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Critical Arts Education for Sustainable Societies

A Handbook for Arts Educators.

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CONTENTS

LIST OF ABBREVIATIONS USED IN THE HANDBOOK

CARE/SS: Critical ARts Education for Sustainable Societies
DL: Distance Learning
HEIs: Higher Education Institutions
ICT: Information and Communication Technologies
PLCs: Professional Learning Communities
SEA: Socially Engaged Arts/ Socially Engaged Art
TLCs: Teachers Learning Communities

Welcome to the Critical Arts Education for Sustainable Societies. A Handbook for Arts Educators. In light of contemporary educational paradigms, this handbook serves as a scholarly collection elucidating the intricate nexus between pedagogical methodologies and the evolving landscape of arts education. With a deliberate focus on the fusion of socially engaged arts, interdisciplinary teaching, innovative pedagogies, and the integration of distance and hybrid learning modalities, this resource endeavours to provide academics, policymakers, researchers and other relevant stakeholders with a rigorous framework in arts education for course development for undergraduate and postgraduates students as well as for continuous professional development training for in-service teachers.

Drawing upon empirical research, theoretical constructs, and pedagogical praxis across diverse arts disciplines, this collection endeavours to transcend traditional boundaries, fostering a nuanced understanding of educational dynamics. Through an amalgamation of evidence-based insights and methodological rigour, educators are empowered to cultivate transformative learning environments conducive to critical consciousness, cultural fluency, and societal engagement in order to bring change to their environment. As educators, our responsibility extends beyond imparting knowledge; we are tasked with fostering creativity, critical thinking, and empathy in our students being future teachers or in-service teachers. Whether you are an experienced educator or just embarking on your teaching journey, this resource offers practical insights, theoretical frameworks, and best practices from a range of arts disciplines.

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PART I
INTRODUCTION

PART I

Chapter 1
Critical Arts Education for Sustainable Societies; promises and delivery

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Abstract

The Critical ARts Education for Sustainable Societies (CARE/SS) project is a multifaceted, multilayered project that brought together different arts disciplines, evolving changes in the landscape of arts education, such as socially engaged arts and synergies of arts education and education for sustainable development, and innovative teacher education pedagogies. This fusion aimed to bring a change in the training of future teachers and in the professional development opportunities offered to in-service teachers, as well as open access to quality arts education training through online and hybrid forms of learning. The ultimate goal was to bridge the gap between theory and praxis and offer transformative enough experiences to future teachers and in-service teachers to become change leaders in their school and communities. Only empowered teachers can meet contemporary socially significant aims by ensuring sustainable development and building on experiential learning, community engagement and reflection through the arts. This chapter serves as the introductory chapter of this Handbook, offers an overview of the philosophy of the CARE/SS project and its goals, and reflects on its promises and actual delivery.

Introduction

Education has a great responsibility to support future generations in responding to the challenges of today and the future. However, we need to wonder what kind of education this should be and whether teachers today embrace shifts in teaching for the future. While education is vital for individual social engagement and shaping a better future, it can also be a part of the problem if traditional pedagogical practices and old habits are employed to address contemporary needs (Orr, 2004; Wall, 2015). We need to find ways to foster transformative changes by engaging individuals in reflexive processes that transcend traditional boundaries and empower them as agents of societal transformation (Giddens, 2005). Arts education can serve as a catalyst for reflexivity by encouraging learners to question prevailing societal constructs and envision alternative futures (Pavlou & Vella, 2023), especially when learners participate in socially engaged arts practices (Helguera, 2011). By fostering imaginative, critical, and creative thinking, arts education equips individuals with the tools to challenge existing paradigms and explore novel solutions to sustainability challenges (Giroux, 2005).

There is a need for innovative pedagogical models for training future teachers and offering professional development opportunities for in-service teachers that build on real-life issues, professional learning communities and competence-based education that can bridge the gap between theory and praxis and offer transformative enough experiences to bring change (Bertaux & Skeirik, 2018; Kadji-Beltran & Pavlou, 2024; Pavlou & Kadji-Beltran, 2021). The Critical ARts Education for Sustainable Societies (CARE/SS) project focuses on the synergies of arts education, socially engaged arts and education for sustainable development and how these can motivate initiatives for actions targeting contemporary ecological, cultural and social crises in order to bring a change.

This Handbook is addressed to academics, arts educators, researchers, policy-makers, educational authorities, training organisations and other relevant stakeholders who are interested in widening access to quality arts education by means of online or hybrid modes of learning and aspire to connect arts education disciplines with learners' real-life experiences and needs. It is the final project result of the CARE/SS European-funded project (https://care-ss.frederick.ac.cy/). It does not prescribe a specific curriculum that interested parties need to follow, but rather, it aims to provoke them to think:

> How can access to high-quality arts learning be opened?
> How can online and hybrid learning modalities be utilised in the arts disciplines?
> How can we promote/ support critically conscious teachers to use interdisciplinary arts learning (visual arts, music, drama and literature) to bring about social transformation and develop active citizenship?
> How can we educate teachers to utilise socially engaged arts approaches and methods in educational settings?
> How can we enable teachers to assume the role of collaborators – a critical pedagogical stance – who, instead of transferring information to the children, collaborate with them within their context in search of changes and solutions to environmental, cultural and societal challenges?

The chapter is structured in the following sections: first, the rationale of the CARE/SS project is provided, followed by an overview of the project's actions. The chapter then concludes with a description of the Handbook's parts and chapters that can offer guidance to the reader on how to use them.

The CARE/SS project rationale
The CARE/SS project builds on the synergies between arts education, education for sustainable development, and online education (as shown in Figure 1), as these synergies have the potential to promote sustainable pedagogies in teacher training that can support change in education. These synergies are presented in the following subsections, along with the actions that need to be taken in order to materialise the potential of the synergies.

Exploring the Synergies between Arts Education and Sustainable Development Education
In the realm of higher education, arts education holds significant promise for revitalising educational frameworks to better align with the demands of our swiftly evolving society, characterised by technological progress and ongoing social and cultural inequalities (UNESCO, 2010). This approach to education fosters reflective learning and encourages future citizens to move beyond contemplation into meaningful action (Dieleman, 2008). It provides learners with opportunities to introspect on their identities and daily practices, transcend conventional boundaries, and envision alternative futures (Pavlou & Vella, 2023). The strength of arts education lies in its capacity to integrate learning with, in, and through the arts, thereby promoting a holistic educational experience (Sinner et al., 2022). Rather than perceiving the learner in the art classroom as an isolated, self-centred, and neutral artist or confining arts instruction to the mere acquisition of technical skills, the focus should be on the learners' connection to the world around them, utilising art as a means to recognise and address real-world issues. This perspective is supported by various movements such as socially engaged arts, community-based arts, participatory arts, dialogic arts, relational aesthetics, and multicultural arts education, which prioritise human interactions and their social contexts over viewing the arts as a detached, symbolic realm (i.e., Congdon, 2004; Gross, 2020; Wang et al., 2017).

The Seoul Agenda (UNESCO, 2010), endorsed by the World Alliance for Arts Education (https://www. waae.online/), underscores the necessity for arts education to adopt pedagogies that both highlight the importance of educating learners about sustainability-related topics and foster a sense of environmental and social responsibility, as well as those designed to be environmentally, socially, and economically sustainable. In this context, we differentiate between 'sustainability pedagogies,' which focus on the content related to sustainability issues, and 'sustainable pedagogies,' which emphasise the sustainable nature of the pedagogical methods themselves (Pavlou & Castro, 2024). Sustainable pedagogies involve educational methods and practices aimed at reducing environmental impacts and promoting social equity and inclusion. However, it is crucial to recognise the fluidity between these terms, as they frequently overlap. For instance, the development of competencies such as critical thinking, creativity, transdisciplinary approaches, values, empathy, participation, and responsibility in arts education can be seen as sustainable pedagogies when emphasising the teaching methods, but also as sustainability pedagogies when these competencies are applied to understanding sustainability issues.

