge by connecting the arts with other disciplines and necessary skills.

Feedback gathered during interviews confirmed the positive response generated in the questionnaire. Interviewees generally felt that the two courses achieved the stated goals, were well-structured and presented well, motivated them to be creative during sessions, and presented them with the opportunity to prepare interesting microteaching tasks at the end of the course. Some of the teachers were very interested in specific big ideas discussed in the course and liked hands-on tasks. Even comments a few of the interviewees made about insufficient time and their interest in face-to-face contact with other participants show that the teachers were positive about the courses and wanted an even stronger exposure to different aspects of them.

### 2.3.4 Critical evaluation of the process - concluding comments



*Fig. 10. The participants in Course 2 with one-word evaluations of the course.*

The University of Malta team which developed the two courses faced a number of challenges during the recruitment process. The original plan was to target a broad spectrum of teachers in various disciplines, but this proved to be difficult in practice. Only two non-arts teachers applied to join one of the courses offered by UM (the blended course), and only one of these participants completed the course.

As a result, one possible limitation of this study is the fact that the participants were self-selected, i.e. they voluntarily joined the courses and so were already predisposed to have an interest in the topics under discussion and were interested in learning more about socially engaged arts, innovative arts pedagogies and so on. Also, all the participants except one were arts teachers because the open call drew little interest from other teacher cohorts, and this might constitute an inherent bias in the sample. It is possible that mandatory participation and/or a broader spectrum of teachers might have led to different results.

At the same time, the findings also indicate that the arts teachers who joined the two courses organized by UM developed new attitudes and values as well as pedagogical approaches based on the course content. The arts teachers based at MVPS explained that they generally do not work as a team and the course they followed gave them the space to do so. A change the UM team would implement in the blended course would be to allow for more face-to-face time to allow the participants to get to know each other better and develop microteaching and other curricular material on the basis of these meetings. While the teachers in the blended course followed on the university's

VLE, their interaction was, relatively speaking, quite limited.

From the UM team's perspective, one of the more positive outcomes is the fact that participating teachers developed a stronger understanding of socially engaged arts, which – as some teachers admitted – teachers are not very familiar with. This helped to build a clearer connection between the arts, communities and societal challenges being experienced by specific individuals or groups of people.

On the other hand, an area for improvement is clearly the digital competence of arts teachers, which is crucial in the modern educational landscape. The integration of technology into education has become pervasive, and teaching effectiveness can be enhanced with the use of relevant digital tools. Digital competences enable teachers to leverage technology to enhance their teaching methods and create engaging and interactive lessons. Some of the participating teachers in the courses experienced some difficulties with the use of digital resources such as Canva; others faced technical issues when connecting laptops to monitors or interactive whiteboards. The possibility of developing more collaborative work among teachers was, however, grasped to some extent by those who made use of the university's VLE. At least some of the participants acknowledged the fact that online platforms like the VLE can facilitate group projects, discussions, and communication beyond the physical classroom. Teachers commented about each other's ideas and images between sessions, though some comments remained relatively superficial.

Face-to-face sessions proved to be more effective in developing group work, and participating teachers enjoyed the possibility of working as a team on tasks – this is something that they rarely have time for during regular school hours. On the other hand, some microteaching tasks were carried out in a rather conventional lecturing mode, which indicated that a stronger emphasis on effective microteaching skills at the start of the course would probably have helped.

The two courses offered by the University of Malta contributed to ongoing professional development available to local teachers. Teachers could participate in both online and face-to-face sessions to enhance their skills and stay informed about innovative teaching practices and more socially engaged and issues-based approaches to teaching the arts.

## 2.4 Training and Implementation: *Poland*

*Adam Mickiewicz University, Poznań, Faculty of Educational Studies*

*Katarzyna Forecka-Waśko, Mateusz Marciniak, Sylwia Jaskulska, Michalina Kasprzak*

Adam Mickiewicz University, Poznań (AMU), within the implementation of the CARE/SS project, offered 2 courses at the Faculty of Educational Studies. They were both included in a special university program called AMU-PIE, which offers courses dedicated to students taking international exchanges at AMU (e.g., Erasmus+ and other mobilities). These are optional courses, and AMU students can take them as well. The background of this idea was to explore Big Ideas (e.g. collaboration and diversity) built on students' different cultural backgrounds. Both courses ran during the winter semester of 2023/2024 (October-November):

- A) Course 1: Drama Method for Social Inclusion in Teaching Practices (lecturers: Sylwia Jaskulska and Mateusz Marciniak)
- B) Course 2: Creative Arts for Social Inclusion (lecturers: Katarzyna Forecka-Waśko and Michalina Kasprzak)

### 2.4.1 Methods and practices implemented in the training courses

#### a) Courses outline

##### *Course 1: Drama Method for Social Inclusion in Teaching Practices*

The “Drama Method for Social Inclusion in Teaching Practices” course focused on broadening the ability to use the drama method in teaching. Method of drama is included (integrated) within the courses offered in the study program of the pedagogy at AMU (e.g. theatrical forms, integrated education, etc.). However, drama is not taught as a separate subject. Thus, the “Drama Method for Social Inclusion in Teaching Practices” course was part of AMU-PIE courses. The participation limitation was the main study program of participants (offer dedicated only to pre-service teachers on the level of preschool, elementary, primary and secondary education).

The course content was prepared according to CARE/S's project goals, which means that the course goals highlighted strengthening competencies in using digital/online tools and sustainable development understanding in teaching. Educational drama and teaching supported by new technologies are mentioned as teaching methods in the Core Curriculum in Poland. Both fit into the educational post-pandemic reality when active methods supported by technologies match the needs of the students and society, so the aims of the course were current and well received by students. The aims focused on:

- broadening the knowledge about the drama method (types, techniques, rules, possibilities) and its usage in an educational context (working with children and youth)
- developing the awareness of intercultural diversity and cultural 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 marginalisation in multicultural groups (causes, mechanisms and forms of exclusion)
- growth of the ability to think and reason connected with knowledge on establishing peer relationships as a prerequisite to fulfilling basic psychosocial needs, and – at the same time – a fundamental developmental task in adolescence and early adulthood
- getting experience in using educational drama and teaching supported by ICT
- expanding the skills of critical thinking and intercultural communication
- developing the ability of the educational drama method's application to prevent exclusion in culturally diversified groups (children and youth in school context, the local community)
- developing the ability to apply the main drama methods in practice (design and coordination of drama meeting: relations between drama leaders and participants)
- developing skills in planning, self-organisation and preparing (designing, creating and using) teaching practice with drama method at diverse levels of education (micro and direct teaching with tutors and co-teachers)
- experiencing the teaching practice at institutions (visits to kindergarten, primary and secondary schools and other institutions)

### ***Methodology and digital tools employed***

The programme was planned as four thematic blocks. They had similar structure and coherent logic applied to the whole course and each unit. Each block was opened with an introduction to the theoretical background of the topic. It was arranged with real-time classes enriched with students' asynchronous activities. Afterwards, students emerged into the theme with experiential learning (workshops form). Each block was concluded with reflection and analyses of taken actions and some supplementary theoretical references. The course blocks were:

- “Integration and Introduction” - this block aimed to integrate the group members (student-student, student-teacher), get to know each other's expectations and possibilities, familiarise with the program and introduce the main categories of the course, with particular interest in drama, critical pedagogy and Socially Engaged Art.
- “Peer Exclusion” - block aimed to underline some discourses on the groups of problems connected with mechanisms of peer (social) 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/stop the exclusion process by using the method of drama.
- “Cultural Diversity” - the third block focused on cultural diversity and working with pupils representing diverse cultural groups. It broadened insight into perception,



communication and contestation while facing a multicultural environment. It also allowed exchanging participants' experiences in working with intercultural youth groups. The workouts of drama workshops also served for the prevention of marginalisation. Students broadened their understanding of cultural processes and effective communication in intercultural contexts, which may support the internationalisation process.

- “Method of Drama in Practice” - The final block was focused on implementing the knowledge and skills developed during the classes. Students presented their drama meeting and practiced it by acting as drama leaders. The micro-teaching was arranged among the course participants (the course's students took the roles of children/youth).

Among tools and methods, the most significant tension was put on digital ones that could enrich students' teaching approaches. Besides well-known ones, such as MS Office, YouTube, students have also used multiple applications and online tools, e.g.:

**MSTeams platform** is the main online environment that enriches face-to-face meetings and workshops. It served for the exchange of information and flow of communication between students and teachers, as well as the tool to store crucial data and workouts of the course. Within the “Drama Method...” course, we have used multiple MSTeams functions:

- Posts /chats/meetings - used to inform about the timeline, navigate in the application, and send alerts about assignments, tasks, and updates. Chats were used to communicate with students individually and with members of final task teams (to send feedback about scripts). Meetings were used for real-time consultations with students;
- Folders/Files - digital materials for the course (all presentations used during classes, articles presenting concepts, pattern of the final scripts, photos, etc.);
- Quizzes/Assignments - tasks during the course connected with resources delivered to students (e.g. articles, links to the websites/movies presenting drama techniques in practice). Students have also uploaded their workouts on the MSTeams platform.

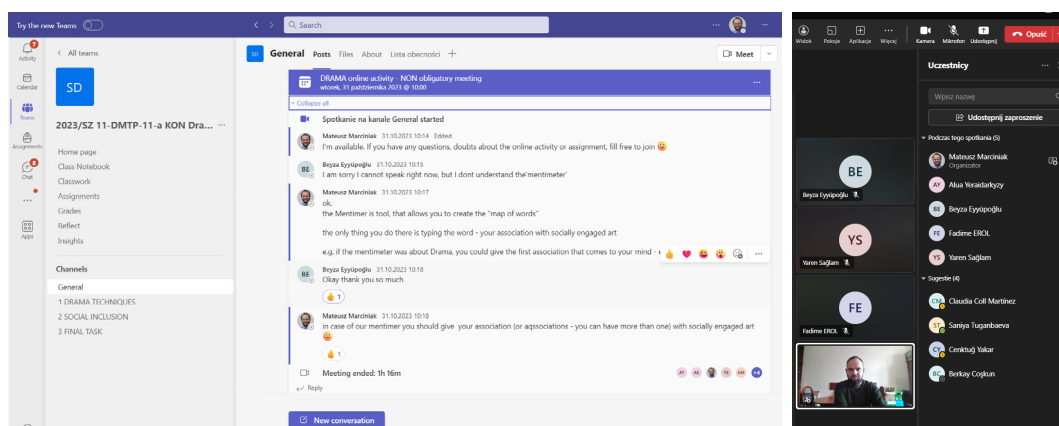


Fig. A1. Working with MSTeams platform (posts and meeting)

**Canva** - an application used to prepare online interactive presentations, e.g. about culture concepts, peer exclusion or Socially Engaged Art (SEA). Each topic has been described with a focus on theoretical background (bringing main definitions, typologies, schemes and description of processes). Presentations also offered multiple examples of implementing described concepts in everyday life. For instance, while describing SEA, multiple examples of practical activities were delivered to present Big Ideas in practice, both from international and Polish background (e.g. project Hedgehog of Iza Rutkowska).

**THE PROJECT "WROCLAW - ENTRANCE FROM THE BACKYARD" PROJECT (2015)**  
 the Examples of Socially Engaged Arts from Wroclaw (Poland)

**"THE HEDGEHOG"**  
 BY IZA RUTKOWSKA

If you want to read more, click here: [\[link\]](#) If you want to watch more, click here: [\[video\]](#)

Is designed as a puzzle animal composed from 30 spikes, a head and the base to be matched in one piece with the energy and cooperation of the local citizens of Wroclaw in Poland. The project was executed as a part of visual arts programme for Wroclaw European Capital of Culture

The project was a response to the local problems, i.e. neglected neighborhood, not renovated backyard.

**Practical APPLICATIONS**  
 SOCIALLY ENGAGED ARTS: BIG IDEAS

“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.

- 1 PUBLIC SPACE
- 2 RESPECTING DIVERSITY AND INCLUSION
- 3 SHARING KNOWLEDGE
- 4 COLLABORATIVE PROCESSES
- 5 SUSTAINABLE TRANSFORMATIONS IN SOCIETY

These ideas can guide teachers to reflect on, develop and implement effective teaching and learning methods at different levels of the educational system.

Fig. A2. Working with interactive presentations created in Canva

**Mentimeter** - we used online applications during real-time classes and in asynchronous tasks (between classes) to stimulate course participants' interest and engagement and to discover their hidden knowledge. The tasks given to students were about delivering associations with drama method, exclusion, culture and socially engaged art.



Fig. A3. Working with Mentimeter - “mind map” about Socially Engaged Arts

**Padlet** - we used it to create a virtual board. It encouraged students to search for some drama actions located in the city of their origins or home university. The actions (local activity, initiative) had to use drama methods or common techniques (e.g. theatre,

performance, happening, role-play, cosplay) in a way consistent with some SEA ideas. It had to be contemporary action illustrating some of the Big Ideas. Students prepared notes (including name of action, photo, short descriptive or metaphor, location and time, description of Big Idea of action and links. Students commented on others' posts.

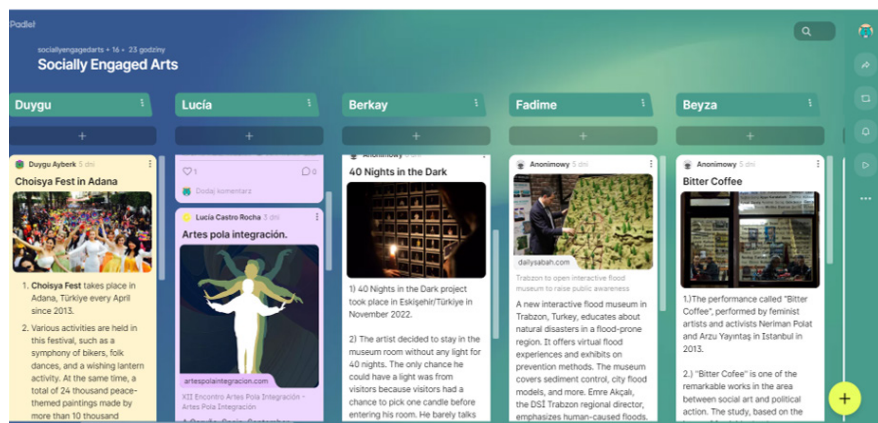


Fig. A4. Working with Padlet about "Drama actions implementing SEA and Big Ideas

### Statistics-data for participants

All course participants (N = 18) were exchange students at AMU in Poznan, with the majority of females (N = 15; 83.4%). They represented four countries: Turkey (N = 10; 55.6%), Kazakhstan (N = 4; 22.2%), Spain (N = 3; 16.6%) and the Czech Republic (N = 1; 5.6%). Their age was balanced: "lower than 20 y.o." (N = 5; 27.8%), 20-21y.o. (N = 5; 27.8%), 22-23 y.o. (N = 5; 27.8%) and "over 23y.o. (N = 3; 16.6%).

They were all enrolled on study programmes for pre-service teachers at their home Universities: teaching English (N = 8; 44.4%), teaching and (pre)primary education (N = 5; 27.8%), foreign language teaching (N = 3; 16.7%) and subject teaching - maths, ICT (N = 2; 11.1%). The vast majority (N = 16; 88.9%) were on undergraduate (Bachelor) degree, studying in 2-nd grade (N = 4; 22.2%), 3-rd grade (N = 9; 50.0%), 4-th grade (N = 5; 27.8%). Half of the participants had previous teaching experience (N = 9; 50.0%), it usually lasted at least 1 month, and their placement usually took place at public schools (N = 7; 38.9%). The other students hadn't had placement yet but had micro-teaching experiences at their Universities.

All students at their home Universities participated in courses dedicated to the topics crucial for the CARE/SS project: pedagogy - teaching (N = 18, 100%), ICT (N = 3, 16.7%), arts education (N = 3, 16.7%) and various art disciplines: literature (N = 7, 38.9%), fine arts (N = 3, 16.7%), music (N = 3, 16.7%), theatre (N = 3, 16.7%), visual arts (N = 2, 11.1%).

Most of them (N = 16, 88.9%) had access to the software at home Universities; it was free of charge with full access (N = 12, 66.7%) or limited access to some licenses (N = 4, 22.2%). Their ICT skills covered several tools, e.g., average Canva (N = 9, 50.0%), average MS Office software (N = 6, 33.3%), basic programming (N = 4, 22.2%), basic Photoshop (N = 4, 22.2%) other online tools (3MS office software (N = 5, 88.9%).

## Course 2: Creative Arts for Social Inclusion

The course aimed to show the impact of art in a broad social context, especially:

- working with disadvantaged groups,
- social inclusion,
- multicultural and intercultural education.

The aim was to develop competencies in creating educational programs based on creative arts and the intercultural exchange of students' experiences in this area. During the classes, theoretical issues related to using art and Big Ideas to improve the quality of life of selected social groups were presented. However, we encourage the participants to look at this idea from the microscale of working at school and in their future classes.

During the course, students discussed how to use the public space in education while creating projects in public micro space outside the classroom. The basis of the course was the cultural diversity of participants and their ability to learn from each other and share experiences in art education. During the classes, they had the opportunity to develop their personal skills in the areas of music, dance, painting, and working with new methods such as the Ebru method and Kamishibai theatre.

All classes were designed in such a way to connect different kinds of art expression to explore more profound proposed by the lecturer themes, such as:

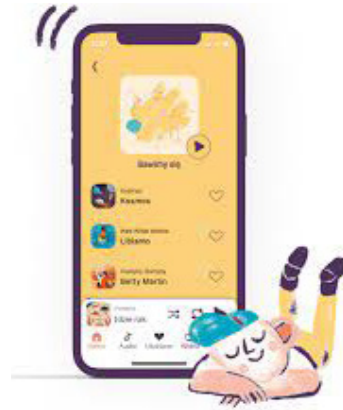
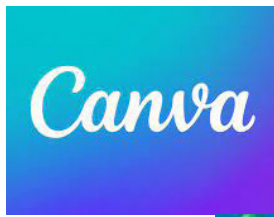
1. Socially engaged art and Big Ideas – introduction to the topic;
2. Social inclusion in pedagogical context – sharing experience by presenting examples of art projects related to their origin country;
3. Social inclusion in multicultural education - working with Disney movies - songs, and characters.
4. Big Ideas – big and small. How do we change “big art” into a small working project? Working with digital tools.
5. Engaged art for the youngest audience from a global and multicultural perspective: creating a comic book or interactive game for children presenting a topic related to socially engaged art selected by the participants.

### ***Methodology and digital tools employed***

The course was realised in the first part of the winter semester of 2023, from October to November. The course duration was 30h contact hours, so we had one meeting for 2 hours (the first one was organisation and introduction) and seven meetings for 4 hours of workshops. Face-to-face meetings were conducted in two parts:

1. music and dance
2. drama and creative arts.

The course combined online and face-to-face learning using digital tools, so an asynchronous learning method was involved. We used MS Teams to communicate with students and create a virtual workspace for them. All tasks were uploaded there, so they worked with the online content. For our training, we used the following digital tools and applications:



- Canva - making presentations, animations, movies and music scores;
- Pixton - an online program designed to create comic books and avatars of each student in the classroom;
- Pomelody - an application for listening to music composed for children and creating musical activities;
- Padlet for sharing opinions and ideas, to discuss and exchange opinions on proposed subjects;
- Chrome Music Lab - to explore music creating and playing with mobile phones.
- Ms Teams - a platform for communicating, online classes, uploading files, and sending tasks.

All students had access (found from the CARE/ss project) to the Pixton and Pomelody application on their mobile phones or computers. They worked with them during face-to-face and online meetings (individual and group activities). For Padlet and Canva, they could use free access.

Activities with applications were combined working with Art in a Box, so students used musical instruments, music cards, songbooks, and elements for shadow puppets. This way, during the course, students combined old and well-known ways of art expression with new digital tools, linking them together.



Fig. B1. Arts in the Box content



Fig. B2. Using Pomelody application with Arts in the Box



### ***Statistics-data for participants***

In the course “Creative Art in Social Inclusion,” 21 Erasmus Programme students who were studying at Adam Mickiewicz University participated in the 2023 winter semester. According to TPP (Teacher Training Programme), all participants were pre-service teachers, and they studied in their country (depending on university and country): Arts Education, Childhood Education, Primary Education, Preprimary Education, Social Education, Teaching English, and Maths teaching. Twenty-one (21) students (18 females and 3 males) representing seven countries: China (1), Czech Republic (1), Greece (1), Kazakhstan (3), Spain (8), Turkey (6), Ukraine (1). The age range of the group was from 19-24, and one student declared age under 26. The course was conducted in English.

### **b) Exemplary activities**

Exemplary activity: *Kingdom of colours*

During [Course 1: Drama Method for Social Inclusion in Teaching Practices](#), we presented workshops engaging mainly in drama techniques. We have also enrolled elements of other art disciplines, especially while presenting a creative drama approach. Drama workshops were enriched with music, visual arts (drawing, painting, spatial features - compositions), etc. As part of the “Peer Exclusion” block, the workshop “Kingdom of colours” concentrated on three Big Ideas: respecting diversity and inclusion, sharing knowledge and collaborative processes. The goals of this part of the course were connected with collaboration, the development of awareness of exclusion mechanisms and the role of different resources in interrupting the exclusion process.

This workshop showed how drama methods can be used to improve personal resources (e.g., self-esteem, self-confidence) and group resources (e.g., cooperation, ability to set common goals). Diversity has been shown here as a group’s potential (everyone had their place and was needed). The main exercise here was staging, which, using a colour metaphor, shows the value of diversity (in contrast to homogeneity and monochromaticity).

The steps of the workshop were:

- Warming up: Language of emotions (short improvised scenes in which students solved problems without words)
- The main part: Kingdom of colours
- Students took part in staging about the kingdom, where people lived in monochromatic groups (green, yellow, red).
- The materials used were single-coloured scraps of paper for each group (each group prepared a picture made with single-coloured scraps).
- The story plot was that villagers were sad because they were limited to one-colour worlds. The Wise King encourages them at the end of the story to create a shared, colourful workout. The moral was about how much we lose when we close ourselves off to diversity and how excellent value diversity is.

Students also took videos and photos during the workshop while completing the tasks. In the end, they created digitised conclusions from the classes illustrated with photos and videos.



*Fig. A5-A7. Students working in single-coloured group, and their workouts*



*Fig. A8-A9. Happiness in the process of mixing groups*

Ending: Kingdom of Assets (final exercise continues the previous story )

- plot "A King and his three daughters lived in a kingdom far away. The king loved them very much; they were intelligent and beautiful girls. One day he decided to give them something. He said that each of them must prove she is the best. The one who wins will get a treasure. The king gathered his daughters around him and asked each of them the same question to decide how to share the treasure between them: >What are you good at?<.

- Task for participants: What would you say or show if you were a king's daughter/son? Students got the time for preparation and short presentations [they could use visual arts based on received materials, music, dance and all other forms of artistic expression].
- After the princess's presentations, the king said: "I will share the treasure between you equally because I love you equally, and it doesn't matter what you are good at. I just wanted you to realise how smart, beautiful and valuable you are. You are my treasures!"

Exemplary activity: ***My name, my piece of music, my culture, my identity***

The activity offered to students of [Course 2: Creative Arts for Social Inclusion](#) was intended to integrate a culturally diverse group and, at the same time, show the uniqueness of each student. The classes aimed to encourage students to cooperate while respecting cultural differences. During classes, students developed various forms of presenting their names through art, from paying attention to their rhythm and melody to creating phrases and musical pieces based on their sound. The musical exercises were intended to show that:

- each word has unique musical features that can become a musical motif subject to various interpretations;
- the uniqueness of each name makes it a work of art, and saying it in various social contexts and different public spaces is a form of expressing art;
- the name can be shown with a movement and gesture that unites the name with its owner;
- the name can be drawn or written with notes or other symbols, and works of art can be created inspired by the features of the name and their interpretation.

The indicated elements were used to build the course of classes, which included the following exercises:

#### ***Exercise 1: My name as a rhythmic pattern.***

Students said their names, which were then arranged in patterns in 4/4 time. The students said the names appropriately while pausing on the indicated musical beats. This way, the names formed different melodic patterns and lost their original sound, creating ostinato accompaniments. Thanks to the exercise, they developed musical sensitivity to the features of the name, such as rhythm, melody, and accent. Thus, they created drawings from various cultural sets: melodic, rhythmic and prosodic;

#### ***Exercise 2: Sounds of my name - endless possibilities***

Students in groups wrote names using symbols, creating simple symbolic scores. Then, they selected instruments and tried to improvise their score. All scores created were performed as one piece of music. The improvisation created was based on the name of

each participant. Participants learned cooperation, respect for differences, and listening to each other.



*Fig. B3. Creating and playing musical scores – exercise 2.*

### ***Exercise 3: Piece of art inspired by our names***

The scores created, and the musical experiences collected were interpreted as an artistic work using the Ebru method. Students could individually create paintings inspired by their name, choosing appropriate techniques and colours. Individual work is one's interpretation of the group process. When everyone finished, we prepared a small gallery and discussed used forms, shapes, and colours. The stages students went through while working with their names were intended to show the following elements related to the group learning process: Integration and cooperation (playing music as one music organism).

- Ability to listen to ourselves and others at the same time;
- Musical rhythm and tempo – an obligation to subordinate musical time;
- Respecting art values of diversity;
- Everybody can create by inspiring his identity and culture;
- Listening as a basis of the music education process and education in general;
- Creating and performing as a group process;
- Sharing ideas.

Big Ideas developed in this activity: Collaborative processes, Respecting diversity and inclusion; Sharing knowledge.





Fig. B4. Creating drawing with Ebru method – exercise 3.

**Exemplary activity: *Engaged art for the youngest audience from a global and multicultural perspective inspired by Disney movies (songs and characters).***

In this activity of [Course 2: Creative Arts for Social Inclusion](#), we decided to discuss films, videos, and songs worldwide, known as the leading social problems presented in those examples. Students were working with worldwide known Disney production. The main goal was to get to know cultures through art – the idea of multicultural art education, and to underline the crucial social problems and their correspondence to Big Ideas.

During classes, we:

- presented the assumptions and main goals of intercultural education;
- discussed examples of good practices in intercultural education;
- discussed the place of socially engaged art in intercultural education and the ways of using it;
- discussed the role of mass media and film studios in multicultural education.

The work was planned for 2 meetings (4 hours each); one was conducted online, and the second was realised face to face.

***Exercise 1 (asynchronous) Big Ideas in Disney songs- working online with Padlet.***

They were introduced there to 5 Disney songs chosen by the lecturer. Those songs represent the most known and popular Disney songs from movies presenting different cultures and also created in the last 30 years.

1. “Let it go” from Frozen
2. “Colors of the wind” from “Pocahontas”
3. “We don’t talk about Bruno” from “Encanto”
4. “How far I’ll go” from “Vaiana” (Moana)
5. “Circle of life” from “The Lion King”



The instructions for this work:

In recent years, in Walt Disney's films, heroes from various parts of the world represent numerous contemporary problems. Think about how the songs represent their fate, the fight for equality, understanding, and the right to be themselves. Also, refer to the Big Ideas: 1. Public space, 2. Respecting diversity and inclusion, 3. Sharing knowledge 4. Collaborative processes 5. Sustainable transformations in society. Please find exemplification of those in Disney songs or Disney characters. Write your thoughts down and share. You can also put some pictures and quotations.

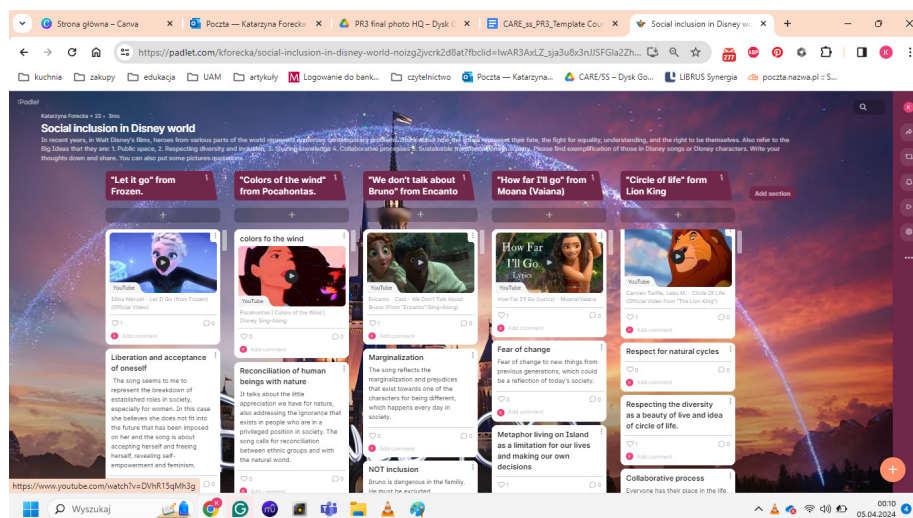


Fig. B5. Padlet “Social Inclusion in Disney world” print screen.

Students in this work made a lot of interesting comments regarding the Big Ideas. They underlined that Disney characters reflect the main problems of children and youth, problems with adaptation and finding their place in society. They posit that ideas of collaboration, social inclusion and respecting other's diversity should be present more than ever in education. They posted a lot of comments about social exclusion, lack of tolerance in the modern world, and the difficult situation of women in society. They also referred to other examples in pop culture that touched on the same topic.

Examples of comments:

*Student: The song “Let It Go” from Frozen reflects social inclusion issues by telling the story of Elsa, who feels marginalised by her special abilities. The song highlights the importance of embracing diversity and creating inclusive public spaces. It also emphasises how sharing knowledge, teamwork and empowering the marginalised can lead to a sustainable transformation of society. In short, it reminds us that social inclusion is essential to building a more equitable and welcoming world.*

*Student: It is difficult to understand the song's whole meaning outside the movie's context. However, it seems to me that this song is about stigmatising certain topics in society. Family members just kicked Bruno out. In the same way, society is separated from certain people and problems. Society does not raise social inclusion issues, like when the family*

does not talk about Bruno because it is taboo. (song: „We don't talk about Bruno" from Encanto)

*Student: Pocahontas's song "Colors of the Wind" highlights social inclusion issues by promoting appreciation of cultural diversity and the importance of respecting the environment. The song emphasises sharing knowledge and collaborating across cultures to achieve sustainable societal transformation. In short, it reminds us that social inclusion and environmental awareness are fundamental to a more equitable and harmonious world.*

**Exercise 2 (asynchronous): "Disney character in a New World – shadow puppet and online work with materials from Arts in a Box"**

The students found materials in their "Arts In the Box" to prepare a shadow puppet from a Disney movie. Firstly, students justify why they chose a specific Disney character and then create a new ending to the story or the character by underlining at least one of the Big Ideas. Students prepared the videos inspired by movies for children and dedicated to children. They combined the old method of the Theatre of Shadow with new media and recording techniques. Connecting traditional art forms with media using Big IDEAS and social inclusion was the primary goal of this exercise.

Each student prepared this exercise individually so they could present their vision. Also, the lecturer encouraged them to prepare their work in the way they could use it working with children and present them, same as Disney movies, the topics of social inclusion, collaboration and respecting diversity. In their production, they were also supposed to use different public spaces.

Puppet description - link to the files: B. Ember Lumen - shadow puppet description; B.Stitch, shadow puppet.

Puppet videos- link to the file: B. Ember Lumen video; B. Judy Shadow show with puppet.

Examples of comments:

*Student: I made Ember Lumen, the fire element, from Elemental (2023). The story takes place in a world of natural elements (...). In my opinion, the Elemental shows the importance of all Big Ideas. For example, the city needs a new PUBLIC SPACE where all elements will be comfortable. Currently, even public transport in the movie includes water everywhere, which is dangerous for fire elements. One of the movie's messages is RESPECT FOR INCLUSION AND DIVERSITY. The main character SHARES KNOWLEDGE about her culture with her new friend, the water element, and discovers his culture. At the end of the movie, all the elements come together, which shows a SUSTAINABLE TRANSFORMATION OF SOCIETY and a COLLABORATIVE PROCESS (before that, this collaborative process meant ignoring the needs of the fire elements). Ultimately, Ember and the water element became a couple, which was impossible earlier.*

*Student: I think that Judy Hopps from "Zootopia" exemplifies the themes of Big Ideas. Let me clarify my reasons for choosing this character. As the first rabbit police officer in a diverse city, she breaks barriers and showcases the potential for inclusion and diversity*

*in public spaces. In "Zootopia," Judy confronts societal norms by becoming the first small prey animal in the police force. Moreover, her presence challenges stereotypes and opens public space to those who were previously excluded, showing that anyone, regardless of their species, can contribute meaningfully to society. In my opinion, her determination to solve societal challenges, specifically addressing bias and prejudice, symbolises the sustainable transformation of society.*

*Judy's partnership with Nick Wilde represents the power of collaboration, and her openness to learning from others reflects the importance of sharing knowledge. From my point of view, their shared efforts to solve a city-wide mystery demonstrate how diverse perspectives and skills can lead to solutions that benefit society as a whole. I like Judy's willingness to learn from Nick and the various animal species in Zootopia shows the importance of knowledge sharing and its role in fostering understanding and unity.*

*In conclusion, Judy's character inspires the idea that individual actions within a collaborative framework can foster a more inclusive, diverse, and sustainable public space that respects and celebrates differences. Judy Hopps' character serves as a beacon of hope and inspiration, illustrating that through inclusive public spaces, collaborative efforts, the sharing of knowledge, and a commitment to societal transformation, lasting positive change is not only possible but essential for a better world. These are the reasons why I chose this character.*

*Student: Luka is one of my favourite animations. He wants to discover the world as well as discover himself. He is a sea monster, but he can be a human when he is on the land. He meets a friend who is just like him, and they go to the town where people hunt sea monsters in order to make their wish come true. Their work is collaborative, and they reach their dream thanks to collaboration. (collaborative progress). The people of the town start to love Luka and his friend. Then it rains, and Luka becomes a sea monster. People who used to want to hunt sea monsters embrace Luka and other sea monsters. (Sustainable transformation of society).*



*Fig. B6. Shadow puppets created by a student.*

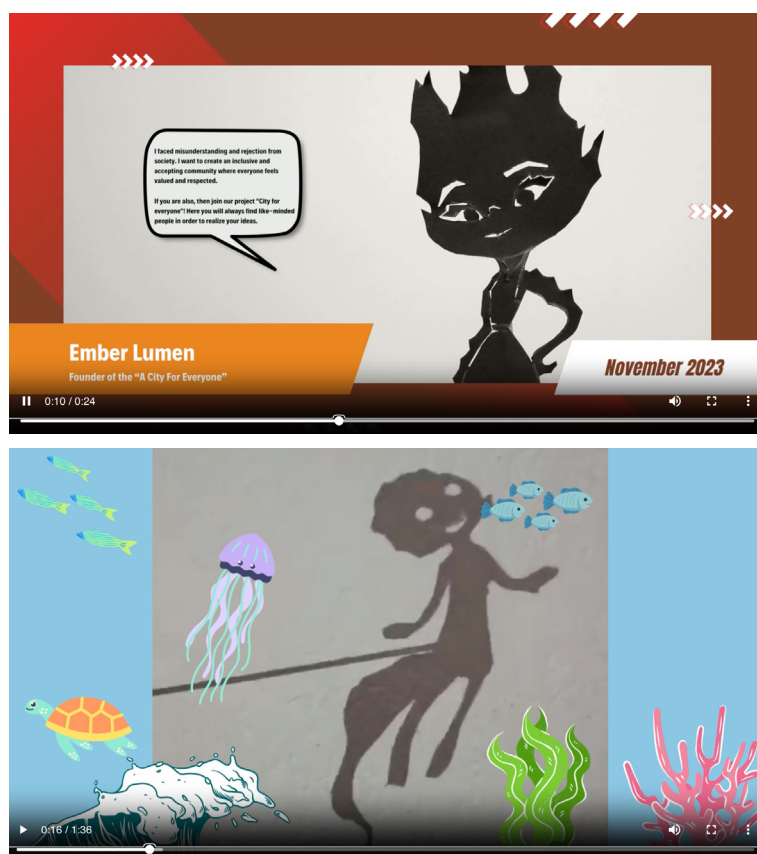


Fig. B7. Screen from a video created by a student.

### ***Exercise 3: Face to face. Discuss online work and videos prepared by students.***

To conclude the topic, we discussed our online work. Most students weren't familiar with the possibility of sharing opinions and ideas through online tools such as Padlet. Also, in their opinion, working with intercultural material, such as Disney, reflected the common heritage created by pop culture, which might be used in education. In the characters and videos they created, students were more creative and discussed Big Ideas in the context of a specific character from Disney cartoons. Their creative way of working allowed them to reveal Big Ideas with words and other means of expression: visuals and sound. In our opinion, this type of communication was more accurate for them.

Big Ideas involved in this activity: Public space, Respecting diversity and inclusion, and Sustainable transformations in society.

### **2.4.2 Microteaching and short implementation in schools**

Students prepared the final task in teams during Course 1: Drama Method for Social Inclusion in Teaching Practices. They have prepared drama meetings with the implementation of chosen course content and application of some Big Ideas of Socially Engaged Art. They prepared scripts and led drama classes (with the implementation of chosen exercises

covered by the script). Microteaching was implemented during the final classes of the course, with academic students taking on the role of pupils. We present 3 microteachings from [Course 1: Drama Method for Social Inclusion in Teaching Practices](#).

***Microteaching 1: “COLLABORATION IN EDUCATION: Improving Student Communication”***

Meeting recipients: Middle school students (10-14 years old)

Main goals: promote teamwork, creativity, and problem-solving skills, step into different perspectives, and foster empathy and understanding.

Big Ideas implementation: collaborative process, sharing knowledge

Enrolled drama techniques: pantomime, narration, the mantle of the expert, prepared improvisation, role play and teacher in the role.

Materials: cardboard, stamps, ink, coloured papers, scissors, pencil, glue, chairs, notebook, music, cards, soft toys, twigs, coloured chalks

**DRAMA MEETING PLAN:**

- Warm-up Card game: The teacher distributes two cards with different symbols to each student. Students form a circle/chain so that the symbols on their cards next to each other are the same, just like the game of dominoes. If they can do this, they can keep the cards (or swap them with the teacher) and re-form the circle/chain. However, they are now not allowed to talk while connecting.
- Escape from the island (as narrated story): The teacher tells a story that includes tasks for the group. The group performs (improvises) using different coloured crowns - each crown provides them with certain skills and a certain approach to tasks.
- Sum-up: These activities were strategically chosen to promote teamwork, creativity, and problem-solving skills. Role play allows students to develop different perspectives, fostering empathy and understanding.

Presentation A1: Drama microteaching “Collaboration in Education”

***Microteaching 2: “Social Bullying”***

Meeting recipients: School students (12-15 years old)

Main goals: promote teamwork, creativity, and problem-solving skills, social bullying understanding and prevention

Big Ideas implementation: collaborative process, sharing knowledge

Enrolled drama techniques: improvisation, role taking

Materials: crayons, fun coloured markers and sharpies, coloured papers, scissors, stickers, a tennis ball



#### DRAMA MEETING PLAN:

- Warm-up (Energy ball): In a large circle, all players hold their hands up, palms facing each other. They imagine holding a ball of energy. One person creates an energy ball and tosses it to another player across the circle. Players can make their energy balls size big/small or move quickly/slowly (as a metaphor for their current energy). Players receiving the energy ball can transform it before tossing it to another player.
- Compass walk: Students work in pairs. They identify objects for students to walk to (e.g., a chair or tree. One student closes their eyes while their partner walks alongside, guiding them using “stop” when he is going to face other people or things.
- Wrinkled heart: The game involves crumpling paper hearts. A crumpled heart symbolises words that hurt people. Just as you can't fully straighten a crumpled paper, you can't take back your words (they can leave some bruises).
- Paper way: The task for the group standing in a circle is to roll a tennis ball using paper rolls held in their hands, ensuring the ball does not fall.
- Sum up: By using drama techniques, one can deal with social bullying in class because those activities can help young people understand the consequences of their actions.