In March 2023, the World Alliance for Arts Education (WAAE) convened a Global Arts Education Conference to deliberate on the new Framework for Culture and Arts Education. The conference reiterated the importance of sustainability and sustainable practices within arts education, affirming it as a "fundamental and sustainable component of a high-quality education reform" (UNESCO, 2010, p. 3) and highlighting its potential to address contemporary social and cultural challenges. There was a collective

consensus that the new Framework aligns with the UNESCO Goals for Sustainable Development and the UNESCO Futures of Education. However, the WAAE emphasised that for the Framework to be truly impactful, it must provide specific examples of implementation, especially in a post-COVID-19 context marked by heightened global tensions and unpredictable environmental, economic, cultural, and social consequences (WAAE, 2023).

Figure 1. *Reflexive education for sustainable change; from though to action in Pavlou & Castro (2024, p. 3).*

A promising strategy to advance sustainable and sustainability pedagogies in arts education is the adoption of online and hybrid education. The COVID-19 pandemic catalysed a significant shift towards digital educational platforms, prompting universities to integrate digital pedagogies into mainstream programs and rethink continuing education and professional development. Next, the opportunities and challenges inherent in online arts education are explored, examining how the experiences gained during the pandemic have informed our understanding of online education. As highlighted by the WAAE (2023), it is essential to address the current and future needs and challenges faced by arts educators to fully realise the potential of arts education in fostering sustainable societies.

Online arts education

The COVID-19 pandemic brought to light significant challenges in delivering quality arts education online, especially given the recognised role of arts education in fostering children's well-being. The focus among academics during this period was not merely on the distance learning mode but on nurturing creative expression despite the difficulties. Efforts centred on empowering students, enhancing resilience, promoting well-being, fostering community development, and maintaining interpersonal connections (Broughton & Thorson, 2021; Montero, 2021). As the pandemic receded, the emphasis shifted from emergency responses to exploring the possibilities online delivery could offer for arts education.

Before the pandemic, research on online arts learning in Higher Education Institutions (HEIs) for pre-service teachers was scarce as in some countries, regulatory frameworks at the policy level restrict the delivery of online degrees, particularly for undergraduate studies (OECD, 2021). Nevertheless, there were some notable examples highlighting effective practices and challenges. For instance, Alter (2014) in Australia noted that pre-service generalist teachers might lack a specific interest in the arts, presenting a challenge for educators to engage them in a distance learning environment. This finding aligns with previous research indicating that pre-service generalist teachers often lack confidence in their art skills (Hudson & Hudson, 2007). Alter's study also highlighted concerns among participants about the real-time interaction and the sense of physical belonging that on-campus students experience. Similarly, Cutcher and Cook (2016) emphasised the importance of interaction and the need for redefining educators' roles in the online environment. In the USA, Quinn's (2011) study comparing traditional and online approaches for early childhood education undergraduates found that online collaborative art experiences allowed for greater autonomy, playfulness and joyfulness, but at the same time, underscored the critical role of teacher presence in providing clear instructions and setting parameters for thematic exploration. In other studies, researchers documented concerns among teacher educators regarding the compromises and challenges posed by distance learning in arts education. In fact, some arts educators resist online learning, perceiving a disconnect between the experiential nature of arts education and eLearning (Burke, 2021; Baker et al., 2021).

Ijdens' report (2021) on the views of arts education experts in Europe and Latin America on digitalisation emphasises the need for fundamentally new approaches. Opinions vary on whether digitalisation affects the goals of arts education. While digitalisation is expected to impact the content of arts teaching more than the general teaching processes, it is seen as moderately beneficial for arts learning, particularly in motivating learners and fostering various skills. Digitalisation is considered more beneficial for media arts education compared to visual arts, music, dance, theatre, and creative writing, and it offers improved access for different groups, especially young and physically disabled individuals.

Overall, these studies conclude that online arts learning for pre-service teachers requires careful consideration of the challenges and opportunities presented by digitalisation. Emphasis is placed on the importance of teacher presence and interaction, as well as reimagining arts education for the online learner.

Despite the challenges observed during Emergency Remote Teaching, the OECD (2021) predicted an increased demand among students for more flexible study options, including digital learning. Utilising distance learning technologies in universities presents significant potential for expanding access to high-quality arts education for both traditional and non-traditional learners (Pavlou, 2022a). Online learning can thus be designed to be inclusive, making arts education more accessible to a broader range of students, including those with physical disabilities or other limitations that make traditional education less accessible. Inclusivity in this context is viewed as a sustainable and equitable approach to education. However, this effort requires HEIs to reevaluate their strategies to create a cutting-edge learning environment. This involves implementing explicit policy guidelines and educational frameworks designed to engage teacher educators effectively. Furthermore, it necessitates dedicating substantial time and resources to understanding the needs of arts educators and supporting their teaching and assessment methodologies to achieve their goals. Digital learning resources, such as e-books, videos, and interactive simulations, can be easily updated, reducing the need for printed materials, thus promoting sustainability. Arts teacher educators must also redefine and reconfigure their roles in designing and delivering arts courses within an online learning environment (Pavlou, 2022a).

Post-COVID-19 research highlights both the challenges and opportunities of online arts teaching-learning, affirming essential elements for successful online learning, such as the importance of social presence, cognitive presence, and teacher presence in developing meaningful learning communities (Pavlou, 2022b; Sabol, 2022; Song & Lim, 2022). These issues relate to the content and methodology of arts education courses, which have the potential to focus on educating through socially engaged arts and thus endorse sustainability and sustainable pedagogies.

The OECD and the European Union noted, when assessing distance learning during the COVID-19 pandemic in general (not specifically within the different disciplines), that universities worldwide were largely unprepared for a rapid transition to online teaching. Although HEIs quickly switched from face-to-face to online classes, they often struggled with insufficient experience and limited time to develop

new instructional delivery and assignment formats (OECD, 2021). Therefore, there is a need for HEIs to develop new policy strategies to better utilise online education and address digital transformation through the development of digital readiness, resilience and capacity.

The CARE/SS project: an overview

CARE/SS aimed to enable HEI's digital transformation to support the development and delivery of teacher training programmes that would empower school teachers in arts teaching. At the same time, pre-service/in-service teachers who participated in the CARE/SS training courses were able to develop their digital and soft skills and acquire quality experience in learning-teaching situations in a digital environment that could be transferred to their current/future teaching practice. The partners aimed at high-quality arts education by responding to the increasingly diverse learners' needs and connecting education with teachers' and pupils' real-life needs.

The project's activities were structured around four steps, following the action research cycle (McNiff, 2013). The project proposal was based on the findings and reflections of other research projects, particularly on the outcomes of the European-funded Erasmus+ project 'Visual Arts Education in New Times: Connecting Art with Real Life Issues' (CARE[1]). The CARE project focused on the synergies of art education and education for sustainable development and offered training courses, mainly to in-service generalist teachers, that supported them in developing and delivering quality art lessons that addressed their learners' needs (Pavlou, 2022c). All training courses were delivered by distance as the project coincided with the outbreak of the COVID-19 pandemic. The positive outcomes of the CARE project prompted consideration of their generalizability and transferability in similar contexts and for similar purposes (see Figure 2). They offered some directions for opening access to quality art education training through distance learning. As noted in earlier sections, the OECD (2021) anticipated a growing demand for flexible study options, including digital learning, among traditional students; students who in the past chose face-to-face study options. These students now seek digital learning as a supplement to their education rather than as a replacement for student-teacher and student-student interactions (Valtonen et al., 2021). While there are examples of HEIs providing flexible learning routes supported by digital environments in teacher training (Garcias et al., 2022), there are limited specific examples of how arts courses within teacher training might be conducted online. Therefore, the CARE/SS project aimed to go a further step than the CARE project and examine how to better support academics in offering courses through hybrid or online learning modes in different arts. Since the CARE project focused on art education, it was considered challenging but, at the same time, feasible to inquire about training in different arts, such as visual arts, drama, music, literature, and dance. At the same time, as the CARE project provided evidence of the essential role of contemporary art in enhancing the quality of art lessons and promoting the connection of school life with real life's needs and reality, it was considered necessary for the CARE/SS project to study the role of contemporary arts practices, such as the socially engaged arts.