Presentation A2: Drama microteaching “Social Bullying”

#### *Microteaching 3: “Cultural Differences”*

Meeting recipients: primary school students between the age 9-12

Main goals: integration, social exclusion prevention

Big Ideas implementation: respecting diversity and inclusion, collaborative processes

Enrolled drama techniques: improvisation, interpersonal examination, visualisation

Materials: pencils (crayons), papers, bag, expression cards

#### DRAMA MEETING PLAN:

- Discovering Colourful Friendships: Students are randomly assigned to groups. Each group prepares a drawing depicting what they know about the randomly assigned country. Afterwards, individuals representing the countries respond to the drawings, evaluating how well they represent the truth and discussing sources of stereotypes.
- Gossip Circle: Students form a “Gossip Circle” to foster mutual understanding. Seated in a circle, one student occupies the centre chair while others gossip about him/her. Students speculate on various aspects (nationality, favourite animal, etc.). After gathering sufficient information, the gossip ends, and each student shares their thoughts with the central person. He/she responds using facial expressions provided by the teacher. Students in discussion discover commonalities and differences, promoting acceptance and understanding among the group.
- Diversity Puzzle: In the first stage, volunteer students are given coloured pens, and the rest of the class guesses the chosen colour. The volunteer student confirms or corrects the guesses using expression cards. In the next stage, the teacher introduces

animal names, and students guess the chosen animal and its drawing. This process is repeated with various items promoting interaction. The activity encourages engagement and helps students learn more about each other.

- Sum-up: The classes aim to work in the field of cultural differences to bring them closer and integrate them. They also provide an opportunity to discuss the harmfulness of stereotypes and a chance to get to know the group.

#### Presentation A3: Drama microteaching “Cultural Differences”

In this section, we also present 2 microteaching from [Course 2: Creative Arts for Social Inclusion](#): „Play with Pomelody” - artwork designed for preschool children, and „Creation of a comic book for children inspired by one of the Big Ideas”. During Course 2, students have prepared two final tasks in teams. Both of them were supposed to implement the Big Ideas of Socially Engaged Art. They prepared Music lesson scenarios and comic books. A sample of those materials is uploaded in a separate folder (Creative Arts for Social Inclusion - materials), and some short screens are presented below. Those examples of microteaching were implemented during the classes.

#### ***Microteaching 4: „Play with Pomelody” - artwork designed for preschool children.***

Students were supposed to prepare a scenario of a music lesson for preschool children based on working with the music form application Pomelody - a playlist with music from the world. Also, prepare a symbolic, visual music score in Canva for one chosen national folk song or piece of music from their country.

**Main goal:** This lesson plan (scenario) aimed to use music to explore one of the big ideas, such as collaborative processes, social inclusion, knowledge sharing, and public space. The project aimed to use Big ideas on a small scale and work with music and dance so that children would learn mutual respect and cooperation through art. The music for the task was chosen because it represents music from different parts of the world, various musical styles, and melodic and rhythmic patterns, which were supposed to support intercultural education during the implementation of the project.

**Big idea:** Social inclusion, public space, collaborative processes

**Values:** integration, collaboration, multicultural and intercultural education, musical skills, dancing skills, performing skills, and socially engaged art.

**Aims / short description of the process:**

- Working with application and Pomelody music in classes. presenting different kinds of music and dancing activities as a warm-up for the individual work of the students. I work with symbolic music scores and explore them through movement.

Dancing Swan Lake - movie from the classes, link to the file: B. Swan Lake class video.



Fig. B8. Music score for the Swan Lake

- Working on a project for 2 weeks in small groups of 4-5 students (asynchronous learning) and preparing the project with the lesson scenario and individual work with music scores. using the Pomelody application for children and educators.
- Presenting the project during the face-to-face meeting by each student group. Discussing activities designed by students, making some changes, and analysing Big Ideas content in their work.

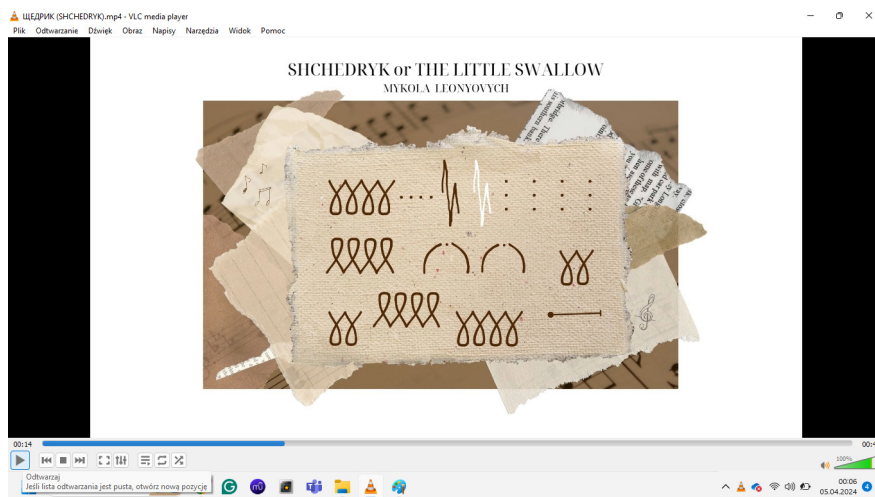


Fig. B9. Music score "The Little Swallow" animation created by the student in Canva. Link to the file: Music score in Canva for Shchedryk.

#### Learning outcomes:

- ability to include elements based on Big Ideas in their musical and movement activities;
- ability to combine old and new work methods in their work, therefore forms requiring synchronous work, such as playing instruments, along with asynchronous forms

- related to working with an application;
  - students demonstrated teaching skills in the area of working with musical arts
- students used new media in their work.

***Microteaching 5: „Creation of a comic book for children inspired by one of the Big Ideas.”***

Students were supposed to prepare a comic book for children (kindergarten or primary school) using the PIXTON application, which is specially designed for creating comic books online. They should have used one of the BIG IDEAS to show a solution to a social inclusion problem (either general difficulties or a selected challenge). Create a story and characters (Comics should be dedicated to children). They used their imagination to create a story, characters and narration for children with the final message about social inclusion in society. Comic books have been written in English by all Erasmus students so they can continue or develop their ideas while working with children in their country of origin.

**Main goal:** The exercise aimed to create a story connected with the young generation in the conditions of artistic modern form, a comic book and narration about one of Big Ideas as a solution to the social problem children face. The goal was to develop their creativity, explore new forms of communication, and work with online applications. Pixton allows working with language, design, creating stories, and animation step by step.

**Big ideas developed in students' work:** Public space, Respecting diversity and inclusion, Sharing knowledge, Collaborative processes, and Sustainable transformations in society.

**Values:** integration, collaboration, multicultural and intercultural education, language skills, design skills, narrative skills, and socially engaged art understanding.

**Aims / short description of the process:**

- Working with PIXTON application during the classes and extending the knowledge about designing the comics, scenes, characters and types of narrative. Creating students' avatars to see the virtual class picture at different course levels.



*Fig. B10. Creative Arts for Social Inclusion classroom photo in PIXTON*

- Exploring applications after classes in an asynchronous way to explore the possibilities of this particular program and develop individual ideas. Reflection about possibilities to use this kind of work in education as a teaching tool – creating characters and books, designing artistic content for the children with their avatars, e.g. name cards,

post stamps, graduation certificates, character maps, educational projects, class expectations, etc.

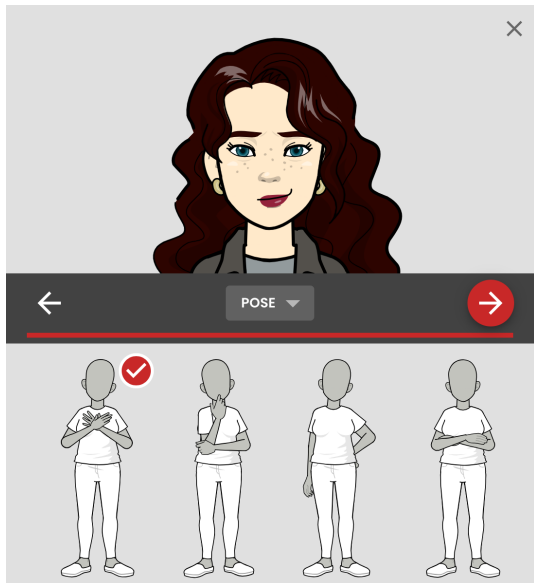


Fig. B11. Example of creating a character in PIXTON



Fig. B12. Example of class expectations in PIXTON

- Individual work of each participant - a comic book based on Big Ideas for children. All projects were returned in the PDF, and the authors can make all films and student works available at the reader's request. Students prepared comic books for children in kindergarten or primary school (created books with characters, stories, social inclusion problems or challenges based on Big Ideas). Students made each comic scene accessible and understood by their chosen age group. They assumed that avatar characters of teachers and students could also be in comics. After completing the work in the PIXTON application, they explained why they chose a topic and how they would use the comic with children.



Examples of comments:

Example 1: “Friendship wins” comic book created by a student

*Teacher: Why did you choose these problems/challenges of social inclusion?*

*Student: Now, this topic has become too relevant in schools. Children from an early age have become very cruel; they mock their peers because of their characteristics, social status, brand-new phone models or even because of some other reasons. I think it's not normal. You can't reject people for any reason. Since the children are still in school, if they become violent at that age, then in adulthood, they will become even worse monsters. The student who was bullied will have an injury and psychological trauma for life because it is from childhood that everything remains.*

Comic book “Friendship wins” - link to the file: B. Comic book. Friendship wins.

Example 2: “Little Pirates” comic book created by a student

*Student: In my comic book, the hero concludes that a group of children is dangerous because of their external appearance that was usual for him. Unfortunately, this problem remains relevant in the modern world. People often judge by appearance, especially if the external difference between people is much more noticeable (most often, different nationalities). Therefore, from an early age, it is necessary to teach children to respect diversity and inclusion. To do this, you can use, for example, a comic book or other simple stories that will be understandable for children. Options for working with a comic: read and analyze; come up with a different course of events; create a similar story; play a comic in the classroom; divide the comic's events into many parts and try to make an original script; and so on.*



Fig. B13. An example of a student's comic book entitled: “Friendship wins”.

Comic book “Little Pirates” - link to the file: B. Comic book. Little pirates”.

Learning outcomes:

- new forms of creating literary works allow for conveying important content regarding Big Ideas;
- working with online applications might be a form of class integration;
- creating stories and telling stories is one of the therapeutic ways to express feelings and difficulties in the art education and education process;
- allows students with difficulties in verbal communication and body expression to participate in art-engaged classes.

## 2.4.3 Summary of trainees' evaluation

18 pre-service teachers participated in [Course 1: Drama Method for Social Inclusion in Teaching Practices course](#). Of them, 16 students completed the final course questionnaire (14 females and 2 males, representing four countries: Turkey, Kazakhstan, Spain and Czech Republic). We have also conducted interviews with five students. Students have prepared the final course project (micro-teaching based on their script of drama classes) in the five final teams. The interviews were conducted with one representative (all females) of each of 5 final teams: PL1: Kazakhstan, 19 y.o.; PL2: Kazakhstan, 21 y.o.; PL3: Turkey, 22 y.o.; PL4: Turkey, 19 y.o.; PL5: Spain, 23 y.o.

The survey focused on students' opinions regarding the implementation of course objectives, with particular emphasis on sustainability issues and socially engaged art as both a goal and a teaching method. It consisted of four parts focused on views on:

- general meaning of training (course);
- training content with a focus on pedagogical aspects and teaching (implementation of socially engaged arts ideas in teaching, usage of digital means/resources);
- meaning of critical approach in socially engaged arts;
- using ICT for arts teaching.

Referring to these issues, students expressed the degree to which they agree with specific statements [1 = Totally Disagree, 2 = Disagree, 3 = Agree, 4 = Totally Agree]

The interview aimed to gather insights into how students perceived the course. The interview questions focused on the strengths and weaknesses of the course, the demands and benefits of participation, and the development of interest in Socially Engaged Arts.

The conducted research took into account the main objectives of the project and the course, with particular emphasis on Big Ideas and the potential use of drama in the teacher's work, both offline and online, in a socially responsible, engaged approach to arts education. Below, we present the survey results and students' interview responses. The tables depict the percentage distribution of answers to the questions, where 1 signifies "totally disagree", and four signifies "totally agree."

Table A1. "Drama Method..." courses - trainees' responses on the PR3 Questionnaire: General Teacher Training Programme (N = 16)

1. Teacher Training Programme (TTP): To what extent do you agree/disagree with the following statements?	1	2	3	4	Mean (1-4)	SD/ (SEM)
a) The TTP you attended responded to your expectations.	-	-	5 31%	11 69%	3.69	0.478
b) The TTP generated new knowledge and methods in Arts Education.	-	-	6 38%	10 62%	3.63	0.500
c) The aspiration to approach socially engaged arts was achieved.	-	-	9 56%	7 44%	3.44	0.512

d) The process of engaging communities was stimulated.	-	1 6%	8 50%	7 44%	3.38	0.619
e) I will employ these practices in my future educational work.	-	-	6 38%	10 62%	3.63	0.500

In general, it can be said that students are satisfied with the course and its progress. The most frequently chosen response for each question is “totally agree.” The course’s strengths were primarily that it met students’ expectations and that the acquired knowledge, skills, and attitudes would be utilised in the future. Responses about the course’s role in stimulating engaging communities and aspiration to approach socially engaged arts were slightly less favourable, but in each case, all participants fully or nearly fully agreed with positive statements about the course. In the project’s objectives, we focused on utilising new technologies in socially responsible teaching in the post-pandemic era, and it appears that students appreciated this proposal and expressed its usefulness in the future.

The interviews confirmed students’ satisfaction. They have very strongly stressed the perfect organisation of the classes. All of them mention it with a focus on multiple aspects: managing time and space [PL3], managing/leading communication with students [PL1], the deadlines for the tasks, time demanding [PL2], preparations of materials [PL5] and focus on needs of participants[PL4].

Participants highly evaluated the content of the course. They appreciated the idea of mixing the order of implementing the basic theoretical introductions (e.g. presentations, articles) and following it with some tasks and the reversed model (taking exercises and then reflecting on them with concepts). Most interviewees considered the amount of theoretical materials to be sufficient. Some suggested a broader theoretical introduction, focusing on fundamental knowledge with increased control and demands toward students [PL2].

All the interviewees appreciated the course methods - the main form of workshops. They also liked having asynchronous, permanent access to illustrating materials (videos, presentations, etc.) and would like even more online exemplary activities for reflection [PL1]. Practical, engaging methods were interesting entertaining but not always enough:

*“We had a lot of practice, that is really good. But at the same time, I would like to have more theory. You gave us theory in the files, but sometimes we did not read it at the beginning” [PL2]*

The course duration (4 units blocks, 3 hours) was considered well-adjusted, but all students stressed that it was finished too quickly and would prefer the whole semester classes (14 instead of 7 meetings). Some students stressed that units could be even longer [PL5] because they “were not doing boring tasks; it would also be possible to sit for 6 hours in the class.” [PL1]. The student also stressed the high-level professionalism of teachers, focusing on explaining everything clearly, understandability [PL4], giving productive critical feedback [PL5] and freedom in the classroom [PL4]:

*"You not only teach, but learn with us, you were so passionate to hear about our ideas, you don't just do your job, but you are also active, you also joined our games" [PL1]. "You always helped us during activities and were interested in us. You explained us everything very well" [PL3]*

Art in the Box - was evaluated as a very useful, surprising and interesting tool. It was considered sufficient or overestimated (too many materials):

*"It was a great and new idea because not all schools/universities do that. It was a bit surprising. We had some difficulties because we could not use all of it. We tried to use them as much as possible, but it was too much. Maybe other groups had more imagination and could use it" [PL2]*

Thus, the suggestion would be to individualise AiB, by adjusting it to participants' needs.

**Table A2. "Drama Method..." courses - trainees' responses on the PR3 Questionnaire: Teacher Training Programme specific contribution (N = 16)**

<b>2. The TTP you attended contributed to:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>Mean (1-4)</b>	<b>SD/ (SEM)</b>
a) the successful acquisition of expertise/ knowledge in teaching arts in primary/ secondary education.	-	-	7 44%	9 56%	3.56	0.512
b) the successful acquisition of expertise/ knowledge in teaching subjects through digital means in primary/secondary education.	-	-	8 50%	8 50%	3.50	0.516
c) the understanding of socially engaged arts (various fields) and to employing innovative ways for their integration in the school curriculum.	-	-	8 50%	8 50%	3.50	0.516
d) enabling you find new paths to express yourself and communicate your ideas creatively /artistically by using digital media.	-	-	4 25%	12 75%	3.75	0.447
e) the development and/or enhancement of pedagogical abilities that will facilitate a most appropriate use of digital means in Arts Education.	-	1 6%	7 44%	8 50%	3.44	0.629
f) the enhancement of the quality of your educational work.	-	1 6%	4 25%	11 69%	3.63	0.619
g) the acquisition of additional qualifications for your professional advancement.	-	1 6%	8 50%	7 44%	3.38	0.619
h) the development of collegial rapport and exchange of experiences.	-	1 6%	3 19%	12 75%	3.69	0.602



i) your broader social recognition.	-	1 6%	4 25%	11 69%	3.63	0.619
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In relation to specific teaching issues, it can be said that students were most convinced about the contribution of participating in the course to stimulate their creative expression (also artistic) and communication by using digital media and the development of collegial exchange of experiences. They were also convinced about the possibility of using the knowledge from the course for their general teaching practice at multiple education levels (their educational work, teaching in general, and the usage of digital media). They were a bit less convinced about the acquisition of additional qualifications for professional advancement, which seems to be understood in a strict, legal sense (it was explicitly indicated that the acquired skills would be useful in future work and achieving social recognition).

During interviews, participants indicated that during the course, they had broadened their knowledge of the course's content (namely: drama method, inclusion, new media, arts), shared teaching and learning experiences and gathered a lot of examples of exercises [PL1, PL2, PL4] - all of which will be useful for their future teaching practice. The course created an opportunity to build a "basket" with examples of good practices:

*"We talked a lot about the school issues and problems. It gave us examples because we also talked about the problems and solutions. Not only did we listen to the teachers, but we also gave our views. I would like to have even more sharing real-life stories when you give examples from your life" [PL1]*

They have mentioned the inspirational and creative impact of the course. They are developing a strong need to use more "active" and "constructive" teaching methods in their future teaching practice instead of traditional transmission of knowledge with lectures [PL1, PL3, PL5]. All of them shared a feeling of being better prepared for teaching with an awareness of need to do much more observation and practice before teaching:

*"As a teacher, I would do some physical activities, fewer presentations and more workshops and games because it's the best for students. I do not want to teach children with regular, theoretical methods; we need to do some practice in our classes so we can memorise easily" [PL3]*

*"After this class, I want to do a Master's in the topic of drama, [...] so I need to do more observation on how to do it. And I need more instructions, because with that you are giving help to your students, some more tips, what to do when you face some problems, e.g. exclusion" [PL4]*

Microteaching was considered a huge advantage of the classes by all interviewees. They stressed receiving a better understanding of the teacher's role [PL1, PL2], experiencing difficulties occurring during teaching/leading the group in the safe surrounding of colleagues [PL3, PL4], getting feedback about possible improvements [PL1, PL2, PL5]:

*"I really enjoyed it more than traditional learning. Students start to appreciate it when they teach with some intention. I really liked that my peers worked with me, and it was a good first step. It was difficult sometimes to be confident; we had to stop being shy [PL1]*

*“We practiced how to improve our drama teaching. I feel that I will do more drama in future. Obviously, I have to learn more, but I will use drama activities for some other classes for sure” [PL5]*

Interviewees also mentioned the limitations of microteaching (due to students taking the role of pupils) and mentioned the need for experiences with real pupils at schools [PL2, PL3].

**Table A3. “Drama Method...” courses - trainees’ responses on the PR3 Questionnaire: Socially Engaged Art in Teacher Training Programme (N = 16)**

<b>3. I believe that critically approaching socially engaged arts is...:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>Mean (1-4)</b>	<b>SD/ (SEM)</b>
a) a valuable source of inspiration for a future teacher.	-	-	4 25%	12 75%	3.75	0.447
b) an effective environment for communal/ collaborative learning.	-	-	6 38%	10 62%	3.63	0.500
c) a way to improve students’ critical ability on sustainability issues.	-	-	4 25%	12 75%	3.75	0.447
d) a way to improve students’ understanding of social issues.	-	-	5 31%	11 69%	3.69	0.479

In response to the question about beliefs regarding critically approaching Socially Engaged Arts (SEA), students strongly agreed with all the presented issues. This highlights students’ strong conviction about the significance of the approach implemented during the course. They primarily pointed to this approach as a valuable source of inspiration for a future teacher and also for improving critical abilities on sustainability issues.

Out of five Big Ideas, all interviewees mentioned two, “Respecting diversity and inclusion” and “Public Space,” as they mostly stimulate creativity and interest in SEA. Only some students mentioned collaboration [PL4] and sharing knowledge [PL5] as crucial ideas. While talking about diversity and inclusion, students have stressed the importance of art in creating chances for inclusion of marginalised, discriminated groups due to diverse reasons: cultural differences [PL5], social group belonging [PL1], and disabilities [PL2]. In the case of public space, interviewees mentioned the broad impact of artists [PL2, PL4] and engaging spectators in searching for a meaning of the art [PL3, PL5]. Students said that the course helped them to understand SEA and sensitise them to social topics:

*“When we were in Germany, in Berlin, looking at the Berlin Wall, we could get a new perspective - we knew that it had a meaning. We tried to understand the pictures; every picture has it meaning - we searched on the sites in the Internet to find the meaning of that” [PL1]*

Interviewees discovered multiple ways to increase the creativity of pupils and the impact of SEA on the real changes in social life. They noticed the role of emotional engagement of art recipients, the need to use new media and the demand for a broad network of

partners (politics, stakeholders, schools, etc.). Among the means for successful SEA, they mentioned e.g.:

- participating in SEA - visiting places [PL1], walking in the streets, searching for SEA in the neighbourhood [PL2], meeting with artists [PL1, PL4];
- practicing SEA - sharing themselves in public [PL2], taking part in festivals, spreading in stations [PL4], organising public mass events [PL5];
- stimulating interest in SEA with emotions: surprises [PL1], joyfulness [PL2], curiosity [PL4], empathy [PL5] to change their minds [PL5];
- sharing SEA ideas with multiple means/channels - new media, mobile applications, social media [PL5], public transportation, schools [PL3].

Table A4. “Drama Method...” courses - trainees’ responses on the PR3 Questionnaire: New technologies and digital media in Teacher Training Programme (N = 16)

4. I believe that the use of new technologies/digital media for the teaching of the arts...	1	2	3	4	Mean (1-4)	SD/ (SEM)
a) makes the learning process more engaging.	-	-	4 25%	12 75%	3.75	0.447
b) is a way of increasing children’s emotional development (by bringing them closer together through communal work).	-	1 6%	3 19%	12 75%	3.69	0.602
c) promotes creativity based on communal work.	-	-	4 25%	12 75%	3.75	0.447
d) enables teachers to impart additional knowledge by connecting the arts with other disciplines and necessary skills.	-	-	4 25%	12 75%	3.75	0.447

The results are even higher regarding beliefs about using new technologies/digital media for teaching the arts. In each point, as many as 75% of individuals responded “totally agree.” Students are strongly convinced that new technologies are a way to increase pupils’ engagement, creativity, sense of community and emotional development (with communal work).

During interviews, students stressed that new media (ICT) usage made the teaching process more engaging, especially when learners shared their knowledge and experiences. It brought a lot of joy and interest and served well in enhancing participants’ engagement and creativity. Out of the online solutions, all interviewees mentioned the Padlet and MSTEams platforms (with gathered files and links for movies, recordings, and presentations). Within those online tools, they appreciated the especially clear structure, intuitive service, asynchronous way of working with materials, their interactive character and entertainment in teaching.

"I really liked a Padlet, where you could get a lot of new information, and you shared it with others" [PL1]; *"Padlet was the best. Watching movies and presentations is the best because we can understand a lot of things when we see images. [PL3]; "The balance was good. I didn't get bored; in normal life, I always watch movies, so it was not boring for me [PL4]*

*"I think it was just perfect because you can have some activities in class and some at home. You can read materials and gather information when you are ready to work on it. That way, you do not waste your time during the workshop because you can have more practice."* [PL2]

A cohort of 21 students attended the Course 2: Creative Arts for Social Inclusion offered to Erasmus students at the Educational Studies Department. According to TPP (Teacher Training Programme), all participants are pre-service teachers, and they study in their country (depending on university and country): Arts Education, Childhood Education, Primary Education, Preprimary Education, Social Education, Teaching English, and Maths teaching. Twenty-one (21) students filled in the final questionnaire (18 females, three males), representing seven countries: China (1), Czech Republic (1), Greece (1), Kazakhstan (3), Spain (8), Turkey (6), Ukraine (1). Four (4) students from this group were interviewed:

PL6 - Female, 20 years, Ukraine

PL7 - Female, 33 years, Czech Republic

PL8 - Male, 24 years, Türkiye

PL9 - Female, 20 years, Spain

The questionnaire checked participants' views about the course's effect in addressing sustainability issues through art education and socially engaged art projects. The response scale ranged from total disagreement (1) to total agreement (4). Users had various options to choose from, while all their replies were between options 1 and 4. This particular questionnaire gave answers ranging from 'disagree' to 'totally agree.

Participants answered four main questions to underline their views on

- a. Training as a whole (expectations, extending knowledge, education outcomes)
- b. Specific aspects of TTP regarding knowledge about teaching, teaching arts, communication, and personal teaching skills;
- c. Views on socially engaged art
- d. Views on digital media for arts teaching

The interview was divided into two parts, so the participants were allowed to express their reflections about the strengths and weaknesses of the course in terms of content (methods, duration, organisation, and tutor's proficiency), benefits of the course and support they needed to accomplish the course (in terms of big ideas and their knowledge about engaged art);

Both the questionnaire and interview data from the TTP "Creative Art for Social Inclusion" are presented below. The course, as presented in Table B.1 responded to participants' expectations, but 2 students disagreed with this statement. It should be mentioned that people declaring that the course was not in line with expectations responded or

fully agreed with the subsequent statements in Table B1.

In students' opinion, the course delivered new knowledge and methods [PL6, PL7, PL8] in art education and introduced the assumptions of socially engaged art. All respondents agreed with the statement that the course stimulated engaging communities, and almost everyone declared that they would employ practices from the course in their future work in the field of education (Table B1, Q.e.). The results of this part of the questionnaire are confirmed by the interviews in which students expressed their positive opinions. The above-mentioned statements emphasised that the advantage of the classes was their practical nature and workshop work. At the same time, it was indicated that the short duration of classes (7 meetings of 4 hours each) seemed to the students to be too short, so the course could have lasted longer [PL6, PL7, PL9]. It is worth adding that the students did not feel burdened by the duration of one meeting; they even emphasised that it passed very quickly, which proves their interest and commitment [PL6].

PL6: "I definitely like methods because we did everything so practically, and we didn't need to see and listen to how to do it; it is easy to remember, and we have seen how it worked with the group. About the duration, it wasn't enough, I think it's too short for classes. Even if we had 3 hours, it wasn't enough; the time was going so quickly, and we wanted more, and we needed to say bye and go to the next classes... The content is about activities. I like it because I can use each activity in my work. "

*PL7: "I am satisfied with the content and methods. The course was intensive but short".*

*PL8: "I think collaborating is one of the strongest points since this will make them excited and eager, but sometimes it may be difficult to control the class".*

*PL9: "The strong points of the TPP: are the interaction that exists in all classes between teacher and student and the cooperative activities. On the other hand, the weak point is the duration".*

*An important element for students was developing the topic of classes through various types of artistic activity, which allowed them to understand the topic in many ways and expand their own workshop skills in creative arts [PL6, PL9]:*

*PL6: "Strong points of the TPP: two teachers (two different ways of presentation), practical tasks, different kinds of sources, interesting activities. Weak point: not enough time."*

Table B1. "Creative Arts..." courses - trainees' responses on the PR3 Questionnaire: General Teacher Training Programme (N = 21)

1. Teacher Training Programme (TTP): To what extent do you agree/disagree with the following statements?	1	2	3	4	Mean (1-4)	SD/ (SEM)
a) The TTP you attended responded to your expectations.	-	2 9.5%	11 52.4%	8 38.1%	3.29	0.644
b) The TTP generated new knowledge and methods in Arts Education.	-	1 4.8%	10 47.6%	10 47.6%	3.43	0.598
c) The aspiration to approach socially engaged arts was achieved.	-	1 4.8%	12 57.1%	8 38.1%	3.33	0.577



d) The process of engaging communities was stimulated.	-	-	13 61.9%	8 38.1%	3.38	0.498
e) I will employ these practices in my future educational work.	-	1 4.8%	10 47.6%	10 47.6%	3.43	0.598

Response scale: 1 = totally disagree, 2 = disagree, 3 = agree, 4 = totally agree

In the course, according to the data from Table B2, students appreciated the importance of education through art and the use of digital tools, which, according to their answers, can be used in their future work. An important issue during the course was for students to develop their creativity, enhance the quality of their educational work and expand their knowledge and skills in using digital tools. We can, therefore, conclude that for the participants, it was important for their personal development as future teachers, enriching their workshop skills in the field of artistic education and new technologies, as well as the development of creative thinking. In this part of the questionnaire, we had two answers that disagreed with statements “b” and “c”.

In the interviews, students presented their opinions. They underlined that using digital media in art education was a new experience and that this approach to teaching extended their knowledge of art teaching methods.

They also concluded that some of the topics required more time than there was given and that during classes, there was a lack of time to discuss everybody's work [PL6, PL7]:

*PL6: “Maybe I have advice for a part with comics and Disney songs because it was a platform where you can see all ideas, but it will be possible to discuss comics and songs and ideas.”*

**Table B2. “Creative Arts...” courses - trainees’ responses on the PR3 Questionnaire: Teacher Training Programme specific contribution (N = 21)**

2. The TTP you attended contributed to:	1	2	3	4	Mean (1-4)	SD/ (SEM)
a) the successful acquisition of expertise/knowledge in teaching arts in primary/secondary education.	-	-	13 61.9%	8 38.1%	3.38	0.498
b) the successful acquisition of expertise/knowledge in teaching subjects through digital means in primary/secondary education.	-	1 4.8%	12 57.1%	8 38.1%	3.33	0.577
c) the understanding of socially engaged arts (various fields) and to employing innovative ways for their integration in the school curriculum.	-	1 4.8%	14 66.7%	6 28.6%	3.24	0.539

d) enabling you find new paths to express yourself and communicate your ideas creatively /artistically by using digital media.	-	-	12 57.1%	9 42.9%	3.43	0.507
e) the development and/or enhancement of pedagogical abilities that will facilitate a most appropriate use of digital means in Arts Education.	-	-	13 61.9	8 38.1	3.38	0.498
f) the enhancement of the quality of your educational work.	-	-	14 66.7%	7 33.3	3.33	0.483
g) the acquisition of additional qualifications for your professional advancement.	-	-	13 61.9%	8 38.1%	3.38	0.498
h) the development of collegial rapport and exchange of experiences.	-	-	13 61.9%	8 38.1%	3.38	0.498
i) your broader social recognition.	-	-	14 66.7%	7 33.3	3.33	0.483

Response scale: 1 = totally disagree, 2 = disagree, 3 = agree, 4 = totally agree

In Table B3, respondents expressed their opinion about the role of socially engaged arts in education. They all agreed that it is a source of inspiration for the teacher, and this is the way for students to understand the social issues:

*PL6: "(...) during practice we feel the Big Ideas because there were the students from all the world".*

*PL8: "The way I address the children to get their attention and the creativity that I have been developing throughout the classes".*

Almost the whole group agreed that socially engaged art is an effective way for collaborative learning and a better understanding of sustainability issues. In the interviews, students referred to Big Ideas:

*PL6:" Maybe the first time there was a presentation about Big ideas, I didn't really understand all of the Big Ideas, but I was discovering them through all the courses. I need to find information and understand something."*

In the quoted statement, the participant clearly indicates that he understood Big Ideas through learning throughout the course and through undertaken activities.

**Table B3. "Creative Arts..." courses - trainees' responses on the PR3 Questionnaire: Socially Engaged Art in Teacher Training Programme (N = 21)**

<b>3. I believe that critically approaching socially engaged arts is...:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>Mean (1-4)</b>	<b>SD/ (SEM)</b>
a) a valuable source of inspiration for a future teacher.	-	-	14 66.7%	7 33.3%	3.33	0.483

b) an effective environment for communal/ collaborative learning.	-	1 4.8%	13 61.9%	7 33.3%	3.28	0.561
c) a way to improve students' critical ability on sustainability issues.	-	1 4.8%	9 42.9%	11 52.4%	3.48	0.601
d) a way to improve students' understanding of social issues.	-	-	12 57.1%	9 42.9%	3.43	0.507

Response scale: 1 = totally disagree, 2 = disagree, 3 = agree, 4 = totally agree

The last part of the questionnaire concentrated on using new technologies and media in art teaching. I was the element which was present throughout all the training. Almost all the students agreed that the process of teaching art might be supported by the new technologies; in this way, it's more engaging, has the power to connect children and helps connect and explore different areas of knowledge.

*PL7: "Art in the box, was it incredible? I loved it; it was like Christmas. I like that everything was connected, and I like the application for mobile (Pomelody) that you connect book and IT. (...) It's a good idea for primary school."*

*PL7: "I did not work with Padlet or Canva. I learned a lot. (...) Pixton was so funny; I did some crazy things. I think it could be because in primary school, for kindergarten, I will create a comic book and show them."*

As can be seen in the quoted statements, students with acquired skills related to the use of new technologies in education think in two ways. Firstly, they appreciate the expansion of their own competencies in this area [PL6, PL7]. Secondly, they predict their use in their future professional work through visions of ideas for their use in working with children in kindergarten and school [PL8].

The statements also emphasised the aspect related to individual work at home, such as the value of using online tools, which allowed them to work at a time of their choosing and explore remote tools more freely.

*PL7 "I like every activity from Ebru and Padlet; I can do some tasks for myself quietly and when I want".*

Table B4. "Creative Arts..." courses - trainees' responses on the PR3 Questionnaire: New technologies and digital media in Teacher Training Programme (N = 21)

4. I believe that the use of new technologies/digital media for the teaching of the arts...	1	2	3	4	Mean (1-4)	SD/ (SEM)
a) makes the learning process more engaging.	-	-	15 71.4%	6 28.6%	3.28	0.463
b) is a way of increasing children's emotional development (by bringing them closer together through communal work).	-	-	12 57.1%	9 42.9%	3.43	0.507

c) promotes creativity based on communal work.	-	-	14 66.7%	7 33.3%	3.33	0.483
d) enables teachers to impart additional knowledge by connecting the arts with other disciplines and necessary skills.	-	1 4.8%	11 52.4%	9 42.9%	3.38	0.589

*Response scale: 1 = totally disagree, 2 = disagree, 3 = agree, 4 = totally agree*

## 2.4.4 Critical evaluation of the process - concluding comments

**Course 1: Drama Method for Social Inclusion in Teaching Practices** was divided into four thematic blocks. Thus, we analysed the course accordingly and brought some general comments afterwards.

### Block 1: "Integration and Introduction"

#### Advantages:

Compared to others, the specificity of this course was the significant amount of time dedicated to integration, and it was high-quality integration, utilising drama techniques that were well-suited for this purpose. From the perspective of the course instructors, we greatly appreciated this opportunity as it yielded positive outcomes later on. Students, initially a group of strangers before the course, quickly started addressing each other by name, and they found it easy to engage in exercises that required breaking social barriers. Face-to-face integration also facilitated maintaining a collaborative atmosphere during online and asynchronous sessions. Students were extremely engaged, and they also recognised this pattern and emphasised in conversations with us that they would remember the importance of group integration in their future work.

#### Challenges and new perspectives:

It turned out that many concepts and the drama method itself required in-depth understanding. Reflecting on big ideas, drama as a teaching method, sustainable development, and the role of art in this process involve a lot of content that requires focus and intellectual work. The workshop format worked well for experiencing different drama techniques but hindered intellectual processes that should precede practical actions.

### Block 2: "Peer Exclusion"

#### Advantages:

Peer exclusion is often a neglected topic among teachers because there is disagreement about whether it constitutes a form of violence. During the course, we successfully addressed issues such as the role of peer groups in the development of children and young people and the process of peer exclusion (mechanisms, forms, factors of exclusion from a peer group, levels of inclusion/exclusion in interpersonal relations) collaboratively. Drama allows us to demonstrate that in educational work, one should not only focus on negative prevention but also on positive aspects - raising awareness, supporting, and

utilising individual and group resources. Art proves to be an effective educational tool in this regard, as demonstrated and experienced during the sessions. The impact of SEA on the trainees' critical thinking was visible during discussions in the classes.

#### **Challenges and new perspectives:**

The topic of peer exclusion may be challenging for some students, so special attention should be paid to the conditions during workshops. Observing the processes triggered and reacting can be difficult for novice teachers. This part of the sessions, therefore, had to be accompanied by commentary on sensitive issues and closely monitored.

#### **Block 3: "Cultural Diversity"**

##### **Advantages:**

This thematic block contributed mostly to developing students' awareness of intercultural diversity and cultural concepts and their influence on intercultural relations. From the point of view of the project, it served mainly for the BI about "Respecting diversity and inclusion". The content allowed students to emerge from the topic fully and stimulated their participation. With this thematic block, we successfully stimulated the exchange of experiences, motivation, (dis)advantages, processes and mechanisms in working with culturally diverse groups, and we led students to a better understanding of themselves. The block can serve trainees as a toolkit for future teaching (e.g. preventing exclusion and marginalisation in culturally diversified groups, integration meetings). The block also allowed us to illustrate the usage of educational drama in teaching supported by ICT. Working with interactive presentations, movies and recordings encouraged students to reflect deeply on content and stimulated them to use online resources and tools available for free in future teaching.

#### **Challenges and new perspectives:**

Most elements of this block were very close to the contemporary experiences of participants (as the exchange students living in a new cultural environment). They were strongly engaged and emerged in activities. Working with those topics caused emotional overload (negative emotional reactions) for some of them. Some exercises prepared for workshops had to be modified accordingly and should be adjusted in future editions of the course to conduct classes in the form of educational drama (not to stimulate sociodrama or psychodrama).

#### **Block 4: "Method of Drama in Practice"**

##### **Advantages:**

During the classes, students went through the entire process from theoretical reflection to designing their own micro-teaching. In the final session, they had the opportunity to share their ideas, consult with the group, and experience conducting lessons in the role of teachers and drama meeting leaders.

Student engagement in the classes was very high. Experiencing demanding tasks that



required creativity allowed them to practically experience the impact of Socially Engaged Arts (SEA) on the trainees' critical thinking.

#### Challenges and new perspectives:

The course proved to be quite demanding for the students. Not only did the concepts used during the classes require thorough understanding and consideration, but continuous engagement was also necessary. In the last sessions, students took on the roles of a school class, having to react to various situations and provide feedback to their peers after each micro-teaching. The group integration and engaging class activities allowed to achieve it successfully. However, additional motivational efforts were needed in the final block to maintain attention, focus, and a collegial attitude towards other students until the end.

#### General comments – overview

#### Course 1: Drama Method for Social Inclusion in Teaching Practices.

##### Participation

The level of students' participation during the course was very high. The form of the classes was extremely participatory as it were drama workshops; students were a bit struggling to express themselves at the beginning, but later on, we could focus more on the content of the block than on encouraging them and the "technical" aspects of participation.

The course was focused on the topic of exclusion and cultural diversity, which are appealing and close to the students. Classes and workshops offered broadened insight into perception, contestation and communication in working with youth in multicultural environments. Thus, participants were strongly engaged - the course content was close to their contemporary experience of those exchange students (they emerged into content in everyday life).

The course was offered to students at the beginning of the academic year, and it allowed them to integrate; it served to accelerate natural processes (integration, adjustment).

In the future, the elements of the course could be offered during the introductory meetings for all incoming students from the Faculty/University.

##### Socially Engaged Art and art disciplines

The course was based on the method of drama - elements of other arts disciplines were strongly enrolled into it. Some were naturally related to drama (theatrical forms, public performance, flash mobs), but some were surprising for students, especially with utilising a creative drama approach (with music production, visual arts: drawing, painting, handcrafts).

From the Big Ideas determining Socially Engaged Art, this course especially tackled:

- respecting diversity and inclusion - the whole course was dedicated to this BI, which

was extremely visible in the topic and participants' experiences;

- public space - during classes, many activities were taken in open, public space; students considered it surprising, extremely inspiring and influencing;
- sharing knowledge - the course allowed for an exchange of participants' knowledge and experiences; students expressed with drama their hidden knowledge, and a lot of time was spent on reflections after exercises (with theoretical concepts);
- collaborating - effective communication was one of the key elements to success in the process of stimulating collaboration. Students worked in diverse configurations during the classes, and most activities were taken in group forms. The final assignment with microteaching also served for collaborating processes;
- sustainable transformation in society - was the hidden BI in the course, all of the activities, discussions and topics chosen by the students were inspired by the idea of implementing some changes in society, but they were not always aware of it.