The first stage (Step 1) of the CARE/SS project (see Figure 2, no 1) aimed to diagnose the actual needs further. Although there was a good understanding between the partners of the issues at hand, it was important to conduct a literature review on the state-of-the-art on distance and blended learning in HEIs, document academics' practices, perceptions, needs and concerns in the partner countries, and considering both actions, to discuss and agree on a pedagogical framework for offering hybrid and online arts education courses.

During the second stage (Step 2), the partners developed a plan to address the issue at hand, which involved a guide on the benefits of socially engaged arts in education, an exchange of socially engaged arts projects in the partner countries, the design of eleven courses (by either transforming existing courses or proposing new ones – for undergraduate students, postgraduate students and in-service teachers) and the design of supporting resources for the courses.

Step 3 involved taking action. That is, all 12 courses were implemented in a systematic and consistent way to ensure reliable and valid data (Ioannidou, 2024). To further bridge theory into practice, trainees performed microteaching or implemented arts lessons in schools, thus passing on the courses' benefits to children and the school communities. Information regarding the effectiveness of the courses was gathered through qualitative and quantitative research methods.

Figure 2: *The research cycle and the steps of the CARE/SS project.*
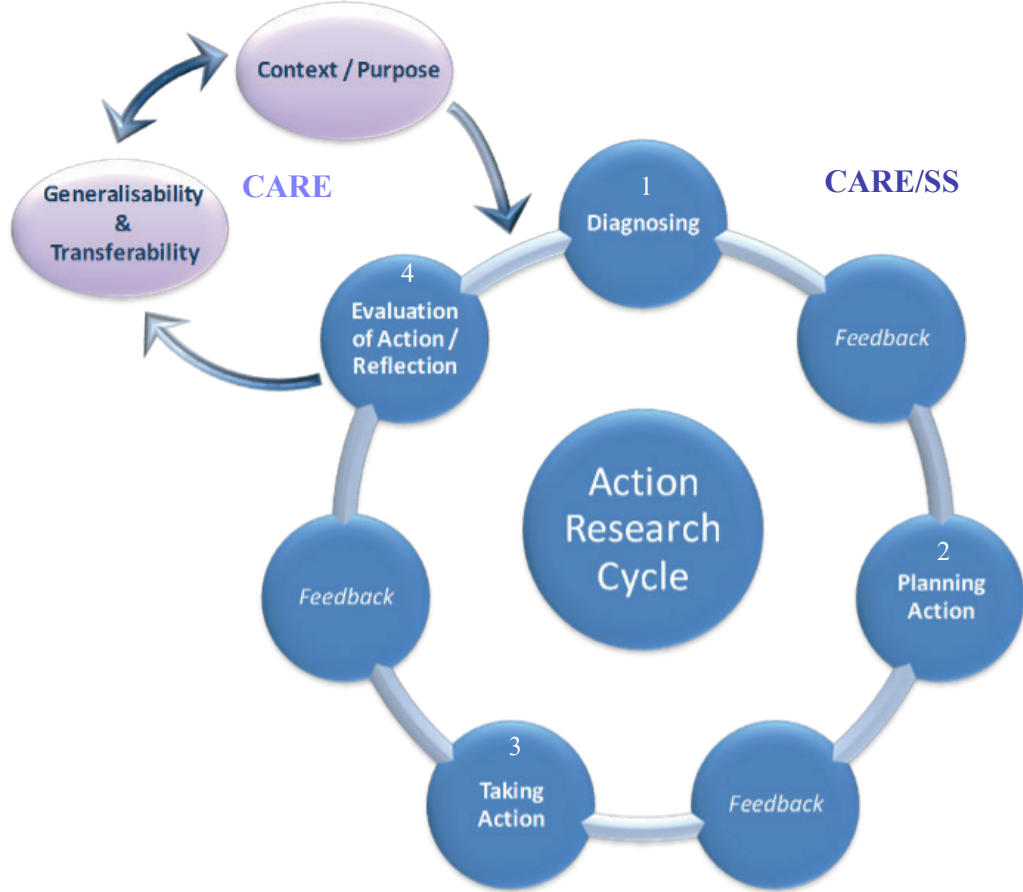
As shown in Figure 1, before moving into any next step, partners reflected on their processes and activities and provided feedback to each other, with the lead partner of each step and the partner responsible for the quality insurance of the project taking principal roles. Thus, the outputs of each step were finalised into comprehensive documents. Table 1 presents the publications of each step, all of which are freely available (open-accessed) on the project website (https://care-ss.frederick.ac.cy/). There is one e-book about step 1, one for step 2 and two e-books for step 3 as it was deemed important to present the implementation of the courses as a whole in one book and the creation of professional learning communities – an innovative and contemporary way of teacher training – in another book.

Table 1: *The deliverables of the CARE/SS project*

Steps	E-book (project report) information
Step 1	Pavlou, V. (ed) (2024). *A pedagogical framework for online and blended learning for arts education.* Frederick University, Cyprus. ISBN 978-9925-7911-4-9
Step 2	Vella, R. (ed) (2024). *Socially Engaged Arts Curricula for Teacher Training Programmes.* Frederick University, Cyprus. ISBN 978-9925-7911-5-6
Step 3	Ioannidou, M. (ed) (2024). Teacher education delivery. Case studies. Frederick University, Cyprus. ISBN: 978-9925-7911-3-2
Step 3	Castro-Varela, A. (Ed.) (2024). Professional learning communities. Frederick University, Cyprus. ISBN: 978-9925-7911-1-8

The final step of any research action project (Step 4) involves engaging in critical reflection to gain insights into the practice. To this end, the current publication is formed. In this Handbook, we present our reflections on the delivery of the courses, identify important elements that should be considered by any relevant stakeholders who wish to offer arts education training opportunities to future teachers and in-service teachers, present examples of good practices and discuss any concerns or issues that need further consideration. Thus, we invite readers to embark on their own journey by using the outputs of the CARE/SS project and this Handbook in particular.

As Figure 2 shows, the action research cycle is iterative, meaning that it repeats with each iteration, building on the findings and reflections of the previous cycle. As the CARE/SS project is built on the CARE project, we hope that it will inform future research into the domains of arts education, raising the standards of arts education and supporting educators in connecting arts with real-life needs.

To conclude, the Handbook is intended to facilitate academics/tutors/trainers' needs and enable them to implement innovative arts education that will be attractive and relevant to the lives of future teachers and in-service teachers, as well as their pupils (or future pupils). Consequently, it can ensure the sustainability and transfer of the project outcomes to the target groups, taking into account their needs and different backgrounds.

Parts and Chapters of the Handbook
The Handbook is divided into three parts. The first part serves as an introduction to the monograph by presenting the main aims, philosophy and theoretical background. Part II takes readers into innovative aspects of project workouts. The implementation of courses delivered to pre-service/in-service teachers within the project exemplifies efforts to integrate socially engaged arts, critical pedagogy, and technology-enhanced teaching and learning. While the second part focuses on the perspective of academic teachers and course content, the final part takes the perspective of course participants. Part III delivers examples and reflections on teaching practices taken in classrooms and schools' communities.

Part I of the Handbook provides an overview of the CARE/SS project's philosophy and aims. It includes two other chapters in addition to the current introductory chapter.

Chapter 2, by Raphael Vella, introduces socially engaged arts, which involve artists working with communities to address social issues and foster change through collaborative processes. It discusses how arts educators can apply this philosophy to create strategies encouraging students to use art for social change, community building, and critical reflection. By integrating interdisciplinary learning and participatory teaching methods, educators can help students see the connections between art and broader societal issues while ensuring diverse voices and perspectives are included in the curriculum.

Nikleia Eteokleous, in Chapter 3, presents the pedagogical framework that the CARE/SS project proposes for delivering arts education courses in blended or online learning environments. This model is an adaptation of Laurillard's Adjusted Learning Designer tool based on the Conversational Framework. It was used during the delivery of the CARE/SS training courses and was evaluated by the tutors. The evaluation validates the usefulness of the proposed model, and the chapter offers guidance on its applicability in different contexts, arts disciplines and education levels.

Part II delves into specific aspects of the training development in different arts disciplines and tackles content issues (i.e. socially engaged arts), delivery aspects (i.e. hybrid or online training, embedding new technologies) or art discipline-specific issues. It starts with a chapter on socially engaged arts, focusing on visual arts (chapter 4), and continues with important elements of any training in the arts, such as promoting interdisciplinarity (chapter 5) and supporting learning communities (chapter 6). Subsequent chapters focus on other arts disciplines, such as drama (chapters 8 and 9) and music (chapters 10 and 11). Part II concludes with a chapter on evaluating socially engaged arts projects.

In particular, Chapter 4, by Martha Ioannidou, discusses how art, apart from reflecting reality, can help envision sustainable practices and address social issues. It highlights integrating socially engaged arts into education, guided by critical pedagogy principles, to support equity and challenge oppressive structures. The chapter explores how technology and multimedia can enhance pedagogical practices, shaping knowledge and contributing to students' and teachers' social and cultural identities.

In Chapter 5, Charmaine Zammit examines the benefits of interdisciplinary approaches in arts education, emphasising their role in fostering creativity, critical thinking, and innovation. It draws on insights from one CARE/SS training and relevant literature. The chapter discusses effective strategies like cross-disciplinary curriculum design and project-based learning while acknowledging challenges such as resistance and limited resources. Embracing interdisciplinarity is essential for preparing students for modern complexities and promoting a culture of collaboration, diversity, and sustainable societal contributions.

Maria Cutajar, in Chapter 6, explores the benefits of learning communities, emphasising their role in fostering cooperation, collaboration, and personalised learning. It aims to guide educators in nurturing these communities in blended and online environments, especially post-pandemic. The chapter highlights the importance of communal learning, discusses challenges, and offers practical strategies for creating and maintaining productive learning communities in formal education settings.

Fernando Hernández-Hernández and Fernando Herraiz García, in Chapter 7, discuss the teacher development experience with primary school teachers involved in the CARESS project, focusing on the importance of observation in Socially Engaged Art Projects (SEAP). The chapter introduces the relevance of observation for both research and SEAP, details the teachers' observational processes, and concludes with considerations for pedagogical relationships and SEAP in schools.

In Chapter 8, Antonis Lenakakis explores how drama and theatre pedagogy enhance the social role of art in education, fostering interactive and inclusive relationships. Drawing from theatre theories and the CARE/SS project, the chapter examines theatre's potential in addressing social issues. The chapter also considers whether theatre pedagogy can transform individuals into active, socially conscious citizens engaged with equality, solidarity, democracy, and justice.

Chapter 9, by Sylwia Jaskulska and Mateusz Marciniak, focuses on using educational drama to foster understanding and respect for diversity among pre-service teachers in an intercultural context. It presents a case study from Adam Mickiewicz University, where drama was used in a social inclusion course. A theoretical introduction provides historical and educational context, emphasising drama's role in professional training and inclusive education. The chapter specifically addresses diversity and inclusion in teacher training.

Chapter 10 by Georgina Athanasiou discusses teaching practices in music education. It underscores the critical role of education in fostering sustainability by cultivating essential listening skills. The author discusses how listening facilitates understanding diverse perspectives and addressing ecological challenges. The chapter outlines two practices for enhancing listening skills within sustainability contexts: "Sound investment of a video clip" in a blended undergraduate music education course and "Approaching soundscape" in a fully online music course tailored for student and in-service primary school teachers.

Michalina Kasprzak and Katarzyna Forecka-Waśko, in chapter 11, explore the role of music and movement in children's learning, viewing movement as both an artistic experience and a tool for interpreting music and visual arts. The authors integrate various art forms to support collaborative learning, using ICT tools to enhance art education. Activities combine face-to-face and online elements, expanding students' artistic interpretations, especially in socially engaged art contexts. Examples from the "Creative Arts for Social Inclusion" course at Adam Mickiewicz University highlight multicultural perspectives among Erasmus students.

Part II concludes with Chapter 12, by Laura Malinverni and Joan Miquel Porquer Rigo, which navigates the complexities of evaluating Socially Engaged Arts (SEA) projects in school settings based on collaborative exploration with educators. The chapter highlights challenges and questions arising from SEA project evaluation, blending teachers' reflections with relevant literature. It suggests key lenses and opportunities to enhance evaluation methodologies in educational contexts, offering valuable insights for educators, researchers, and practitioners in evaluating SEA projects in primary schools. To further exemplify the theory discussed in Part II, Part III presents the results of the training courses offered in the context of the CARE/SS project and, in particular, how the training transformed their teaching practice according to the training philosophy. In total, ten cases of either microteaching or implementation of arts units in schools are presented in the five chapters of this part (two cases by each partner). These chapters show how theory was brought into practice, something that will have snowball effects on children and their school communities.

Chapter 13, by Raphael Vella, Maria Cutajar and Charmaine Zammit, outlines micro-teaching sessions for CARE/SS teachers in Malta, discussing tasks, outcomes, and teacher assessments. Micro-teaching aids skill refinement and immediate feedback, fostering reflection and experimentation in a supportive environment. Despite the small class size, some sessions remained traditional, while others encouraged interdisciplinary learning. The chapter critically analyses these courses to identify areas for improvement. It discusses the benefits of microteaching but also identifies challenges and proposes solutions. Analyses

are based on training courses addressed to in-service teachers.

Christodoula Mitakidou, in Chapter 14, describes how trainees (student teachers) planned and implemented socially engaged arts projects that aimed to challenge social injustices and propose solutions through collaborative learning activities. The chapter showcases two education projects emphasising collaborative processes for public change. It reflects on personal and professional growth within an innovative arts training program combining socially engaged arts, critical pedagogy, and new technologies.

Chapter 15, by Victoria Pavlou, presents how in-service teachers created learning communities and implemented learning scenarios in their schools. Focusing on collaboration and interdisciplinary activities, teachers developed children's communication skills and addressed social issues like migration. Interactive installations promoted empathy and social cohesion, reshaping arts' role in schools toward meaningful participation and involvement for all children.

Chapter 16, by Mateusz Marciniak, Sylwia Jaskulska, Katarzyna Forecka-Waśko and Michalina Kasprzak, examines microteaching as a method for pre-service teacher training, focusing on its implementation in courses at Adam Mickiewicz University. The chapter analyses participants' experiences and statements from interviews, highlighting the development of teaching competencies and practical skills. Microteaching integrates various art disciplines and new technologies, stimulating collaborative processes and engagement for social inclusion in intercultural contexts.

Chapter 17, by Aurelio Castro-Varela, examines how two in-service teachers developed socio-artistic projects and implemented them in their schools. The blended course they participated in provided theoretical and practical insights into integrating SEA into the curriculum. Despite time constraints, the chapter underscores the importance of teacher learning communities in realising SEA projects in school contexts.

In conclusion, the chapters set the grounds for a discussion about the need for a new, alternative kind of education: an education that invites learners to widen their horizon of what is thought possible, to imagine hopeful possibilities, and to act upon their thoughts and experiences through arts creation. The Handbook does not focus on a single arts education discipline or a particular level of education but addresses all varied disciplines in the arts and education in general. This promotes the versatility and transferability of the issues discussed for each discipline or an interdisciplinary approach and their applicability in multiple levels of education (training kindergarten, primary or secondary school teachers). We hope that the readers will find the chapters useful and inspiring.

Notes
1 The European-funded Erasmus+ project 'Visual Arts Education in New Times: Connecting Art with Real Life Issues' (CARE) run during 2019-2022. All outputs of the project are available on the European Commission's website. For the final output see here.