### Main pedagogical goals

The course allowed the achievement of multiple pedagogical goals that were directly connected with the CARE/SS project aims:

- *development of knowledge about the method of drama (and related art disciplines)* - usage of creative drama approach allowed the introduction of multiple art disciplines;
- *overview and exchange of participants' knowledge and experiences in the course subject (intercultural diversity and exclusion mechanisms)*. The internationalisation of schools and academic environments is (un)avoidable process. The knowledge about sources of cultural diversity, cultural concepts and exclusion mechanisms is one of the crucial elements of teaching and working in this context;
- *development of the skills of planning and preparing the process of individual teaching practice* - Microteaching with tutors and co-teachers allowed for broadening teaching experience and allowed for developed reflections and inspirations;
- *expanding the skills of critical thinking and intercultural communication* - during classes, students participated in drama classes, which may serve them as a source of toolkit for their own future teaching practice in a multicultural environment;
- *broadening experience in working in groups and using educational drama and teaching supported by ICT* - the course allowed students to work with multiple online tools to stimulate their knowledge, interest and inspire them.

### Course 2: Creative Arts for Social Inclusion.

The course was led by two teachers, their reflections are addressed below.

#### Participation

The Creative Art for Social Inclusion course required a high level of teacher and student involvement in preparation for classes, being active and attentive during meetings, and working asynchronously after classes. From class to class, students developed tasks in an asynchronous form, which required them not only to acquire theoretical knowledge or a creative approach to a given issue but also to learn remote work tools such as Canva, Padlet, Pixton, which they sometimes did not know before. In turn, the teacher's activity

consisted of stimulating this process, checking the implementation of the activity or coordinating project activities on an ongoing basis.

During the classes, students presented the effects of their individual and group work. Hence, they had to learn to present their ideas in public, cooperate, and listen carefully to others, which was not always easy for them. Because the classes were extremely intense, which was reflected in the statements from the interviews, absence during classes resulted in large arrears. It is worth mentioning that there was high student attendance each time during classes (minimum 20 students out of 21).

The activities proposed during the classes were intended to stimulate the process of collaboration and respect for cultural diversity and, above all, draw on it as a source of work with art. We think we managed to achieve this effect. Students from different parts of Europe represented different teaching styles and participated in classes, which sometimes was difficult for the teacher. Still, both the integration exercises and the group process were carried out in such a way that the group developed its own working style and drew on the differences in each other's ideas.

All students were active during the proposed face-to-face and online activities, although they were involved in varying degrees. Sometimes, English, which was not the native language of any student or teacher, was a barrier to understanding the assignment. Also, specific music or visual arts vocabulary posed additional difficulties for the students. However, to facilitate communication, they often used free translation programs on mobile phones.

#### Impact of SEA on the trainees' critical thinking

Students highlighted that SEA had an impact on their critical thinking. The methods and techniques used (during both forms of in-class and online activities) were new or almost new to them and stimulated their thinking about connecting arts with new technologies.

Understanding the importance of socially engaged art progressed along with the process of conducting classes. In interviews, students emphasised that it was not a theoretical introduction to SEA but the activity during classes and the proposed activities that shed light on what engaged art actually is. The Big Ideas addressed during the classes were:

- respecting diversity and inclusion was the basic assumption of the course due to the students' different countries of origin. Activities presented during the course often drew on cultural richness and allowed for a better understanding of different cultures
- sharing knowledge was the process we observed during group activities. The groups created during classes were not random; we tried to separate people of one nationality to stimulate the process of integration and exchange of knowledge;
- public space - Students developed this idea in the shadow puppet exercise by making short movies outside the university;
- collaborating - this is the process visible not only in group work but also during the classes by helping one another, translating, carrying about good atmosphere;
- sustainable transformation in society - was discussed and realised through activities during classes as well as developed in the presented microteaching tasks.

The students' final works showed that most could transfer the main theses of Big Ideas to small forms of working with children in education through art. It seems that the work on microteaching allowed them to interpret the content that appeared during the classes on their own. Some works were very literal, others much more complex. In the final works related to the creation of the comic book, the most visible is the contemporary interpretation of SEA. In some works, students could define the most important social and cultural problems of a young person.

### **Creativity aspects**

Students declared that the visual arts, music, movement, and theatre methods used in the class supported their creative development. The students declared that the course was very intensive but also practical and that they gained a lot of knowledge and concrete exercises for their future work with preschool and early school-age children.

The students in the subject had various preparations and competencies in the area of expression through art. They study various fields, from primary education to teaching mathematics and foreign languages. During the classes, some of them emphasised that it was their first time taking part in such classes. Therefore, the course offered various types of activities that stimulate the creative process: singing, dancing, playing instruments, drawing, painting, creating puppets and theatre forms, and working with multimedia. Because working on one topic included contact with various art forms, each student could develop their creativity by trying their hand at different areas. Thanks to this, in a sense, they could search for their own creative language.

Certainly, the range of methods presented during classes also influenced the exchange of experiences and ideas.

### **Meaningful pedagogical aims achieved.**

Some of the goals achieved result from the analysis of surveys and interviews conducted. However, an important element for us was observing the participants during classes and their individual and group work. The achieved goals indicated below are a subjective assessment of the teaching process of both teachers:

- intercultural dialogue and respect for differences;
- developing creative expression and the desire to experience new means of communication through art;
- learning new technologies and understanding the possibilities of their use in education;
- exchange of experiences between participants;
- understanding what Big Ideas are and demonstrating this knowledge during final papers and interviews;
- understanding the assumptions of SEA;
- students' desire for mutual assistance in understanding the language;
- exchange of experiences;

### **Challenges and new perspectives**

For both students (based on interviews) and instructors, the greatest discomfort was

implementing the course in a short period of time, four teaching units each. In the future, the course should be carried out throughout the entire semester, as it would facilitate better student preparation and deeper reflection through a longer implementation time. The course's intensity meant that we could not discuss or develop some topics.

Communication barriers were also a major difficulty. Therefore, the information provided orally by teachers also had to be provided in writing. Working through MsTeams turned out to be a great help, although not all students had used it before.

The strong point of the course was the established pattern of working on one topic or its interpretation through the language of various arts. In this case, completely separate competences of both teachers complemented each other and influenced the diversification of both methods and teaching styles. This is an element that, in the opinion of students, was extremely interesting and inspiring.

The element that surprised the students and turned out to be an extraordinary teaching aid was Art in the Box. Working with the materials included there helped students work asynchronously and at the same time stimulated the creative process and their imagination. Due to the fact that all course participants were away from their place of residence, the fact that they received all ready-made aids to carry out the classes was also a logistical facilitation.



## 2.5. Training and Implementation: *Spain*

*University of Barcelona, Faculty of Fine Arts and Faculty of Education*

*Diego Calderón Garrido, Joan Miquel Porquer Rigo, Aurelio Castro Varela  
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The University of Barcelona implemented two training courses:

- A pre-service training course titled “Secondary school teachers bringing socially engaged arts to secondary school”, addressed to students in the Master’s degree on teachers’ training for secondary education.
- An in-service training course titled “Bringing socially engaged arts to primary school” addressed to Primary School teachers as a continuous professional training opportunity.

47 people took part in both training courses (33 in course A and 24 in course B), but only 17 filled out the final questionnaire. Also, qualitative reflections and evaluations were obtained through interviews with 7 participants (2 from course A and 5 from course B).

### 2.5.1 Methods and practices implemented in the training courses.

#### a) Courses outline

##### *Course 1. Bringing socially engaged arts to secondary school using digital technology*

“Bringing socially engaged arts to secondary school using digital technology” is a course offered to students of the specialty of Music in the Master’s degree on Teachers’ Training for Secondary Education at the University of Barcelona (UB). This Master’s, divided into several specialities, is a requisite to teach at the secondary school level in Catalonia and Spain. It includes general modules on Psychology, Sociology, mentoring of young people, national laws of education, modules on teaching methods for specialty areas, research, and innovation. It also includes a module on professional practice in schools (mentored by in-service secondary school teachers) and the development of a master’s thesis. Due to the current lack of available secondary school teachers, the Government of Catalonia allows starting service without this degree, with a compromise to obtain it within the first two years of teaching.

Our course serves as a reformulation of a subject of the Music speciality study plan (“Music and Technologies for Learning and Knowledge”), with the incorporation of Socially Engaged Arts (SEA) as a framework. The subject has 2,5 ECTS and belongs to the final part of the Master’s, once students have already attended its basic subjects on pedagogy and several specialised subjects on music teaching (such as “Innovation and educational research in music”). Although of an optional nature, according to the

master's study plan, the subject becomes obligatory due to the lack of other optional subjects currently being taught. As such, all students enrolled in the Master's speciality of music must take the course to complete their studies.

The pilot of the course was taught by one full-time instructor with broad experience in Teaching and Learning Technologies. It ran from February to May 2023 and included 10 sessions with a duration of 1 to 2 hours, online and face-to-face, depending on the type of activity to be developed. Four tasks were implemented and assessed, some of them spanning several sessions. Methodologies used included lectures, group monitoring and discussion, and peer assessment, among others. Face-to-face classes were developed in a technical classroom in the Faculty of Education. Online and asynchronous sessions were conducted within the Virtual Learning Environment (VLE) of the University of Barcelona, which is based on Moodle. The course had its own space in the university's VLE, only shared between students and the instructor. Besides the embedded tools of Moodle (such as Forums or Wikies), Microsoft 365 software such as Business Excel was used. Other digital tools that were favoured include Padlet and Edpuzzle. Online classes and mentoring sessions took place using both Zoom and Microsoft Teams. Widely known broadcast services (YouTube, Vimeo) were also used to provide video references and further resources.

Regarding some parts of this report, it is important to note that in the 2022–2023 course, the use of a digital portfolio is implemented throughout the Master's degree as a means for the students to present some tasks and develop insight into their learning processes. Technical difficulties with the embedded tool in UB's Moodle (Mahara Portfolio) appeared during the course. They included the loss of information or difficulties sharing the contents of the portfolio with peers and instructors. This situation caused a fair amount of students to shift to other platforms (such as Google Sites) to develop their portfolios or to abandon the portfolio format altogether.

The “Bringing socially engaged arts to secondary school using digital technology” group consisted of 27 students (16 males, 10 females and 1 non-binary person), with a mean age of 27 years (ranging from 22 to over 40 years old). 2 of the students were in-service teachers during the course period, several taught in professional music schools and non-formal environments, while the rest were graduates from bachelor's programs in Music and Pedagogy with no prior declared experience in secondary education. As per the current UB regulation allowance, 4 students in the group decided to pursue the subject as a *single evaluation* (thus declining to follow the normal set of sessions and continuous evaluation to, instead, handle a set of assignments to be evaluated). For administrative reasons, these 4 students did not follow the adaptation of the course, not being taken into account for its development and outcome.

As planned in PR2, the course itself had the following structure:

- Session 1 (SEA and Digital Technology). This two-hour session was conducted online in an asynchronous manner. During this session, the teacher used videos to explain the meaning of socially engaged arts and its implications in digital technology in education. The tool Edpuzzle was employed to track the students who watched the videos and assess their comprehension of the topic.

- Session 2 (SEA and Digital Technology). This two-hour session took place face-to-face. The objective of the session was to reflect on how digital technology could support socially engaged arts and music education. In addition to the content covered in the videos from session 1, emphasis was placed on the SAMR model developed by Puentedura (2014), which is used to analyse educational practices carried out with digital tools compared to practices conducted with a more traditional methodology.
- Session 3 (SEA and Digital Technology). This two-hour session was conducted virtually in a synchronous manner. The objective of the session was to address questions such as: What does it mean to have a socially engaged education? What can be the role of music in it? How to explore ethical issues of digital technology in music education? The teacher introduced these different themes through brief articles and examples that served as triggers.
- Session 4 (SEA and Digital Technology). This one-hour session was conducted online and asynchronously. The objective was to explore projects that exist based on socially engaged arts and music education involving the use of digital technology. Each student included two projects meeting these criteria in a Forum and a Wiki. Additionally, they had to provide a brief explanation and offer a critical assessment of each project.
- Session 5 (SEA and Digital Technology). This two-hour session was conducted face-to-face. Building on the knowledge acquired up to that point, the objective of the session was to establish mechanisms for generating a socially engaged arts project collaboratively. Students worked in groups of 3-4 people, creating a checklist-style document outlining the minimum elements to be considered. These elements ranged from objectives and target audiences to the minimum technological requirements for project implementation. Finally, each group shared its proposal, contributing to a collective project for the entire class.
- Session 6 (School observation). This two-hour session was conducted online and synchronously, coinciding with the students' practical period. The objective was to share the educational context in which they were carrying out their practices and to identify what they wanted to change within the schools through their proposals. Despite being a task done with the entire class group, each student used their own Padlet to gather ideas from their peers. Throughout the session, various perspectives, experiences, and proposals were discussed to enhance the educational context.
- Session 7 (School observation): This two-hour session took place online and synchronously, aligning with the students' training period. Following the proposals made in the previous session, this session focused on finalizing the implementation that each student would carry out during their trainings in their schools. Once again, it was a presentation in which the discussion was open to all students to enhance each proposal.
- Session 8 (Project Implementation and Evaluation). This one-hour online synchronous session aimed to monitor the implementations carried out by each student in their respective schools. Additionally, work began on the evaluation protocol for these

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<sup>2</sup> Puentedura, Rubén (2014, january). *SAMR: an applied introduction*. Retrieved from: <http://www.hippasus.com/rrpweblog/archives/2014/01/31/SAMRAnAppliedIntroduction.pdf>

implementations. To achieve this, an Excel document was considered to capture the various aspects discussed in session 5, complementing it with the real experiences that the students were encountering in their respective schools.

- Session 9 (Project Implementation and Evaluation). This one-hour online synchronous session aimed to monitor the implementations carried out by each student in their respective educational schools. Additionally, special emphasis was placed on the evaluation of the project, associating this aspect with each student's final master's work.
- Session 10 (Project Implementation and Evaluation). This was the final session, lasting 3 hours and conducted face-to-face. It involved presenting all the work done during the trainings in the schools, detailing the implementations, and discussing their evaluations. The results varied depending on different contexts. Each student presented their case and received feedback from their peers. Improvement proposals were also discussed for each case. Finally, a group reflection was conducted on the entire process, exploring the learnings that arose from both individual experiences and those shared by classmates.

## Course 2. Bringing socially engaged arts to primary school

"Bringing socially engaged arts to primary school" was a postgraduate blended course part of the in-service teachers training officially recognised by the Institute for Professional Development (IDP) of the University of Barcelona. The course took place at CESIRE, a pedagogical resource centre dedicated to the support of educational innovation and research. It delved into the theoretical and practical aspects of incorporating socially engaged arts (SEA) into teaching and learning processes. In particular, in-service teachers gained a thorough and hands-on understanding of concepts, examples, and strategies to integrate SEA into their school contexts. The focus was placed on the pedagogical and critical dimensions of arts education to foster a holistic engagement with social issues.

Participants were expected to:

- Formulate and develop a socially engaged arts (SEA) project within their school settings.
- Know the distinct phases of design, implementation, and assessment of the SEA projects.
- Provide participants with various digital applications and the effective utilization of websites to foster a more expansive, interdisciplinary, and project-based approach to the curriculum.
- Foster critical and dialogical thinking.
- Acquire proficiency in utilizing online/digital tools for educational objectives.
- Enhance collaborative skills.
- Apply critical strategies of assessment, observing/approaching the built environment through arts, designing and evaluating a project.
- Design and evaluate an educational project through socially engaged arts.

This course was offered from June 22 to November 25, 2023. Its mode of delivery was blended: three face-to-face sessions (three hours each) combined with seven online sessions via Zoom (two hours each). 24 participants signed up for the course (23 women and 1 man). 12 of them responded to the final questionnaire while 5 were interviewed.

The virtual sessions took place through the Zoom platform. In these sessions, tools such as Padlet and Miro were used to work collaboratively in the group. Other actions carried out were PowerPoint presentations by trainers to share content on the theoretical and methodological SEA framework, and small group dynamics in separate rooms to facilitate participation. For the face-to-face sessions, the dynamics were very varied: observational practices in the neighbourhood of CESIRE, tutorials, dynamics to talk about the projects and artistic methods such as collage.

## b) Exemplary activities.

### Exemplary activity 1: Designing socially engaged arts projects

During session 1 of course 1, the teacher relied on various materials to explain, on the one hand, the design of artistic projects, and on the other hand, the design of social projects. In this way, they reached the integration of socially engaged projects. To monitor visualization and comprehension, they used the free application Edpuzzle, which allows for the inclusion of questions in videos. In this way, the person viewing them has to answer these questions, and the responses are recorded. We include an image of one of the videos used (figure 1).



Fig. 1. Sample of activity using Edpuzzle as a guiding tool.

### Exemplary activity 2: SWOT analysis technique

In session 5 of course 1, the SWOT analysis technique (analysing strengths, weaknesses, opportunities, and threats) was chosen to specify the minimum technological elements necessary to implement a project. Students designed analysis sheets in various formats, and then all of them were shared. As an example, we are attaching a sheet created with the Canva application (figure 2).





Fig. 2. SWOT analysis (strengths, weaknesses, opportunities, and threats), called DAFO (debilitats, amenaces, fortalezes, oportunitats) in Catalan language, using Canva.

### Exemplary activity 3: Monitoring the project

In session 8 of course 1, the implementation of the project they were carrying out was monitored, specifically focusing on the available resources, often referring back to session 5. As an example, we are attaching a sheet created online with the Genially application (figure 3).

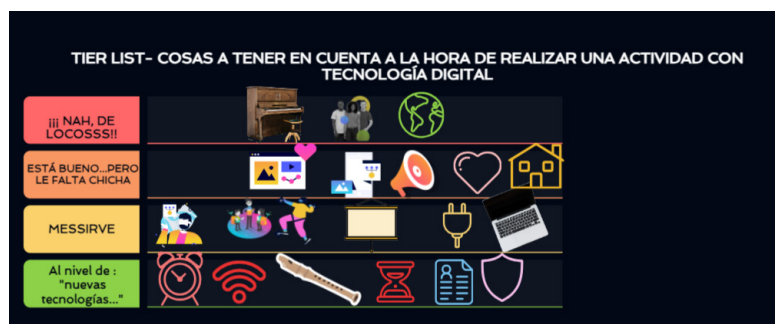


Fig. 3. Music teaching resources classified by a colour code using a sheet in Genially.

### Exemplary activity 4: Practising observation strategies: the urban surroundings of the CESIRE

We present an activity implemented in the first face-to-face session (July 6, 2023) of course 2. The session's aim for participants was to simulate the collaborative design of a SEA project, focusing on at least one of the Big Ideas previously worked on (public space, diversity and inclusion, knowledge sharing, collaborative process and social transformation). To this end, the session focused on practicing observation strategies. These strategies draw inspiration from contextual inquiry, a method defined as a means to gain insights through careful observation and a comprehensive understanding of a given context.

To do so, the participants explored in three groups the urban environment of CESIRE in the Raval neighbourhood to investigate possible contexts in which to create the designs collaboratively.

The steps followed are described below:

1. First of all, the theme of the activity was recalled in a PowerPoint: to develop observation of the environment in order to look for social content that would allow participants to think about a socially engaged art project.
2. The trainers shared a presentation about different types of observation (focused, floating, inner, etc.) as well as referring to the ethnographic meaning of a dense description.
3. We, trainers and participants, sat in a circle in a classroom at CESIRE and left some bags on a table in the centre (see figure 4). The trainers had previously prepared these bags. In an earlier stage of the CARE/SS project, the trainers had gathered didactic material for the training programmes, following the “Arts in the box” CARE/SS methodology. In the particular scenario of this course, the trainers designed these bags with a focus on encouraging participants to observe their school environment. The contents of the bags were curated not merely for facilitating the observation process but also for organizing and structuring the information gleaned during the exercise. The bags contained: art materials to make drawings and visual notes (markers, crayons, charcoal), notebooks to take notes, magazines to make cut-outs, glue sticks, scissors, coloured paper, eye masks (to activate other senses), post-it notes, sticky tape, and a frame.



*Fig. 4. Circle of the course participants at the first face-to-face session.*

4. Trainers gave some guidelines: the observations first needed to be made individually, and then the participants had to share them, focusing on what might be socially relevant in what they had observed. When we met as a whole group, this question or situation would be the starting point for thinking about the focus of the SEA project

and how to intervene artistically in this respect. The field notebooks were handed out, and three bags were made to be taken to the field. The participants went out in three groups of three and four people. One went to the Drassanes area, another to the beginning of the Rambla del Raval and the third to the gardens of Sant Pau del Camp.<sup>3</sup>

5. The question that served as a trigger for the activity was: What in this environment calls for the intervention of a SEA Project? Each group of participants took detailed field notes of their observations. They created drawings, collected phrases heard from passers-by, noted aspects of the environment that caught their attention, observed people's movements and identified the role of objects in their surroundings. Additionally, they not only shared their observations in their small groups but also began to identify social problems they could address. After this, we met again at CESIRE, and the participants discussed their observational practices, what struck them about the experience and the social issues that emerged.



*Fig. 5. The group 3 carrying out observations in El Raval, Barcelona.*

## 2.5.2 Microteaching and short implementation in schools

### Example 1: Designing a videoclip collaboratively

As an example of the implementations, we include a screenshot of a project done by one of the students in course 1 using the Padlet application. In this project, high school students were tasked with designing collaboratively a videoclip based on the methodology of the Theatre of the Oppressed, the theatrical method developed by the Brazilian actor and pedagogue Augusto Boal. With Padlet, they were able to plan the tasks for different groups of students and distribute responsibilities among them, as seen in figure 6.

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<sup>3</sup> Situated in Barcelona's Raval district, Sant Pau del Camp Gardens encompasses the monastery of the same name and forms a public space. The gardens consist of both a central garden and an additional garden area.



Fig. 6. Use of Padlet to pursue an activity regarding the design of a videoclip in a secondary school class.

## Example 2: Let's act for the climate

The “Bringing socially engaged arts to primary school” course aimed to equip primary school teachers with the necessary skills and knowledge to create their own SEA projects by asking them to develop one in their respective educational settings. Consequently, the participants did not engage in micro-teaching practices during the course sessions but designed and initiated SEA projects in the schools where they worked. We will take as an example a SEA project that one of the participants carried out.

This project was launched in the primary school IE Tres Fonts de les Corts with the 9-year-old students of a 4th-grade group. It was called “Let's act for the climate!” and focused on climate emergency, mainly emphasising the key concept of sustainability. It was carried out collaboratively, as the school developed partnerships with some neighbourhood associations, as well as with the Museum of Contemporary Art of Barcelona (MACBA) and La Caldera, a creative centre dedicated to artistic practices based on the body and movement.

The group of 4th-grade students spent three months working on the issue of climate change. Using an interdisciplinary approach (the methodology was taught in a cross-disciplinary way, without dividing subject areas), they explored concepts such as “emissions”, “consumerism” and “sustainability”.

On the one hand, students researched the topic of climate emergency at a conceptual level and collected press articles. At the same time, they explored it through art by collaborating with: (1) the MACBA, who lent the school a related work of plastic art on which the pupils reflected; (2) dancers from La Caldera, with whom they carried out corporal expression sessions focusing on sustainability and climate change; (3) the creation of drawings based on all the work done on the issue.

At the end of the process, the group of students performed in front of their families and classmates from other courses. In this way, through the project, the students tried to

involve and inform other people about the devastating effects of human action on the planet. Through movement and art, they encouraged the audience to reflect on the evolution of our planet and the human impact on it. The performance featured musical pieces that the students performed with their bodies, embodying different ideas about the climate emergency. They also held this demonstration on the International Day against Climate Change, expressing their concerns in front of the district headquarters and reading a manifesto that called for immediate action to stop climate change and its consequences.

## 2.5.3 Summary of trainees' evaluation

### Course 1. Bringing socially engaged arts to secondary school using digital technology

A final evaluation questionnaire was provided at the end of the course. The instructor asked the students to fill it out on several occasions, both through the Forums of the VLE and by email but obtained little feedback. Out of the 23 students who consistently followed the course, only 5 answers were obtained, which makes the results challenging to assess (see table A). After the finishing and evaluation of the course, the instructor managed to interview 2 out of these 23 students. Arranging the interviews proved difficult since during June and July training teachers prepare and defend their Master's dissertations, and in September many of them start their practice for the first time.

Table A. Results obtained from the final questionnaire regarding course A.

Teacher Training Programme (TTP): To what extent do you agree/disagree with the following statements?	1 TD	2 D	3 A	4 TA	Mean (1-4)	SD
The TTP you attended responded to your expectations.	-	-	3	2	3.40	0.55
The TTP generated new knowledge and methods in Arts Education.	-	1	1	3	3.40	0.89
The aspiration to approach socially engaged arts was achieved.	-	3	-	2	2.80	1.10
The process of engaging communities was stimulated.	-	1	2	2	3.20	0.84
I will employ these practices in my future educational work.	-	-	2	3	3.60	0.55
The TTP you attended contributed to...	1 TD	2 D	3 A	4 TA	Mean (1-4)	SD



the successful acquisition of expertise/ knowledge in teaching arts in primary/ secondary education.	-	2	2	1	2.80	0.84
the successful acquisition of expertise/ knowledge in teaching subjects through digital means in primary/secondary education.	-	2	1	2	3.00	1
the understanding of socially engaged arts (various fields) and to employing innovative ways for their integration in the school curriculum.	-	2	1	2	3.00	1
enabling you find new paths to express yourself and communicate your ideas creatively /artistically by using digital media.	1	-	1	3	3.20	1.30
the development and/or enhancement of pedagogical abilities that will facilitate a most appropriate use of digital means in Arts Education.	-	-	3	2	3.40	0.55
the enhancement of the quality of your educational work.	-	-	2	3	3.60	0.55
the acquisition of additional qualifications for your professional advancement.	-	-	2	3	3.60	0.55
the development of collegial rapport and exchange of experiences.	-	-	-	5	4.00	0
your broader social recognition.	-	3	1	1	2.60	0.89
I believe that critically approaching socially engaged arts is...	1 TD	2 D	3 A	4 TA	Mean (1-4)	SD
a valuable source of inspiration for a future teacher.	-	-	2	3	3.60	0.55
an effective environment for communal/ collaborative learning.	-	-	3	2	3.40	0.55
a way to improve students' critical ability on sustainability issues.	-	-	1	4	3.60	0.89
a way to improve students' understanding of social issues.	-	1	-	4	3.60	0.89
I believe that the use of new technologies/ digital media for the teaching of the arts...	1 TD	2 D	3 A	4 TA	Mean (1-4)	SD
makes the learning process more engaging.	-	-	2	3	3.60	0.55
is a way of increasing children's emotional development (by bringing them closer together through communal work).	1	2	1	1	2.40	1.14
promotes creativity based on communal work.	1	2	2	-	2.20	0.84

enables teachers to impart additional knowledge by connecting the arts with other disciplines and necessary skills.	-	-	1	4	3.80	0.45
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*Response scale: 1=Totally Disagree (TD), 2=Disagree (D), 3=Agree (A), 4=Totally Agree (TA). The numbers in each box represent the number of responses at the same level of the scale.*

In light of this situation, to gather insight and reflect on students' experiences, we might take into account the results of the 5-point interim evaluation, administered to students at the midterm. The interim questionnaire was answered by 15 out of 23 students and included the following 5 questions:

1. "Do you feel more motivated to experiment with the arts based on the methods explored in this subject or course? Why?"
2. "Through the virtual interventions developed in the different training sessions, how has your interpretation of socially committed art projects been affected? "
3. "Do you think the digital activities that have been used have been useful for presenting and working with socially committed arts? Why?"
4. "Are the sessions of this course or subject helping you find new ways to collaborate? How?"
5. "Do you think you can connect the content of the subject or course with your current or future teaching? How?"

In response to the question, "Do you feel more motivated to experiment with the arts based on the methods explored in this subject or course? Why?", the responses were mostly affirmative, with comments such as "Yes, because I have been provided with digital resources for the classroom that I was not aware of before" or "Yes, especially based on the theoretical frameworks about the application of technologies in the classroom."

In response to the question "Through the virtual interventions that have been developed in the different training sessions, has your interpretation of what socially engaged art projects are being affected? How?" the responses were mostly negative, with comments as "Partially, since before, I didn't have in mind the existence of socially engaged art projects as such, although I was familiar with various examples", or "Not much. The definition has expanded, as it seems that almost anything can be considered socially engaged"

In response to the question, "Do you think the digital activities that have been used have been useful for presenting and working with socially engaged arts? Why?", there was parity in the responses. On one hand, there were positive comments such as "Yes, but it should delve deeper into social engagement. It's not enough to use the phone more; we need to analyse the law, question power structures, see what possibilities we have to improve conditions for everyone outside or within the law" or "Yes, as they have offered us different perspectives on digital tools and art in general, and especially a high number of digital resources to use when working with art in the classroom." However, there were also negative comments such as "I don't think there has been time to delve into this concept" or "Only in the sense of being critical of technology."

In response to the question, "Are the sessions of this course or subject helping you find

new ways to collaborate? How?” there was a parity of responses. Some arguments considered “Yes. They have all been in cooperative but informal work, which encouraged a good atmosphere more than with more traditional tasks” or “Yes, simply for getting to know more people in the same profession.” Meanwhile, other students considered, “Not much because, more than collaborating, we compete, especially against the clock, which forces us to reduce collaboration (since you can’t dedicate as much time to the organisation)”.

Finally, in response to the question, “Do you think you can connect the content of the subject or course with your current or future teaching? How?”, the responses were mostly positive. Some arguments included, “Yes, especially concerning models of technological application and innovation”; “Yes, I will encounter digital reality in my daily professional life. I feel more confident”; and “Yes, indeed. To begin with, considering all the resources we have discovered that we can use in the classroom, and furthermore, in return, the entire critical philosophy surrounding the use of digital tools will enhance their utilisation, as well as the transmission of this critical thinking to the students”.

The results on the interim questionnaire align with those obtained from the 2 interviews of students (ES1 and ES2, both male, ages 27 and 32), who agreed to meet virtually after the end of the course, in July and September 2023, respectively. Although both interviewees (now in-service teachers) might not be representative of the whole class group, most of their comments are positive, valuing the originality and varied methodologies presented in the course and the collaborative nature of the classes, which incentivised the students to stay alert. They also value the course as a more “advanced” subject than others they have taken both in the master’s and their previous studies. At the same time, ES1 points out that “everything can be addressed from a more innovative, interesting, enriching, mature debate”. ES2 states that the subject and SEA helped them “to not fear the new elements [such as ChatGPT] and exclude them and its potential” while planning and performing their classes.

## Course 2. Bringing socially engaged arts to primary school

24 teachers participated in the course titled “Bringing Socially Engaged Arts to Primary School”. Among them, 12 completed the final questionnaire, and 5 were interviewed. However, only 8 participants completed the course, mainly due to problems combining it with their work duties.

The data collected from both the questionnaire and the interviews is presented below. The course was carried out in a way that met the expectations of some participants, albeit not all, as reflected in Table B1.

Table B1. *General perceptions of the training TTP*. Results were obtained from the first section of the final questionnaire for course B.

Teacher Training Programme (TTP): To what extent do you agree/disagree with the following statements?	1 TD (%)	2 D (%)	3 A (%)	4 TA (%)	Mean (1-4)	SD
The TTP you attended responded to your expectations.	2 16,7%	3 25%	4 33,3%	3 25%	2.33	1.07
The TTP generated new knowledge and methods in Arts Education.	3 25%	3 25%	2 16,7%	4 33,3%	2.41	1.24
The aspiration to approach socially engaged arts was achieved.	3 25%	3 25%	2 16,7%	4 33,3%	2.41	1.24
The process of engaging communities was stimulated.	2 16,7%	2 16,7%	6 50%	2 16,7%	2.33	0.98
I will employ these practices in my future educational work.	4 33,3%	1 8,3%	1 8,3%	6 50%	2.25	1.42

*Response scale: 1=Totally Disagree (TD), 2=Disagree (D), 3=Agree (A), 4=Totally Agree (TA). The numbers in each box represent the number of responses at the same level of the scale and the absolute percentage they represent of the total responses.*

The responses to the B1 questionnaire table reflect the participants' perspectives on the Teacher Training Programme (TTP), including various aspects related to their expectations and experiences. It is important to clarify that when we refer to participants, we mean those who responded to the questionnaire (12 people out of 24 registered in the course).

- A substantial proportion (58.3%) felt that the TTP met their expectations, while a further 41.7% disagreed.
- The programme was partially recognised for its role in generating new knowledge and methods in arts education, with 33.3% and 16.7% strongly agreeing and agreeing and 25% and 25% disagreeing and strongly disagreeing.
- In terms of the aspiration to approach the arts in a socially engaged way, 50% felt that the TTP had successfully achieved this goal, and 50% disagreed.
- In terms of community involvement, 67.7% of the participants agreed that the TTP stimulated the process, while 33.7% disagreed.
- In addition, 58.3% expressed their intention to apply the practices learned in their future educational work, but 41.6% did not believe they would do so.

Overall, the course met the expectations of many participants. However, a relevant percentage of them also felt that their expectations had not been fully met, particularly in terms of realising the aspirations of the SEA project.

Participants and trainers also reflected on these issues during the interviews, identifying both satisfactory aspects and areas for improvement. One main aspect to consider is the timing and temporality of the projects. During the interviews, it was often mentioned that the course ended while the projects were still ongoing in the schools. Initially, this was not considered a major problem, as the course provided participants with the necessary tools and concepts to continue their projects independently without the guidance of the trainer. But this situation caused some tension among the teachers: "The project

we are running in my school has just started, and the school year is coming to an end. Things that we will not be able to share will happen in the project. It would have been interesting to share the projects of each participant [during the course] throughout the school year” (ES3). During the interviews, some participants suggested increasing the number of sessions or spacing them out in order to have more time for the development of the project.

Several participants mentioned their wish for the course to include more theoretical content on SEA projects, as shown in these quotes from two of the interviews: “I would have liked more theory, more material, and not to be listening so much to other people’s projects” (ES4); “It is interesting to know the other realities because they are very different from each other [knowing the processes of the projects of the other participants in their schools] and each one brings things and brings visions, but I need this superior vision of someone who orders us and gives us ideas” (ES5). Finally, participants also pointed out difficulties in implementing certain aspects of the SEA projects in their schools: “The real context of the school does not allow me to put them into practice, and that is a bit frustrating” (ES4). This is related to point e. of the questionnaire, where we can observe that half of the respondents doubted whether they would apply the content worked on in the course in their educational practices in the schools where they worked.

Next, we introduce the second point of the questionnaire. Overall, the participants perceived that the Teacher Training Programme (TTP) contributed significantly to acquiring knowledge about arts education in primary education. The average score indicates a generally positive overall assessment, with some variability in individual responses, as shown in Table B2.

**Table B2. *Perceptions of the Training Content.*** Results obtained from the second section of the final questionnaire in course B.

The TTP you attended contributed to...	1 TD (%)	2 D (%)	3 A (%)	4 TA (%)	Mean (1-4)	SD
the successful acquisition of expertise/ knowledge in teaching arts in primary/ secondary education.	1 8,3%	4 33,3%	5 41,7%	2 16,7%	2.33	0.88
the successful acquisition of expertise/ knowledge in teaching subjects through digital means in primary/secondary education.	3 25%	5 41,7%	3 5%	1 8,3%	2.83	0.93
the understanding of socially engaged arts (various fields) and to employing innovative ways for their integration in the school curriculum.	4 33,3%	2 16,7%	2 16,7%	4 33,3%	2.50	1.31



enabling you find new paths to express yourself and communicate your ideas creatively /artistically by using digital media.	2 16,7%	6 50%	1 8,3%	3 25%	2.58	1.08
the development and/or enhancement of pedagogical abilities that will facilitate a most appropriate use of digital means in Arts Education.	-	7 58,3%	4 33,3%	1 8,3%	2.50	0.67
the enhancement of the quality of your educational work.	2 16,7%	3 25%	4 33,3%	3 25%	2.33	1.07
the acquisition of additional qualifications for your professional advancement.	2 16,7%	3 25%	7 58,3%	-	2.58	0.79
the development of collegial rapport and exchange of experiences.	2 16,7%	2 16,7%	5 41,7%	3 25%	2.25	1.05
your broader social recognition.	1 8,3%	5 41,7%	4 33,3%	2 16,7%	2.41	0.99

*Response scale: 1=Totally Disagree (TD), 2=Disagree (D), 3=Agree (A), 4=Totally Agree (TA). The numbers in each box represent the number of responses at the same level of the scale and the absolute percentage they represent of the total responses.*

Participants' responses indicate that the Teacher Training Programme (TTP) has positively contributed to improving their perspectives and competencies in the field of arts education:

- Participants overwhelmingly (58.4%) credited the Teacher Training Programme (TTP) with significantly boosting their expertise in arts education in primary education. However, only 13.3% expressed the crucial role of the programme in acquiring expertise in teaching subjects through digital media in primary/secondary education.
- Participants acknowledged that the programme had helped them to understand the socially engaged arts better and to integrate innovative approaches into the curriculum by 50%.
- 33.3% credited the programme with enabling new avenues of creative expression and communication through digital media.
- The TTP was not recognised for its positive impact on improving pedagogical skills in using digital media in arts education, as 58.3% did not consider it useful in this regard.
- 58.3% did see it as helpful in improving the quality of their educational work.
- 58.3% also felt that it was useful for them to acquire additional qualifications.
- 66.7% thought it was useful for fostering relationships between peers.
- However, only 50% indicated that it had had an impact on wider social recognition.

Overall, the results of the Table 2 questionnaire show that the TTP has been helpful in several aspects of arts education, positively influencing participants' knowledge, skills and professional development. From the interviews, we can conclude that one of the aspects most highlighted and valued by the participants is the number of artistic

references (projects and artists) that the course has provided them with: “It has given me materials that I know I can use and rescue” (ES3). Some interviewees stated that this is sometimes one of the things they find most difficult: being able to find references to artistic projects to guide them in their teaching practice. However, it is also necessary to address those aspects that were highlighted by the participants as something that could be improved in terms of content, as they felt that there was a lack of more theory on SEA projects: “I would have liked to receive more theory and not to be listening so much to other people’s projects” (ES4). Some interviewees also highlight the learning of some digital tools that they can incorporate into their practice: “I think in the online sessions you learn about tools. I didn’t know Miro; it’s interesting, you learn things. And then, it’s very visual and very quick to use. And that is very practical and then you have a record of everything you have done” (ES3).

Continuing with the participants’ beliefs regarding the critical approach of socially engaged arts, their responses in the questionnaire show diverse perspectives on the value and effectiveness of incorporating socially engaged arts into education, as we can see in Table B3.

**Table B3. *Participants’ beliefs and perceptions on SEA.*** Results obtained from the third section of the final questionnaire in course B.

<b>I believe that critically approaching socially engaged arts is...</b>	<b>1 TD</b>	<b>2 D</b>	<b>3 A</b>	<b>4 TA</b>	<b>Mean (1-4)</b>	<b>SD</b>
a valuable source of inspiration for a future teacher.	2 16,7%	3 25%	-	7 58,3%	2.00	1.27
an effective environment for communal/ collaborative learning.	3 25%	2 16,7%	-	7 58,3%	2.08	1.37
a way to improve students’ critical ability on sustainability issues.	2 16,7%	3 25%	1 8,3%	6 50%	2.08	1.24
a way to improve students’ understanding of social issues.	3 25%	2 16,7%	1 8,3%	6 50%	2.16	1.33

*Response scale: 1=Totally Disagree (TD), 2=Disagree (D), 3=Agree (A), 4=Totally Agree (TA). The numbers in each box represent the number of responses at the same level of the scale and the absolute percentage they represent of the total responses.*

From the results of the B3 table of the questionnaire, we can conclude that:

- A significant part of the respondents (58.3%) perceived the critical approach of socially engaged arts as a valuable source of inspiration for future teachers.
- Also, 58.3% of the respondents considered the socially engaged arts as an effective environment for community/collaborative learning.
- In terms of improving students’ critical capacity on sustainability issues, participants recognised the potential of socially engaged arts to improve it by 58.3%.
- Finally, in terms of understanding social issues, 41.7% do not believe that the critical

approach of socially engaged arts is a way to improve students' understanding of social issues, while 58.3% do.