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Chapter 2
Socially Engaged Arts Pedagogy
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Abstract

This chapter presents different dimensions of socially engaged practices in the arts and in education. First, it gives a brief introduction of socially engaged art and its philosophy, showing how artists and movements in the 20th century paved the way to more participatory methods. This is followed by a discussion of how arts educators can develop this philosophy into concrete strategies and pedagogies. The chapter shows how socially engaged art emphasises engagement with various social groups and individuals, often over a sustained period of time. It usually involves artists working closely with a community to address social issues, create dialogue, or foster social change. Unlike traditional approaches to art-making, these practices focus on collaborative processes and sometimes include educational strategies, social activism, and public interventions. By bringing art into direct interaction with the public sphere, socially engaged art aims to make art more accessible and relevant to a wider audience, challenging traditional notions of what art can be and provoking discussions about topics related to the environment, social justice, human rights, and so on. Developing socially engaged pedagogies in arts education encourages students to use art as a tool for social change, community building, and critical reflection on societal issues. Teachers can use strategies associated with socially engaged arts to create a space for critical reflection, dialogue, and action on pressing social issues. Socially engaged pedagogies also help to foster interdisciplinary learning by integrating other subjects with art education, helping students see the connections between art and broader social, political, and environmental issues. Teachers can use participatory teaching methods that involve students in active learning and decision-making processes, also ensuring that the curriculum includes diverse voices and perspectives. The chapter ends by referring more specifically to projects and pedagogies associated with 'big ideas' developed for the Erasmus project CARE/SS..

Introduction

The arts have addressed political struggles and transformations for centuries, reflecting issues related to power, social injustice, war and so on. Socially engaged art forms part of this history yet has pushed the definition of art and its relationship with the public in new directions. While it is not necessarily political in nature, socially engaged art is often critical of the status quo and seeks to challenge power structures and injustices. The work of socially engaged artists has also significantly influenced the field of art education, introducing new methodologies and goals that extend beyond traditional teaching and learning in the arts. This influence manifests in several ways, particularly in the critical dimension of its practices and its emphasis on collaboration and community engagement in various art-making processes. This influence aligns with many similar developments in recent decades, including the increasing importance given by educators to issues of social justice and activism in the arts (Dewhurst, 2014). Issues-based approaches to the teaching of art emphasise pedagogies that challenge oppressive and unjust structures, encouraging learners to use the arts as forms of social action that challenge traditional curricula by linking art practice to other disciplines.

Similarly, socially engaged art often seeks to create social change or awareness through its practices. Socially engaged art prioritises interaction and engagement with social and political issues and supports an inclusive agenda through the involvement of people and communities in the conception and/or outcomes of the work. It is an umbrella term that brings together a wide range of practices which generally aim to blur the line between artists and their audiences. It can incorporate different artistic forms like theatre, music and the visual arts and often includes more educationally-oriented activities such as workshops. It bears some resemblance to community art, which is specifically focused on working collaboratively within communities to create art that reflects community stories and identities. "Community art is the

creation of art as a human right, by professional and non-professional artists, co-operating as equals"
(Matarasso, 2019, p. 51).

Socially engaged art lies somewhere between art as it is generally understood and other fields like sociology;
according to Helguera (2011), it "functions by attaching itself to subjects and problems that normally
belong to other disciplines, moving them temporarily into a space of ambiguity" (p. 5). Importantly, it
seeks to challenge traditional notions of art and its role in society and sometimes advocates for specific
causes, drawing attention to specific issues such as climate change and biodiversity loss. While socially
engaged art and activist art are not synonymous, they often serve as a catalyst for discussion and push for
policy changes and a shift towards changes in attitudes, lifestyles and behaviour.

Historical and theoretical foundations

Socially engaged art is a term that gained prominence in the late twentieth century, but its roots can be
traced back to earlier avant-garde art movements like Dada and Surrealism. These movements of modern
art began to challenge the conventional boundaries of art in the early decades of the 20th century, setting
the stage for further developments in the 1960s and 1970s when artistic practices became more directly
influenced by the civil rights movement, feminism, and the environmental movement. Since the 1990s,
scholarship has increasingly turned its attention to socially engaged art and its various social and political
dimensions, defying "the notion of both art and art history as luxuries intended for an educated, cultural
elite" (Persinger, 2021, p. 17)

Another term often used interchangeably with socially engaged art – 'participatory art' – underlines
the centrality of non-professionals in the processes of artistic experience. In the context of the arts,
'participatory' "means to take part in something, but also to understand, to gain knowledge and, possibly,
to become aware of this process" (Giannachi, 2022, p. 14). The level of knowledge gained by participants
has both educational and epistemological implications and transforms the field into a contested
domain that, as art historian Claire Bishop (2012) has shown, has often been associated with moments
of political upheaval in history. Dada, for example, originated amid the turmoil of World War I and
employed unconventional methods to critique the societal values and institutions they held responsible
for the war. Socially engaged art also uses unconventional processes to interrogate and influence society
or to advocate for social change. Socially engaged artists often work directly with people who have
experienced substantial challenges in life (homeless persons, abused women, individuals with specific
medical conditions, and so on) in order to highlight issues such as poverty, discrimination and social
injustice involving non-professionals as active participants in the creative process.

In the decades following World War II, artists like Allan Kaprow and Joseph Beuys advocated for an
expansion of people's understanding of the role of art in society, fundamentally blurring the lines between
life and art. Beuys' notion of 'social sculpture' highlighted the artist's responsibilities towards the shaping
of a new society, while his interest in the democratisation of the artistic process is comparable to the
Fluxus movement and socially engaged artists working around the world today. The implications of
Beuys' work and ideas for practical employment within art education settings have been thoroughly
explored (Buschkühle, 2020). It is noteworthy that participatory practices in the visual arts experienced
a marked interest in developing pedagogic activities in the 21st century, reflecting similar changes that
were taking place in the field of museum education (Bishop, 2012). Apart from Beuys' interest in these
kinds of activities and free education, artists like Tania Bruguera, Pawel Althamer and several others have
developed educational projects that form part of their own practice as artists.

The 1980s and 1990s witnessed a further development of socially engaged practices, as artists like Suzanne
Lacy and Rick Lowe pioneered projects that engaged directly with communities, addressing issues such
as race, poverty, and gender. Ground-breaking exhibitions such as Culture in Action, conceived by curator
Mary Jane Jacob in Chicago in 1993, helped to popularise the idea of inviting artists to work within a
particular cultural setting. This led to a shift in thinking about an exhibition as a collection of objects
arranged into a certain way to a process that introduces the social dimension into the format, changing
members of the public into participants or co-producers. Along with the theories of critics like Nicolas
Bourriaud (2002), the work of these artists and curators paved the way for a broader acceptance of socially
engaged art within the art world and academia, and the field now includes very diverse approaches
and artists, from Tania Bruguera to Jeanne van Heeswijk, Jeremy Deller and Olafur Eliasson. Socially
engaged art has continued to evolve in the 21st century as this genre of artistic practice adapts to new
challenges related to the digital domain and globalisation. Globalisation is, of course, associated with

various challenges experienced by large or smaller groups of people today: from economic disparities to the displacement of refugees and global warming. While not all forms of digital art are explicitly political or activist, many contemporary artists working with new media adopt a critical stance towards the information and network society or present reflections on mobile technologies and social media (Van Der Meulen, 2017). Other artists and researchers working with social groups challenged by marginalisation have developed and researched collaborative projects with communities even in the difficult context of the COVID-19 pandemic, showing evidence of the potential of such methodologies in the creation of innovative learning spaces (Saldanha et al., 2021).

It is important to note as well that, despite the increasing popularity of socially engaged practices in the arts, a nuanced understanding of its relevance and impact is also necessary. Questions are occasionally raised about the artistic quality of participatory artworks, or socially engaged artists potentially simplistic definitions of 'community', as well as the similarity between some socially engaged arts projects and social work. Such questions help to sustain a critical outlook on artistic practices in order to avoid a self-congratulatory approach that is too easily satisfied with using art to 'do good'.

Socially engaged art and sustainable development

Socially engaged art bridges cultural expression and participation with some of the central tenets of sustainability. By addressing some of the social, economic, and environmental dimensions of sustainable development, artists and participants in creative projects can promote awareness about various aspects of sustainability, from conservation efforts to economic resilience. Sustainable development is deeply intertwined with social justice issues, and socially engaged art can bring these issues to the forefront. While debates about sustainability often restrict themselves to economic, environmental and social perspectives, research has shown that a fourth pillar – culture – should be a vital component of policy frameworks because it "is at the root of all human decisions and actions and an overarching concern (even a new paradigm) in sustainable development thinking" (Lindström Sol et al., 2022, p. 8). Specifically, culture and participation in artistic activities can have an impact on sustainable development goals related to the promotion of wellbeing, the ensuring of inclusive and equitable quality education, the achievement of gender equality, the reduction of inequality, the transformation of cities into more inclusive and safer places and the promotion of peaceful societies. Some 'mutinous' forms of social practice are destabilizing traditional relationships between the art world and capitalism, forming more sustainable and collective forms of creative labour, and redefining the nature of contemporary artistic practice (Sholette, 2016).

Educational implications

In recent years, socially engaged art has had a significant impact on educational theories and pedagogies, particularly in the field of art education, but its influence extends into broader educational practices as well. It offers a dynamic approach to learning that can foster critical thinking and can quite easily be integrated into existing curricula. It helps to foster social awareness and interest in real-world problems among learners and encourages teachers to make use of interdisciplinary and collaborative approaches to teaching art. From the perspective of curriculum development, socially engaged practices can foster innovative attitudes that reconsider traditional curricular parameters, aiming to include activities that might not have been included in earlier times. For example, music educators may consider including improvisation activities, sound art and community-based sonic environments into the classroom (Caines, 2019; Deluca et al., 2023).

While understanding the self and one's personal responsibilities remains central to education, an uncritical acceptance of individualism in art education can be problematic. Socially engaged arts can contribute to an increased emphasis on reciprocity, responsible citizenship and collaboration even in classes geared towards teaching technique such as dance technique classes (Fitzgerald, 2017). On the other hand, the teaching of technique is not generally the most crucial aspect of curricula inspired by socially engaged practices. Garoian (2019) has shown how community-based activities can encourage a sense of conviviality and citizenship, challenging complacency and a lack of interest in the social sphere. Socially engaged art is also associated with Global Citizenship Education (GCE), which addresses the interdependence of the local, national and global (Vella, 2022). The educational implications of community engagement through the arts and education have also been linked to the progressive ideas of American philosopher John Dewey, stressing civic responsibilities and the development of democratic values (Lawton, 2019). In this context, education becomes meaningful when it integrates everyday social life and experiences into students' learning. As the process of education prepares individuals for active participation in their society, it pushes itself beyond the traditional role of passing on academic knowledge by fostering a sense of community and integrating community interests into the curriculum.

Similarly, the principles of socially engaged art encourage participatory strategies, moving beyond the passive reception of information to include more hands-on and experiential approaches to learning and art-making. Educators in mainstream schooling whose teaching practices are informed by socially engaged art may choose to focus less on end-results and 'outcomes' in education and more on processes, the promotion of empathy and a deeper understanding of cultural and societal diversity. This helps to nurture inclusive communities and global citizenship and can be particularly relevant for underrepresented students, providing them and their stories with a valuable platform. The embodiment of cultural narratives, memories and personal stories in arts education can be especially powerful in the teaching and learning of drama and has been shown to be useful in conflict negotiation settings (Breed, 2015).

Within the broader context of lifelong education, highlighting socially engaged art and its outlook on the relationship between creative work and communities helps to achieve an equal access to knowledge through a variety of formal and informal opportunities available to people of different ages. This helps to foster more inclusive communities, increase opportunities for skills training and create transversal links between people in different rural and/or urban settings. Similarities between socially engaged art and critical pedagogy are sometimes highlighted, given that the latter is an educational philosophy that aims to empower students by encouraging them to engage critically with their social, political, and economic conditions and to take action towards transforming those conditions. Influenced and formed by educational thinkers like Freire (1970), critical pedagogy highlights mutual processes of inquiry in the classroom and favours a dialogical approach to teaching and learning.

Socially engaged arts projects identified by the CARE/SS partners
In this section, we shall look at five artistic examples adopted by the partners in the CARE/SS project in order to illustrate different types of creative work that can be employed by teachers. Based on the literature on socially engaged art, critical pedagogy and sustainable development, the partners selected five 'big ideas' to guide teachers in understanding and making use of socially engaged practices and values in their classrooms. The five big ideas are: public space, respecting diversity and inclusion, sharing knowledge, collaborative processes and sustainable transformations in society. The following are some examples of artistic projects that were used by the partners to illustrate these big ideas.

Directed by Toni Attard in Malta in 2020-21, *Il-Pożittivi* was a play aimed at creating a theatrical production that focuses on the stigma of people living with HIV. It sought to develop creative methods with which the voices of people living with HIV can emerge and be integrated in the process. The artistic motivation of the work was informed by conversations with people living with HIV in Malta, and the script was strongly influenced by narratives collected from participants.

Figure 1. *Rehearsal for Il-Pozittivi play in Malta (Photo: Elisa Von Brockdorff)*
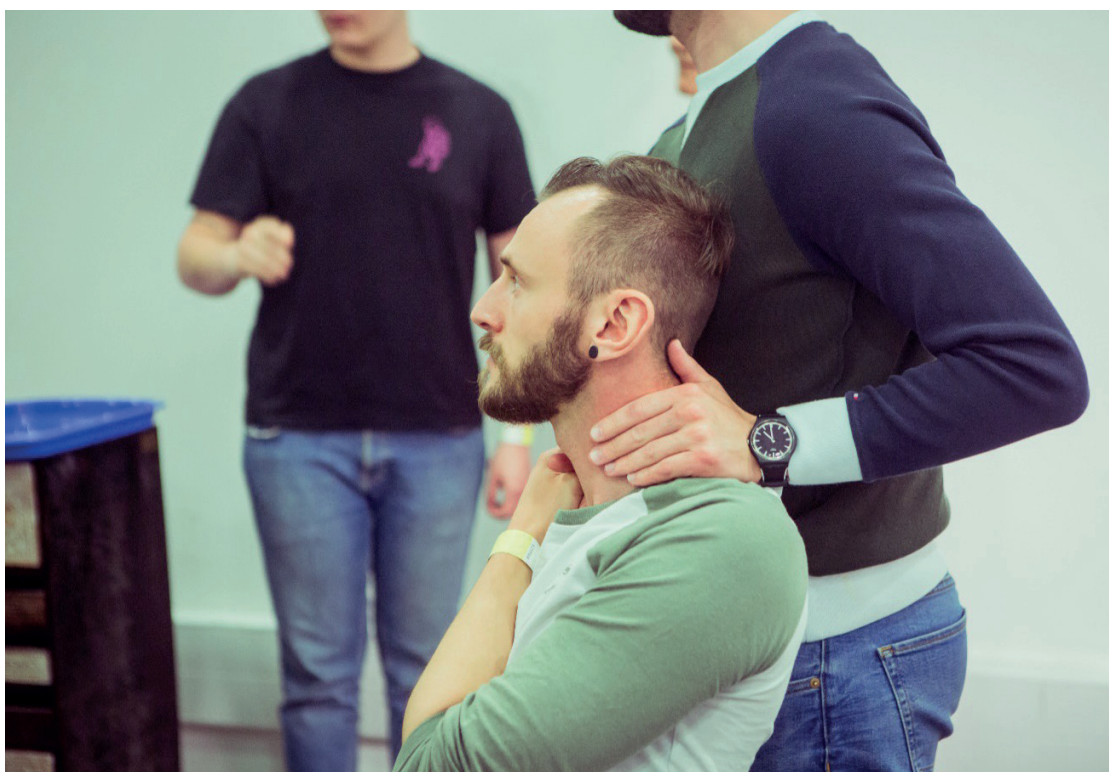
A Polish project from the city of Poznan called *Presence* (2022-23) was also included as an example in CARE/SS. The project sought to renegotiate the understanding of normativity in theatre, particularly in terms of appearance and physical or mental condition, and the exclusion of people with disabilities or from active participation in culture. The project stimulates discussions about these topics by creating conditions for work in inclusive workshops that brought people in nursing homes to work with theatre groups.

Another example was *Memòria, recuperació d'artesania i sostenibilitat* (Catalan: Memory, recovery of craftsmanship and sustainability) developed by the Faculty of Fine Arts of the University of Barcelona in Santa Perpetua de Mogoda, Barcelona, Spain in 2020-21. The project aimed to bring knowledge of textile artistic techniques and methods into secondary classrooms through a community service project. Students learnt about the history and processes of pattern making, sewing and natural dyeing, and co-created activities that helped to call into question gender roles associated with textile arts and environmental sustainability issues.