The results underline a generally positive belief that the critical approach to socially engaged arts in education serves as a valuable source of inspiration for future teachers: "I found the content of the course to be highly engaging for both primary and secondary school levels. (...) The proposal itself was very appealing; very interesting to think about how to apply everything we were seeing with you in our field" (ES7). For most participants, SEA is thought to provide an effective environment for community learning, and it also contributes to improving students' critical capacity in sustainability and understanding of social issues.

Regarding the use of new technologies and digital media in arts education, participants' positive assessment is more moderate, as shown in Table B4.

**Table B4. Participants' beliefs and perceptions on SEA.** Results were obtained from the fourth section of the final questionnaire for course B.

I believe that the use of new technologies/digital media for the teaching of the arts...	1 TD	2 D	3 A	4 TA	Mean (1-4)	SD
makes the learning process more engaging.	-	6 50%	5 41,7%	1 8,3%	3.83	0.40
is a way of increasing children's emotional development (by bringing them closer together through communal work).	1 8,3%	5 41,7%	4 33,3%	2 16,7%	3.83	0.40
promotes creativity based on communal work.	1 8,3%	5 41,7%	4 33,3%	2 16,7%	3.83	0.40
enables teachers to impart additional knowledge by connecting the arts with other disciplines and necessary skills.	1 8,3%	7 58,3%	1 8,3%	3 25%	4.00	0.00

*Response scale: 1=Totally Disagree (TD), 2=Disagree (D), 3=Agree (A), 4=Totally Agree (TA). The numbers in each box represent the number of responses at the same level of the scale and the absolute percentage they represent of the total responses.*

In general, participants disagreed that technology enhances the learning process, contributes to emotional development, fosters creativity through collaborative work and enables teachers to impart additional cross-curricular knowledge.

- 50% of the participants did not express a belief in the positive impact of integrating new technologies on engagement in learning.
- Also, 50% did not believe in the affirmative role of technology in enhancing students' emotional development.
- Regarding the use of new technologies to enhance creativity through collaborative work, opinions were split 50/50.

- In the area of interdisciplinary learning, 66.7% of the participants do not strongly believe that the integration of new technologies enables teachers to impart additional knowledge, facilitating connections between the arts and other disciplines.

These results underline that for the participants, the use of technology as a key tool for the advancement of arts education is not of high importance. In this sense, during the interviews, some critical aspects of digital technologies were highlighted. For example, one participant (ES4) highlighted difficulties in achieving inclusivity in the course due to the use of certain digital tools:

*Not everyone had the same type of device, which I think also made things difficult. I think different learning styles have been taken into account. However, I would not call it inclusive (...) Achieving inclusion on the screen is a challenge, especially for blind people (...) For example, in my school, there is a blind pupil who has difficulties accessing most of the materials despite using a Braille keyboard, as she still needs to navigate with the mouse. In addition, many websites are not adequately adapted for accessibility.*

Despite these critical aspects reflecting on the inclusion and use of digital technologies, participants did comment during the interviews that they had enjoyed using Padlet and Miro, considering these tools useful for their learning and for their teaching practice.

## 2.5.4 Critical evaluation of the process - concluding comments

### Course 1. Bringing socially engaged arts to secondary school using digital technology

Regarding the critical evaluation of the activities carried out in the classroom, it is important to note that students are not accustomed to working from this perspective. Specifically, in the case of secondary education, there was also a lack of critical analysis of various digital instructional tools. Therefore, despite considering the implementation successful, it is also true that there was a lack of critical analysis of the tools used in the classes, especially in terms of their purpose. In any case, participation was very high, and the level of motivation in the classes was very good.

Observing the implementations, while they were generally in line with what was covered in class, the adaptation to each of the centres and the diverse realities, as well as the specific time constraints, led to the projects not being as socially engaged as initially expected.

Concerning the overall evaluation, we might also take into account further considerations:

- As the course is de facto obligatory within the Master's degree and a reformulation of a pre-existent subject, students might have struggled to grasp SEA as pertinent to their studies, feeling this singular course was "out of place" among the other subjects they are being taught. The students of this particular Master's degree, as it is compulsory to start service and dense in contents, *tend to focus on obtaining the degree* rather than exploring the possibilities opened by frameworks such as SEA.
- Since the course/subject relies largely on the development of digital competence, students arriving with fewer digital skills found some activities (and thus including SEA in their proposals) challenging.
- The general perception of the course (according to the instructor's own perception, questionnaires, and interviews) is, however, mainly positive: the mixture between SEA and technology, and the tools to convey them, is seen as an opportunity to work in school, especially in transversality with other areas or subjects. This is particularly interesting in the Catalan context, where secondary school subjects are still largely autonomous in their everyday development.
- As stated before, there has been significant difficulty in obtaining answers to the final questionnaire, so results might not be representative enough to extract data, especially with a high Standard Deviation. Interviews have also been difficult to conduct, as students gravitated towards service immediately after graduation, making it inconvenient for them to meet and reflect on their now past experiences. Future iterations of the course will need to plan accordingly to address this question.

As a personal assessment from the teaching perspective, there is undoubtedly an alarming lack of time to address all the proposed and necessary topics for creating socially engaged artistic projects. We have encountered the need to digitally educate the students and foster a critical spirit towards the use of digital technologies. Additionally, we have had to equip them instrumentally with various applications, both for communication and specific use in art.



Although it has been rewarding to observe how students received the information, became excited about the possibilities of use, and learned day by day, 10 sessions are insufficient to claim that the students are competent in the design, creation, implementation, and evaluation of socially engaged artistic projects. Despite this somewhat negative perspective, we believe that a space for reflection and sharing about the importance of these projects has indeed been created and that future high school teachers who have participated will be sensitive to this issue.

We might finish this section considering alternatives for the iterations of the course in this educational context in the following years. Two options can be expected:

- Offering the course as a transversal “free credit” in the Master’s degree in order to aim for students specifically interested in SEA, not just for Music teachers in training, but also for the other 12 specialities offered in the Master’s (Biology and Geology; Catalan/Spanish Language and Literature; Classical Culture, Latin and Greek; Drawing; English; Foreign Languages; Geography and History; Philosophy; Physical Education; Physics and Chemistry; Professional Training: Health; and Professional Training: Services).
- Considering the Master’s’ students already *as teachers*, the course might have the potential of being remade by mixing the pre-service teachers with secondary school teachers in service from one or different areas. This would open a space for collaboration, mentoring and, perhaps, the seed for developing a professional learning community.

## Course 2. Bringing socially engaged arts to primary school

The University of Barcelona team faced several challenges while developing the “Bringing Socially Engaged Arts to Primary School” course. The main obstacle was low participation, as only 8 of the initial 24 participants committed to completing the course. This lack of commitment was attributed to the considerable workload of primary school teachers, which prevented them from dedicating time to the programme. Participants expressed interest in the course content but found it difficult to balance their academic responsibilities during the school year:

*[The course] implies building something, which also depends not only on you but also on the school, the schedules, the children... It is not that you have to do a job, but it has to do with other institutions, and you cannot do it at your own pace... For example, my process is very delayed because the school has its rhythm and pace... (...) The day-to-day life eats you up, and you can't", as a teacher, I speak. (ES6)*

In this sense, the start of the school year in June and the subsequent holiday break affected participation after the summer, and some participants found it difficult to return due to the demands of the new term. In addition to this, the timing of the course, scheduled from 18:00 to 20:00, posed difficulties, as participants reported being tired during these hours. The online sessions, while facilitating participation, as it made it

possible for people living and working in different parts of Catalonia to attend, did not generate the same level of connection between participants as was observed in the face-to-face sessions.

Another challenge was the mismatch between the timing of the course and the SEA projects that the participants developed in the schools where they worked. While the course was intended to guide and support the initiation of SEA projects, some participants experienced discomfort because the projects were incomplete at the end of the course.

On a positive note, participants gained valuable insights into the theory and practice of socially engaged arts, broadening the applicability of the knowledge to their daily work. The course provided access to artistic references and SEA projects, which were useful in shaping participants' project designs. Also, incorporating digital tools into teaching practices was identified as a noteworthy learning outcome, which contributed to the professional development of the participants.

Despite the challenges faced, we conclude that the course created an environment conducive to mutual learning and exchange, as highlighted by participant ES3: "It has been a space for exchanging ideas, opinions, ways of seeing." In this way, the course has made it possible to create a collaborative space for sharing knowledge and learning.

# Part 3

Within this section, you will find a comprehensive evaluation of the training programs conducted across the five partner countries. The analysis considers the various aspects of the training, including its effectiveness in achieving the set goals, the training material's quality, and the participants' engagement level. In addition to the evaluation, you will also find succinct conclusions that summarise the training courses' key findings.

### 3.1 Evaluation and critical data analysis of all courses

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#### 3.1.1. Methodological considerations. The assessment tools.

The five countries (Cyprus, Greece, Malta, Poland, and Spain) implemented various teaching interventions to promote CARE/SS's theoretical framework and goals. The project's interventions used the same assessment tool (AT) to evaluate and compare the extent to which these goals were realised. The AT is composed of two parts: one quantitative and one qualitative. The quantitative part of the AT has been structured into four sections, each of which captures one specific construct. Section one is composed of five items which assess the extent to which participants' expectations and aspirations regarding the stimulation of socially engaged arts have been satisfied. Table 1 presents the construct, the items, and the Cronbach a value.

Table 1. Construct "Satisfaction of participants' expectations"

Construct	Items	Cronbach a
<b>Satisfaction of participants' expectations</b>	1. The TTP you attended responded to your expectations. 2. The TTP generated new knowledge and methods in Arts Education 3. The aspiration to approach socially engaged arts was achieved. 4. The process of engaging communities was stimulated. 5. I will employ these practices in my future educational work	<b>.79</b>

Section two aims to identify the domains to which the teaching interventions contributed by using nine items. We used exploratory factor analysis to determine the constructs that tap these domains more specifically by reducing the scale items. The nine scale items were subjected to principal axis factoring analysis (PAF). Before performing the PAF, the suitability of the data for factor analysis was assessed. The Kaiser–Meyer–Olkin value for sampling adequacy was .77, exceeding the recommended minimum value of .6 (Kaiser, 1970). Bartlett's Test of Sphericity reached statistical significance, supporting the factorability of the correlation matrix. PAF revealed the presence of two factors with eigenvalues above 1.0 (Kaiser, 1960). Inspection of the scree plot indicated a break after the second component. The Promax rotation method (Kappa=4) was performed to interpret the components. The rotated pattern matrix revealed a relatively simple structure, with most items strongly loading on one factor. The two factors/dimensions composing the construct "domains of contribution" were named professional development (accounting for 40%

of the variance), meaning that the teaching interventions may contribute to enhancing participants' motives for professional development and *digital arts* (accounting for 15% of the variance), meaning that the teaching interventions may empower participants' tendency of using digital means for arts education. The total variance explained by the factors was 65%. The rotated pattern matrix and Cronbach  $\alpha$  for each factor is shown in Table 2.

Table 2. Construct "Domains of Contribution"

Construct	Factors	Items	1	2	Cronbach $\alpha$
Domains of Contribution	professional development	1. acquisition of additional qualifications	.87		.78
		2. collegial rapport	.66		
		3. integration into the school curriculum.	.64		
		4. social recognition	.48		
		5. quality of your educational work	.45		
		6. successful acquisition of expertise in teaching arts	.37		
	digital arts	7. teaching subjects through digital means		.87	.76
		8. communicate ideas creatively by using digital media		.63	
		9. teaching subjects through digital means		.53	

The following four items of section three aim to tap into why participants would integrate socially engaged arts in their critical approach to art education or how they make sense of the usefulness of this approach to the classroom. Table 3 presents the items and the Cronbach  $\alpha$  value for the construct "conception of usefulness".

Table 3. Construct a "conception of usefulness."

Construct	Items	Cronbach $\alpha$
Conception of usefulness	1. a valuable source of inspiration for a future teacher. 2. an effective environment for communal/ collaborative learning. 3. a way to improve students' critical ability on sustainability issues. 4. a way to improve students' understanding of social issues.	.82



Finally, section four comprises four items that tap into participants' meanings regarding the usefulness of new technologies/digital media in critically approaching socially engaged arts. Relevant information for the construct is figured in Table 4.

Table 4. Construct “usefulness of digital media.”

Construct	Items	Cronbach $\alpha$
<b>The usefulness of digital media</b>	1. makes the learning process more engaging. 2. is a way of increasing children's emotional development (by bringing them closer together through communal work). 3. promotes creativity based on communal work. 4. enables teachers to impart additional knowledge by connecting the arts with other disciplines and necessary skills.	<b>.83</b>

The above-mentioned constructs are operationalised through items measured on a four-point Likert scale to be compared across the five countries during the analysis. The qualitative part concerns semi-structured interviews aiming to tap participants' meanings through open-ended questions. In particular, the training program's strong and weak points are assessed, as well as what could be offered as an additional aid, and a final dual question that aims to bring to light how the training program empowered their professional identities. In the rest of the report, we first present the quantitative findings of the AT by taking these four constructs as organising criteria.

### 3.1.2. The research context of the teaching interventions

In this section, we briefly present details of the teaching interventions implemented in each country and evidence regarding the demographic profile of the participants. We consider this information crucial because it should be considered in reading the quantitative results we present in the following sections.

#### Cyprus

##### *The teaching interventions*

To evaluate the contribution of arts to cultivating student teachers' and in-service teachers' critical thinking, Cyprus carried out two university courses for undergraduate and postgraduate students and one training course for in-service teachers. The university courses (under/postgraduate) aimed to develop students' collaborative abilities, strengthen their skills and knowledge in using digital/online tools for (music) teaching purposes and deepen students' knowledge of art education theories and methodologies, addressing contemporary educational challenges. It encouraged students to reconsider

the art curriculum by studying various theories and movements, including postmodernism, critical social theory, and visual culture theory. Students were urged to incorporate diverse approaches, like art integration, to develop competencies essential for the 21st century. Through reflective practices, students became researchers, artists, and curriculum designers. The training course aimed to relate arts subjects/lessons involving the arts to real-life situations, and specifically to issues of their environment (built environment, natural environment, social environment concerning the value of inclusion). Teachers (trainees) were expected to empower students to address the multiple challenges stemming from contemporary society and cultivate critical, creative thinking and action skills, thus enabling a more sustainable and just society for all.

### *Demographics*

A cohort of 8 undergraduate students attended the undergraduate course titled “Teaching of Music in Primary Education”, offered in the context of the bachelor’s degree in Primary Education. A cohort of approximately 30 students enrolled on the Distance Learning Programme/Degree titled “MEd in Educational Studies: Curriculum & Instruction”. Eight chose and completed the elective “Curriculum Development and Evaluation in Visual Arts Education” course. Of them, six responded to the questionnaire, and three were interviewed. Finally, twenty-four female teachers, aged 30-55, completed the in-service training course. Thirteen of the teachers had more than 26 years of teaching experience, five had 21-25 years of teaching experience, and three had 16-20 years of teaching experience. Two had several years of experience (one 11-15 years and one 6-10 years), and one was considered a novice teacher (1-5 years of teaching experience). Ten of them taught exclusively or mostly art, whereas the rest were class teachers teaching different subjects. Thirteen teachers noted that they specialised in art teaching, a specialisation that resulted either because of their special interest or of participating in short professional development courses or of the years of teaching the subject or of additional degrees such as a master course in art education (five of them). Those who mainly taught or exclusively art taught in all grades (1st graders to 6th graders), whereas those who were class teachers mainly taught to the upper level of primary school (4th graders to 6th graders).

## **Greece**

### *The teaching interventions*

The Greek team, wishing to introduce into the curriculum the innovative teaching of socially engaged arts in the context of critical pedagogy, conducted two university courses for undergraduate pre-service student teachers, one in Greek and one in English, for an international group of student teachers, and a postgraduate course for in-service teachers. These courses aimed to introduce students to socially engaged arts (SEA), critical pedagogy, sustainability and arts education through literature and practical examples. The objective was to incorporate social justice and participatory approaches principles into arts education pedagogy while promoting sustainable development principles and raising awareness about these issues. At the same time, these university

courses (undergraduate/postgraduate) aimed at developing collaborative actions among students, taking initiatives related to the search for sustainable solutions for society and education and, on a practical level, enhancing their skills and knowledge in the use of digital/internet tools suitable for arts education, thus responding dynamically to contemporary educational and social challenges. Through theoretical reflections, discussions, workshops and practical exercises, the trainees had 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.

The sessions were carefully designed to document the direct correlation between arts education and the practical issues students face daily. They were organised to address critical social issues, including public space and social transformations, in a way that promotes inclusivity. After all, the overall goal of the courses was to create a more sustainable and just society for all. In this context, the trainers aimed to empower the active and pre-service teachers to inspire and guide their students to address the challenges that arise in contemporary society. Through the courses, trainees were encouraged to develop critical and creative thinking skills and were supported with theoretical justification and methodological tools to take concrete actions.

### *Demographics*

A total of 252 pre-service teachers were accepted into the undergraduate course in Greek. Of these, 235 students completed the course, including the assessment questions. Most participants were female, with 200 female and 35 male students. Most of the students belonged to the age group of 20-26 years, while three participants were in the age group of 26-36 years, and the remaining two participants were aged between 30-45 years. One of the participants had eight years of teaching experience as a general education kindergarten teacher in a preschool. The backgrounds and qualifications of the other final-year participants were not related to arts education, except for two female participants from the Department of Music Studies. Most of this group had no professional teaching experience, but they all had a very satisfactory level of English proficiency and basic or advanced knowledge of new technologies.

Student teachers from various European universities, including Germany, Spain, Cyprus, Poland, France, and the Czech Republic attended the pre-service English course. The group consisted of eight (8) female students and one (1) male student, aged between 19-26 years old. Although they had yet to gain prior knowledge of arts education, they had sufficient knowledge of new techniques, intercultural theories, and educational integration policies. They all spoke English, apart from their mother tongue, and participated in all the courses, seminars, questionnaires and interviews.

Nine people initially enrolled in the postgraduate program for practicing teachers, out of which eight completed the course. The group comprised seven (7) female participants and one (1) male, with six individuals belonging to the 22-28 age group and two participants aged between 30-45 years. Four individuals worked in a general education elementary school with 3 to 5 years of teaching experience, one had 14 years of experience, and one worked in a special education school with four (4) years of teaching experience.

Two persons worked in private education with 3-5 years of teaching experience. Most participants had a very satisfactory knowledge of new technologies, a relevant understanding of the theoretical framework for the arts, and sufficient knowledge of at least one foreign language (English).

## Malta

### *The teaching interventions*

The Malta team implemented two courses, one of which was a blended course called 'Contemporary Social Issues and Socially Engaged Arts in Education'. It was initially intended for Social Studies and Personal, Social and Career Development teachers. The central goal of the course was to present art as a process that sets in motion debates around contemporary issues that affect people's lives. Besides, the course material introduced the idea that participatory practices in the arts do not strive merely to produce aesthetically pleasing objects but refer to artistic, public projects that actively involve the audience or community in creating or presenting artworks. This is the Group 1 of Malta's intervention. The second course was called 'Critical Arts Education for Sustainable Societies'. It was held at the Malta Visual and Performing Arts (MVPA) secondary school in Hamrun, with twelve in-service teachers (six male and six female) in attendance. This is the Group 2 of Malta's intervention.

### *Demographics*

Regarding Group 1, seven applicants were accepted, six of whom completed the course. Five participants were female while one was male, and their ages varied (one participant in the 26-35 age group, 2 participants in the 36-45 age group, one participant in the 46-55 age group, and two participants older than 55). One of these participants was a primary school generalist teacher with degrees in Youth and Community Studies, Access to Education in Inclusive Communities and eleven years of teaching experience. The background and qualifications of the remaining five participants were mainly in art education, particularly in the secondary sector, and they all had considerable teaching experience, ranging from 14 to 29 years. Regarding the Group's 2 demographics, the teachers were equally divided according to art disciplines: three teachers each in the areas of Dance, Visual Art, Drama and Music. All participants were qualified in their respective disciplines: eight with a master's degree, three with a Bachelor's degree and one with a doctorate. Two teachers were in the <25 age group, three teachers in the 26-35 age group, four teachers in the 36-45 age group, two teachers in the 46-55 age group, and one teacher in the >55 age group. Teaching experience was also varied: from 2 years in schools to 25 years of teaching experience.