Yet another project with a strong educational inclination aimed at the inclusion of Roma children in the regions of Central Macedonia, Western Macedonia, Eastern Macedonia, and Thrace in Northern Greece. Held between 2010 and 2019, this project invited professional artists (visual arts, theatre, music, dance) to collaborate with the programme coordinators to create action plans for preschool and primary school children. The activities were realised in schools as well as different neighbourhoods.

Another project was called *Social Ride* and was developed by TWOFOURTWO ART GROUP in 2012 in Cyprus. A restaurant at the Nicosia Municipal Art Centre became an artistic arena that welcomed and accommodated various persons who experienced marginalisation particularly during the financial crisis. The process involved a guided tour to an exhibition at the Nicosia Municipal Art Centre and concluded with a dinner in the specially converted space.

**Socially engaged pedagogies in CARE/SS**
Each partner in CARE/SS developed courses that introduced innovative pedagogical strategies to groups of participating in-service and pre-service teachers in each partner's country. They also developed a number of strategy cards intended as tools that can be used to enhance pedagogies and learning experiences through processes of social engagement. The following subsections dedicated to different big ideas discuss socially engaged teaching strategies that can be adopted in the teaching of the arts and make reference to some of the pedagogical ideas developed by the various CARE/SS partners. While several of these ideas were tested with in-service or pre-service teachers during the CARE/SS courses, most are also applicable in school settings, albeit with some adaptations.

Public space
Educators can play a significant role in addressing issues of public space through their curriculum, projects and class discussions, which can engage with issues related to access, inclusivity, and the politics of public spaces. They can examine examples of public art from the past or in different cultural settings and refer to contemporary site-specific installations, community gardens or murals, and the different messages they convey. Given that online fora are also significant spaces for public debate, educators can introduce activities that utilise digital media and social platforms.

One of the strategies developed by Aristotle University of Thessaloniki makes use of digital storytelling to foster active and critical engagement with social issues among participants. The activity involves a small-scale project where participants, both collaboratively and individually, examine and artistically document the conditions of selected parks or playgrounds, using various art forms like pictures, visual arts, videos, and books. This process encourages critical observation and recording from multiple perspectives. Participants then discuss their findings and work together to address the identified issues through a literary piece. The project includes both face-to-face and online work phases, culminating in the sharing and discussion of the final stories in a synchronous session.

Figure 2. *Padlet used by Frederick University in CARE/SS*
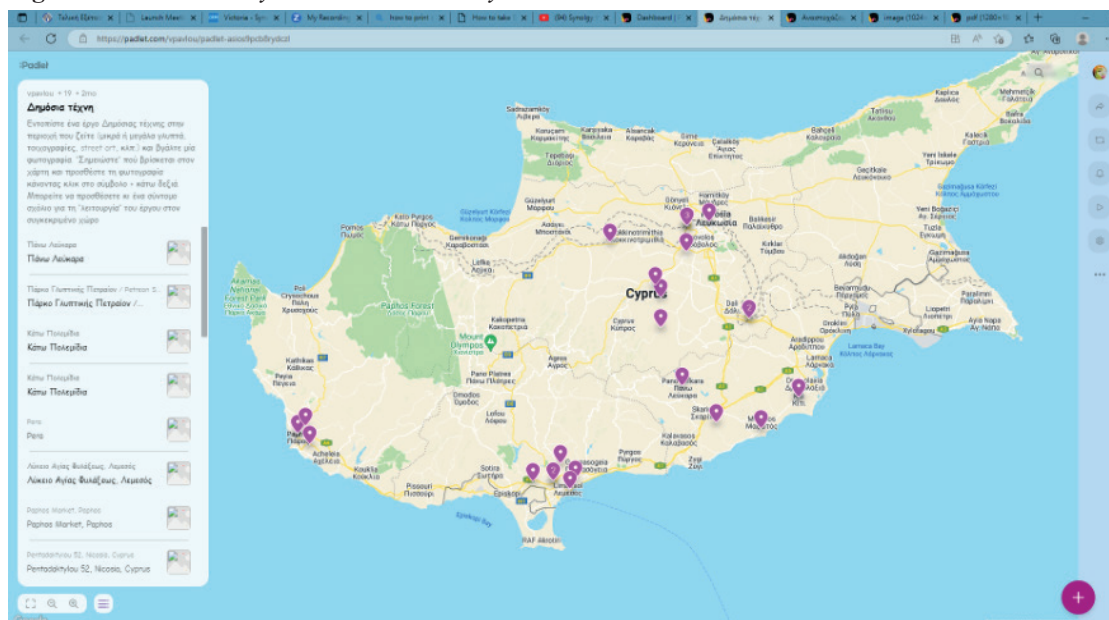
One of the strategies developed by Frederick University aimed to engage generalist primary school teachers in discussions about the role of public artworks, particularly in interpreting artworks that address social issues (Figure 2). By sharing examples of public art with their peers on Padlet, students can learn about design in public space before designing their own forms of 'public art' by using digital media. The strategy seeks to present public art as a means of active citizenship, highlighting its potential to raise awareness about significant values and contribute to achieving sustainable development goals.

A strategy developed for one of the courses designed and implemented by the University of Malta referred to digital spaces as 'public spaces'. 'Being Smart Online' encourages teachers to reflect on their knowledge and experience with online safety, particularly when using social media platforms to upload images or videos of students' work. Teachers can reflect on times when their online safety was at risk (malware, phishing emails, copyright issues, etc.). These issues can be discussed in class before developing a school-based project aimed at promoting online safety awareness among students, the school community, and the public through students' artworks like posters.

Respecting diversity and inclusion

Educators can promote respect for diversity and inclusion by encouraging students to appreciate and understand the value of diverse perspectives, incorporating a wide range of artistic traditions from different cultures, ethnicities, and showcasing the work of artists from a variety of backgrounds, including those who are often underrepresented in mainstream art history, such as artists of colour, artists with disabilities or LGBTQ+ artists.

This big idea inspired a wide range of strategies by the CARE/SS partners. One of the courses developed by the University of Malta team included an online forum in which participants (teachers) participated in a discussion about forms of discrimination and the arts. They were asked to adopt different roles for the purposes of the debate - an agreement position, a disagreement position, a discussion moderator, a documenter, and so on. In a classroom scenario, educators could show students how to create a poster with a caption about diversity or migration (using software or online apps such as Canva) and share it with other students.

A session developed by Adam Mickiewisz University in Poland addresses the issue of peer exclusion through drama education. It deals with individual and group roles, levels of inclusion or exclusion in interpersonal relations and ways to prevent or stop the process of exclusion. Freeze frames are used to portray a visual image that portrays discrimination, emotions felt when excluded from a group, and so on. During this session, which was presented during one of this partner's courses, teachers discussed different processes of marginalisation, methods of improving personal and group resources to prevent peer exclusion and the language of emotions (telling a story without using words).

A teaching and learning activity developed by Aristotle University of Thessaloniki fosters a spirit of cooperation between participants from different cultural backgrounds and helps them exchange ideas, expertise, and knowledge about familiar intercultural customs within the same city. The activity addresses themes related to local historical heritage and traditions, cultural and artistic dynamics, local culture and communities. Participants find and select different artefacts representing different customs and cultural or historical traditions and share them with their peers. Finally, they also give feedback to each other about the artefacts.

Sharing Knowledge

Developing activities that encourage students to share knowledge among themselves not only facilitates a collaborative learning environment but also helps reinforce the students' understanding of the subject matter through brainstorming, reflective writing and other creative activities.

One of the strategies developed by the University of Barcelona aims to cultivate the skills required to observe the context one inhabits or works in to transcend the familiar. This contextual inquiry can be extended to include discussions with others who already know a particular setting, increasing the opportunity of sharing knowledge about particular places and developing a socially engaged art project by collating material from observations and dialogues with others.

The Aristotle University of Thessaloniki team developed a course for in-service teachers which used new technologies while addressing issues of social awareness and educational equality, among other themes. In this course, teachers were shown how to use digital media and online platforms when sharing knowledge and experiences in a blended learning environment. Multimodal storytelling and other tools were used to show how digital media could be employed to develop cross-thematic and interdisciplinary approaches in class.