## Poland

### *The teaching interventions*

To implement the CARE/SS project, researchers from Poland offered two courses at the

Faculty of Educational Studies. They were both included in a special university program called AMU-PIE, which offers - courses dedicated to students taking international exchange at AMU (e.g. Erasmus+ and other mobilities). These are optional courses, and AMU students can join them as well. The courses were:

- A) Course 1: Drama Method for Social Inclusion in Teaching Practices (lecturers: Sylwia Jaskulska and Mateusz Marciniak) and
- B) Course 2: Creative Arts for Social Inclusion (lecturers: Katarzyna Forecka-Waśko and Michalina Kasprzak)

The “Drama Method for Social Inclusion in Teaching Practices” course focused on broadening the ability to use the drama method in teaching. Method of drama is included (integrated) within the courses offered in the study program of the pedagogy at AMU (e.g., theatrical forms, integrated education, etc.).

“Creative Arts for Social Inclusion” aimed to show the impact of art in a broad social context, especially working with disadvantaged groups, social inclusion, and multicultural and intercultural education. The aim was to develop competencies in creating educational programs based on creative arts and the intercultural exchange of students' experiences in this area.

### *Demographics*

Participants in course 1 (N = 18) were exchange students at AMU in Poznan with the majority of females (N = 15; 83.4%). They represented: four countries: Turkey (N = 10; 55.6%), Kazakhstan (N = 4; 22.2%), Spain (N = 3; 16.6%) and Czech Republic (N = 1; 5.6%). Their age was balanced: “lower than 20 y.o.” and they were all enrolled into study programmes for pre-service teachers at their home Universities. The vast majority (N = 16; 88.9%) were on undergraduate (Bachelor) degree, studying in 2-nd grade (N = 4; 22.2%) 3-rd grade (N = 9; 50.0%), 4-th grade (N = 5; 27.8%). Half of the participants had previous teaching experience (N = 9; 50.0%), it lasted usually at least 1 month, their placement usually took place at public schools (N = 7; 38.9%). The other students hadn't had placement yet, but micro-teaching experiences at their universities. All students at their home Universities participated in courses dedicated to the topics crucial for the CARE/SS project: pedagogy - teaching (N = 18, 100%), ICT (N = 3, 16.7%), arts education (N = 3, 16.7%) and various art disciplines: literature (N = 7, 38.9%), fine arts (N = 3, 16.7%), music (N = 3, 16.7%), theatre (N = 3, 16.7%), visual arts (N = 2, 11.1%). Most of them (N = 16, 88.9%) had access to the software at home Universities, it was free of charge with full access (N = 12, 66.7%) or limited access to some licenses (N = 4, 22.2%). Their ICT skills covered several tools, e.g.: average Canva (N = 9, 50.0%), average MS Office software (N = 6, 33.3%), basic programming (N = 4, 22.2%), basic Photoshop (N = 4, 22.2%) other online tools (3MS office software (N = 5, 88.9%).

Regarding course 2, a cohort of 21 students attended the “Creative Art in Social Inclusion” course offered to Erasmus students at the Educational Studies Department. All of the participants, according to TPP (Teacher Training Programme) are pre-service teachers, and they study in their country (depending on university and country): Arts Education, Childhood Education, Primary Education, Pre-primary Education, Social Education, Teaching



English, and Math's teaching. Twenty-one (21) students filled in the final questionnaire (18 females, 3 males), representing 7 countries: China (1), Czech Republic (1), Greece (1), Kazakhstan (3), Spain (8), Turkey (6), Ukraine (1).

## Spain

### *The teaching interventions*

Barcelona research team implemented two training courses: a pre-service training course titled "Bringing socially engaged arts to secondary school", addressed to students in the Master's degree on teachers' training for secondary education, and an in-service training course titled "Bringing socially engaged arts to primary school", addressed to Primary School teachers as a continuous professional training opportunity. "Bringing socially engaged arts to secondary school using digital technology" is the course offered to students of the specialty of Music in the Master's degree on Teachers' Training for Secondary Education at the University of Barcelona (UB). This Master's, divided into several specialties, is a requisite to teach at the secondary school level in Catalonia and Spain. It includes general modules on Psychology, Sociology, mentoring of young people, national laws of education, modules on teaching methods for specialty areas, research, and innovation. It also includes a module on professional practice in schools (mentored by in-service secondary school teachers) and the development of a master's thesis. "Bringing socially engaged arts to primary school" was a postgraduate blended course part of the in-service teachers training officially recognized by the Institute for Professional Development (IDP) of the University of Barcelona. The course occurred at CESIRE, a pedagogical resource centre that supports educational innovation and research. It delved into the theoretical and practical aspects of incorporating socially engaged arts (SEA) into teaching and learning processes. In particular, in-service teachers gained a thorough and hands-on understanding of concepts, examples, and strategies to integrate SEA into their school contexts. The focus was placed on arts education's pedagogical and critical dimensions to foster a holistic engagement with social issues.

### *Demographics*

Forty-seven (47) people took part in both training courses (33 in course A and 24 in B), but only 17 filled out the final questionnaire (5 from course A and 12 from course B). Course A consisted of 27 students (16 males, 10 females and one (1) non-binary person), with a mean age of 27 years (ranging from 22 to over 40 years old). Two (2) of the students were in-service teachers during the period of the course, several taught in professional music schools and non-formal environments, while the rest were graduates from bachelor's programs in Music and Pedagogy with no prior declared experience in secondary education. Regarding Course 2, its mode of delivery was blended: three face-to-face sessions (three hours each) combined with seven online sessions via Zoom (two hours each). Twenty-four (24) participants signed up for the course (23 women and one (1) man). Twelve (12) of them responded to the final questionnaire.

### 3.1.3. Satisfaction of participants' aspirations

A table will be presented for each construct in which each country's mean and standard deviation are figured out for the items composing the dimension. Then, we will briefly reconstruct the main findings for each country by commenting on the basic methodological and substantive points. For the construct "Satisfaction of participants' expectations and aspirations", each country's scores are depicted in Table 2.

Table 5. Means and standard deviations for the construct "Satisfaction of participants' expectations."

Construct	mean-standard deviation	countries				
		Cyprus	Malta	Greece	Poland	Spain
Satisfaction of participants' expectations	M	(U) 3.5	(G1) 3.7	3.3.	(C1) 3.6	(C1) 3.2
		(P) 3.8	(G2) 3,5		(C1) 3.3	(C2) 2.3
		(I) 3.4				
	SD	(U) 0.45	(G1) 0.45	.55	(C1) 0.50	(C1) 0.78
		(P) 0,45	(G2) 0.65		(C2) 0.57	(C2) 1.19
		(I) 0,50				

Response scale: 1 = totally disagree, 2 = disagree, 3 = agree, 4 = totally agree

U=undergraduate, P=postgraduate, I=in-service training (it concerns only Cyprus)

G1=group 1, G2=group 2 (it concerns only Malta)

C1=course 1, C2=course 2 (it concerns Spain and Poland)

One of the things the Cyprus team evaluated concerned the extent to which the course had boosted participants' digital skills in different areas. Even though the sample is small in each of the three groups, responses revealed that most of the students (approximately for the three groups 60%) tend to believe that the course helped them develop digital skills in specific areas. The rest (approximately of the three groups, 40%) feel reserved regarding this goal. Participants agreed with the dimensions' items in a homogenous way, according to the data depicted in Table 5. In other words, Cyprus' participants believed that the course responded to their expectations, generated new knowledge and methods, and inspired them to approach socially engaged art. They noted that they would employ these practices in their work and found engaging communities stimulating.

Data from Malta showed a positive response to the two courses, particularly the first blended course. It is possible that the small number of participants contributed to the positive response. The participants in the two courses organised by the University of Malta generally agreed or agreed with the statements in the questionnaire. Not a single participant totally disagreed with any of the statements, and there were very few cases of 'disagreement'. The participants consistently felt that the course they attended responded

to their expectations and generated new knowledge and methods in Arts Education.

Although the sample is too small for Spain, it seems that the responses of students with master's degrees were ambivalent (for the C1 group). A close look at the standard deviation value and the distribution of the responses in each item shows that in three out of five items, there were responses in which students were unsure whether their expectations were met. The same picture holds for the in-service training participants (the C2 group) whose responses were split. Half of the participants agreed that the program satisfied their aspirations, but the rest felt their expectations were not fully met.

Regarding Poland, students from course 1 seem satisfied with the course and its progress. The most frequently chosen response for each question is "totally agree." The course's strengths were primarily that it met students' expectations and that the acquired knowledge, skills, and attitudes would be utilised in the future. Responses about the course's role in stimulating engaging communities and aspiration to approach socially engaged arts were slightly less favourable, but in each case, all participants fully or nearly fully agreed with positive statements about the course. According to their answers, students from course 2 appreciated the importance of education through art and digital tools, which can be used in their future work. Therefore, we can conclude that for the participants, their personal development as future teachers, enriching their workshop skills in artistic education and new technologies, and developing creative thinking were significant. In this part of the questionnaire, we had two answers that disagreed with statements "b" and "c".

Finally, data from Greece show that students agree to a large extent with most of the items related to TTP's learning objectives, such as the generation of new knowledge in Arts Education, the familiarisation with the socially engaged arts, the process of engaging communities and the application of socially engaged arts to the classroom.

### **3.1.4 Domains of Contribution**

For this construct, as we explained in the methodology section, we have identified two dimensions after exploratory factor analysis: the "professional development" and the "digital arts" dimension. Thus, Table 6 depicts each country's scores (mean and standard deviation) in these two dimensions.

Table 6. Means and standard deviations for the dimension “domains of contribution”.

Construct	Dimensions	countries				
		Cyprus (M/SD)	Malta (M/SD)	Greece (M/SD)	Poland (M/SD)	Spain (M/SD)
Domains of contribution		(U) 3.6/0.54	(G1) 3.5/0.55	3.2 / .65	(C1) 3.5/0.55	(C1) 2.9/0.80
		(P) 3.9/0.50	(G2) 3.1/0.54		(C2) 3.3/0.47	(C2) 2.2/0.90
		(I) 3.4/0.45				
	professional development					
	digital arts	(U) 3.6/0.48	(G1) 3.8/0.44	3.1 / .70	(C1) 3.5/0.55	(C1) 3.1/0.80
		(P) 3.8/0.40	(G2) 3.1/0.55		(C2) 3.3/0.52	(C2) 2.5/0.90
		(I) 3.4/0.50				

Response scale: 1 = totally disagree, 2 = disagree, 3 = agree, 4 = totally agree

U=undergraduate, P=postgraduate, I=in-service training (it concerns only Cyprus)

G1=group 1, G2=group 2 (it concerns only Malta)

C1=course 1, C2=course 2 (it concerns only Spain and Poland)

Regarding the Cyprus research team, data show that undergraduate students score high in all the items concerning their professional development, which means that the teaching interventions may contribute to enhancing their motives for professional development. The same findings hold for the “digital arts” dimension in that they believe the teaching interventions may empower their tendency to use digital means for arts education. Even higher are the scores for the postgraduate students regarding professional development, meaning that they also applaud the role of critically engaged arts in promoting their professional development and digital arts. Finally, in-service teachers believe that the training enhances their professional development and digital arts motive, except for three participants who disagreed that the course offered them additional qualifications for their professional advancement and that the course broadened their social recognition.

Quantitative data from Malta show an overwhelmingly positive response to the two courses, particularly for the first blended course. The small number of participants may have contributed to the positive response. The participants in the two courses organised by the University of Malta generally agreed or agreed to the statements in the questionnaire. Not a single participant totally disagreed with any of the statements, and there were very few cases of ‘disagreement’. However, a slight difference has to be noted regarding the two dimensions. Regarding the “professional development” dimension, it seems that participants consistently felt that the course promotes teachers’ professional

development. Still, the scores for the “digital arts” dimension are lower, meaning that a non-negligible percentage of teachers are concerned about whether the course can promote digital arts motives.

Although the sample size obtained from teaching interventions in Spain is too small, data are distributed along both the scale’s positive and negative sides of the scale (see SD and M in Table 6). This means that some of the participants in the pre-service training course have not been convinced that the training might boost their professional development and digital arts motives. The same pattern is more intense for the in-service training course. In particular, the low scores indicate that the primary school teachers who participated in the training course are reserved about whether it can foster professional development and digital arts motives.

Participants from Poland were most convinced about the contribution of participating in the course to stimulate their creative expression (also artistic) and communication by using digital media and the development of collegial exchange of experiences. They were also convinced about the possibility of using the knowledge from the course for their general teaching practice in multiple education levels (their educational work, teaching in general and the usage of digital media). They were a bit less convinced about acquiring additional qualifications for professional advancement - it seems to be understood in a strict, legal sense (it was explicitly indicated that the acquired skills would be helpful in future work and achieving social recognition).

Finally, regarding Greece, as far as the participants’ tendency to use digital means for arts education is concerned, it seems that students, although most of them (>80%) agree with the items related to this dimension, there is a non-negligible percentage of students (approximately 17%) who disagree with these items. A different picture emerges regarding the rest of the items concerning students’ professional development. Data show that students agree to a large extent with the TTP’s potential to enhance their professional development, except for the item related to the contribution of TTP to boosting students’ social recognition.

### 3.1.5 The conception of usefulness

The following construct we examined concerned the usefulness of integrating classroom activities with the socially engaged arts as a critical teaching approach to arts education. Table 7 depicts the values of each country.

Table 7. Means and standard deviations for the construct “conception of usefulness”.

Construct	mean–standard deviation	countries				
		Cyprus	Malta	Greece	Poland	Spain
The conception of the usefulness of critically engaged arts	M	(U) 3.8	(G1) 3.8	3.47	(C1) 3.6	(C1) 3.5
		(P) 4	(G2) 3.7		(C2) 3.3	(C2) 2
		(I) 3.68				
	SD	(U) 0.44	(G1) –	.55	(C1) 0.45	(C1) 0.60
		(P) –	(G2) 0.48		(C2) 0.55	(C2) 1.30
		(I) 0.48				

Response scale: 1 = totally disagree, 2 = disagree, 3 = agree, 4 = totally agree

U=undergraduate, P=postgraduate, I=in-service training (it concerns only Cyprus)

G1=group 1, G2=group 2 (it concerns only Malta)

C1=course 1, C2=course 2 (it concerns only Spain and Poland)

Participants from Cyprus and Malta unanimously agree with the questionnaire’s items and use critically engaged arts to improve pupils’ critical ability on sustainability issues and their understanding of social issues. However, data from Spain do not show the same pattern. While participants of the pre-service training course support the idea that using critically socially engaged arts is helpful for students, in contrast, training participants’ responses are scattered along the points of the scale. This is shown by the fact that quite a few participants disagree with the questionnaire’s items, as the relevant percentages attest.

Participants from Poland strongly agreed with all the presented issues. This point highlights students’ firm conviction about the significance of the approach implemented during the course. They pointed to this approach as a valuable source of inspiration for a future teacher and for improving critical abilities on sustainability issues.

Finally, data from Greece show that all the students agree with the items that present reasons for using socially engaged arts in the classroom. Some of these reasons concern socially engaged arts as a source of inspiration for the teacher, a framework for collaborative learning, and a way to improve students’ critical ability on sustainability issues.



### 3.1.6 The usefulness of digital media

The last construct upon which our project is based concerns participants' meanings regarding the usefulness of new technologies/digital media in using them as a teaching method for enhancing the socially engaged arts.

Table 8. Means and standard deviations for the construct “usefulness of digital media”.

Construct	mean–standard deviation	countries				
		Cyprus	Malta	Greece	Poland	Spain
The usefulness of digital media	M	(U) 3.5	(G1) 3.5		(C1) 3.7	(C1) 1.5
		(P) 3.8	(G2) 3.3		(C2) 3.3	(C2) 3.8
		(I) 3.7				
	SD	(U) 0.5	(G1) 0.5		(C1) 0.45	
		(P) 0.4	(G2) 0.5		(C2) 0.52	(C1) 0.8
		(I) 0.4				(C2) 0.4

Response scale: 1 = totally disagree, 2 = disagree, 3 = agree, 4 = totally agree

U=undergraduate, P=postgraduate, I=in-service training (it concerns only Cyprus)

G1=group 1, G2=group 2 (it concerns only Malta)

C1=course 1, C2=course 2 (it concerns only Spain and Poland)

From learners ' and teachers ' perspectives, participants from Cyprus and Malta showed highly positive attitudes towards digital media for teaching art. In particular, participants felt that they make the learning process more engaging, increase children's emotional development, promote creativity based on communal work and enable teachers to impart additional knowledge by connecting the arts with other disciplines and necessary skills. Data from Spain revealed a different pattern since participants disagreed that technology enhances learning, contributes to emotional development, fosters creativity through collaborative work, and enables teachers to impart additional cross-curricular knowledge. Results from Poland are even higher regarding beliefs about the use of new technologies/digital media for teaching the arts. In each point, as many as 75% of individuals responded, “totally agree.” Students are firmly convinced that new technologies can increase pupils' engagement, creativity, sense of community and emotional development (with communal work).

Finally, Greek students agree that teaching arts through technologies/digital media is helpful in education. This usefulness concerns the learning process, children's emotional development, communal work and interdisciplinarity.

## 3.2 Concluding remarks

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Several common issues emerged after examining the reports from all five countries regarding the PR3 deliverable. These issues demonstrate the widespread impact of training courses as both a process and an opportunity for igniting creative dialogues concerning the diverse ways the arts may significantly contribute to major social issues. When considered as points of critical dialogue, such courses can activate students at all levels of education.

This pioneering initiative, executed through training programmes implemented in five participating countries and universities, involved participants in exploring the role of arts in contemporary society and education. By employing a diverse range of pedagogical techniques, including the extensive use of new technologies and digital applications, the participants were able to engage in meaningful discussions surrounding this critical theme. Additionally, the participants were incentivised to produce creative artistic works, allowing them to showcase their unique talents.

The teacher training programmes' results and subsequent research and evaluation provide compelling evidence supporting the adoption of this educational approach in daily teaching practice. Additionally, the guide developed in deliverable PR2 for enhanced teacher training has been lauded for its flexibility and value in addressing differentiated teaching requirements per country, curriculum constraints, and other pressing social issues. The guide's adaptability to different contexts is particularly noteworthy and has been instrumental in addressing the essential challenges associated with delivering quality education.

During their training, pre- and in-service teachers were given the opportunity to explore creative and innovative ways of utilising digital educational content. The assessment projects they presented highlighted the positive impact of the CARE/SS programme on their personal growth, professional development, as well as their knowledge of social and artistic issues, and their newly acquired methodological skills in teaching. During the interviews, they spoke of gaining a deeper understanding of the reasons and the ways to connect arts with critical social issues and how this awareness could make them more responsive to social, ethnic, linguistic, and cultural diversity. Armed with this knowledge, they could develop arts units that focused on broader sustainable development goals, civic engagement, and participation while embracing common values.

The trainees were exposed to socially engaged arts examples to help them understand the relevance of the work of contemporary artists who focus on issues of social change, collaboration, and justice. Implementation in schools or microteaching and workshops at the partner universities, with the aid of the "arts in the box" package, considerably enhanced the quality and experiential aspect of their training. The project's impact and transferability were advanced by equipping educators and teacher trainees with the skills necessary to serve as agents of change with a multiplier effect. By doing so, the

project's influence was extended to their respective cohorts and students.

The project faced several challenges, including time constraints and a blended audience that included in-service, pre-service, generalist, and art teachers with varying levels of familiarity with the subject. Despite the success, some partners encountered difficulties related to permits and face-to-face participation, while others had large numbers of participants who were immobile. Additionally, obtaining official permissions proved to be time-consuming and, in some cases, prohibitive to developing the applications as planned in the project. Furthermore, there was a need for more time for deeper reflection, with interludes between presentation, preparation, exercise, and feedback. Finally, concerns were raised about whether the programme emphasised digital applications and methods of familiarisation with the arts more than the substance of the SEA theme.

Despite these challenges, the project achieved several accomplishments. The project received a warm reception, and trainees actively participated in the program. There was good interaction between trainees, and they used digital applications satisfactorily. Furthermore, local socially engaged art projects demonstrated the construction of students' voices and subjectivity through creative collaboration, highlighting the potential of the arts to engage students in meaningful ways critically. Moreover, there was an interest in further training, particularly concerning socially engaged arts and collaborative art practices.