Collaborative processes

Collaborative processes in the teaching of the arts enhance the educational experience in unique and transformative ways, encouraging students to build on each other's ideas, leading to richer artistic projects than might be possible individually.

A teaching and learning activity created by the Adam Mickiewicz University team explores the use of creative and educational drama for the prevention of peer exclusion while working with culturally diverse groups of children and youth. This socially engaged art session focuses on collaborative processes and other big ideas, aiming for the socially sustainable improvement of personal and group resources. The team employed various collaborative activities, including collaborative storytelling.

In one of the courses developed for primary teachers by the University of Barcelona team, the participants were tasked with designing collaboratively a socially engaged art project. This was developed into a sort of psychogeographic task, during which the teachers explored the surrounding streets of their institution in small groups. They were asked to focus on any aspect already discussed in class: sustainability, social justice, transformation of urban spaces, and so on. In the context of a regular school, this activity can be adapted to include sketching exercises, role-play, observation of people's behaviour, urban soundscapes, and much more. Incorporating collaborative processes develops holistic skills in students: not only artistic abilities but also a broad range of interpersonal and practical skills that are applicable beyond the classroom.

Sustainable transformations in society

Many artistic projects are short-lived; however, the link between socially engaged art and social transformation highlights the importance of future thinking. The arts can be used in educational settings to empower students to develop their own voice and believe in the possibility of more long-term changes.

One of the teaching and learning activities created by the Frederick University CARE/SS team introduced participants to the concept of a soundscape in order to understand the connections between sound pollution and our surroundings, and to imagine a healthier ecosystem by creating their own soundscapes. This activity requires no musical expertise and can be adapted to a primary classroom. Participants use any object that can produce sounds. In the process, students' acoustic culture is enriched.

A similar activity developed for one of the courses produced by the University of Malta team required teachers to connect with their immediate surroundings by strengthening attentive listening skills. They were engaged in reflecting on pedagogical strategies that develop attentive listening to support students' sustainability engagement—their aesthetic experience and connection to the world. They developed attentive listening by remaining still for five minutes and taking note of sounds in the background. They later discussed the nature of these sounds and ways of improving the school, home or workplace soundscape. Another activity developed by the team that can also be used with students requires participants to write sentences or draw pictures that interpret a three-minute recording of noises in the street or the home. Practising this sense of connectedness with our surroundings is a meaningful way of shaping a more sustainable environment.

Conclusion

Merging art-making with social issues and community engagement has the potential to offer a powerful means of promoting sustainability and highlighting the role of art as a catalyst for social change and ecological stewardship. By placing an emphasis on social processes (rather than 'products'), pedagogies that are informed by socially engaged artistic practices and artists serve to raise awareness about real-life topics such as climate change, pollution, political events and sustainability. Educators and heads of schools can contribute to this change by building strong networks of collaboration and support with diverse groups in the school's town or immediate neighbourhood. At a personal and interpersonal level, the arts can encourage critical thinking about the world and promote empathy and a deeper sensitivity towards challenges being experienced by others. By integrating socially engaged arts into curricula, schools can provide students with the values, knowledge, and motivation needed to cultivate a community-oriented approach to global challenges.

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Chapter 3
The Conversational Framework for blended/online arts pedagogies
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Abstract

This chapter presents the pedagogical framework that the CARE/SS project proposes for delivering arts education courses in blended or distance learning environments. This model is an adaptation of Laurillard's Conversational Framework (Laurillard, 2013) and specifically, its Learning Designer Tool. The chapter evaluates the implementation of the modified Laurillard's Adjusted Learning Designer Tool in the Arts. Specifically, 19 tutors, from 5 different countries (Cyprus, Greece, Malta, Spain and Poland) employed the tool to design/adopt and deliver new or existing undergraduate (UG), postgraduate (PG) courses and/ or Professional Development Trainings (PDTs) (12 in total). The courses were delivered in blended and online learning environments. The tool was examined by the tutors in regards to its usefulness and ease of use. The results mainly reveal positive feedback from the tutors however, there were some concerns in regards to its flexibility, usability and adaptability. The tool guided the tutors to structure their courses and to effectively develop different types of teaching learning activities (TLAs) (read/watch/listen, collaborate, discuss, investigate, practice, produce, reflection, others: i.e. performances, field trips, visits (on site and/or online), quest speakers, screening, and evaluation/assessment), as well as to efficiently differentiate between the synchronous or asynchronous activities. It is recommended that the tool can be used by expert tutors, but in greater degree by novice and inexperienced teachers and pre-service teachers. Additionally, it can be employed for the design of new courses, instead of adjusting existing ones. Finally, the tutors recommended its use for reflection and self-evaluation purposes.

Introduction

Given the experience gained during the Covid-19 pandemic, and the emergency remote teaching employed, as well as taking into consideration the characteristics of Arts Education, it seems that blended and online learning reveals to shed light and address some of the concerns and challenges faced by Arts educators. Especially in courses and trainings that are addressed to educators. Training in-service and pre-service educators through digital pedagogy and digital modes of learning not only support their personal digital skills and competences but also their pedagogical competences in teaching in a digital environment and using a variety of digital tools. CARE/SS research project aimed to provide the pedagogical framework for online and blended learning specifically for arts education and examine its application by developing and delivering innovative teacher training that would empower teachers in arts education. The current chapter provides an overview of the roadmap followed within CARE/SS in regard to the Pedagogical Framework employed for in-service and pre-service educators within undergraduate and graduate courses as well as professional development training courses. The modification of an existing framework (Laurillard's Conversational Framework and its Learning Designer Tool, Laurillard, 2023) is explained and presented. Additionally, the chapter showcases its evaluation after being implemented by 19 Arts educators in 5 partner countries. Finally, the chapter provides the benefits highlighted by the educators, the limitations and concerns reported, and how it can be better employed for Arts education.

Literature Review

In order to decide which model to employ, a thorough literature review was conducted which provided an overview of the most well-known models in blended and distance/online learning, as well as an overview of Blended Learning. Five blended and distance/online learning modes were presented and described in an attempt to develop the grounds of a transformative pedagogical framework for distance/online and blended learning in arts education (Eteokleous, 2024). The following models were selected based on their uses, applications and success in various disciplines: 1) the Five stage Model of e-learning, 2) the

Community of Inquiry Model (CoI), 3) the SAMR Model, 4) the Moule Model – The e-learning ladder, and 5) the Conversational Framework Model. The literature review guided the discussion in regards to the suitability of the model to be employed. It is important to clarify that there are no models developed for specific disciplines (engineering, education, health, sciences, arts), thus there are no models specifically developed for Arts Education. This section offers an overview of the model (Laurillard's Conversational Framework and its Learning Designer Tool, Laurillard, 2023) that was agreed to be employed for CARE/SS research project.

The Conversational Framework

Prof. Diana Laurillard, one of the leaders in educational technology, developed an interactive mode, based on Vygotsky's theories. In this model, dialogue between teacher and student plays a central role in learning. It emphasizes that for a higher level of learning, dialogue must take place on both a theoretical and a practical level. This allows students to relate theory to practice, and allows the teacher to assess whether he or she has set appropriate tasks for students (Laurillard, 2013). One of the characteristics of this model is the way teachers and students interact. In face-to-face teaching, many interactions are so spontaneous that they can be omitted in teaching design by incorporating technologies. That is why Laurillard made these interactions obvious. These can be:

1) Narrative - involves the narration or transmission of knowledge to the student.

2) Interactive - based on the learning outcome. The teacher provides feedback to the students based on the results of the students' work to consolidate their learning and improve their performance and

3) Communicative/ Interactive: the teacher supports processes in which students discuss and reflect on what they have learned.

Laurillard's interactive model was developed to guide and explore the best way to support learners' needs and learning (Laurillard, 2008). The model was a way of capturing repetitive, communicative, adaptive, thoughtful and goal-oriented actions with feedback that was necessary to support the entire learning process (Laurillard, 2008), as shown in the figure below (See Figure 1).

Figure 1. *The Conversational Framework Model (Laurillard, 2013).*
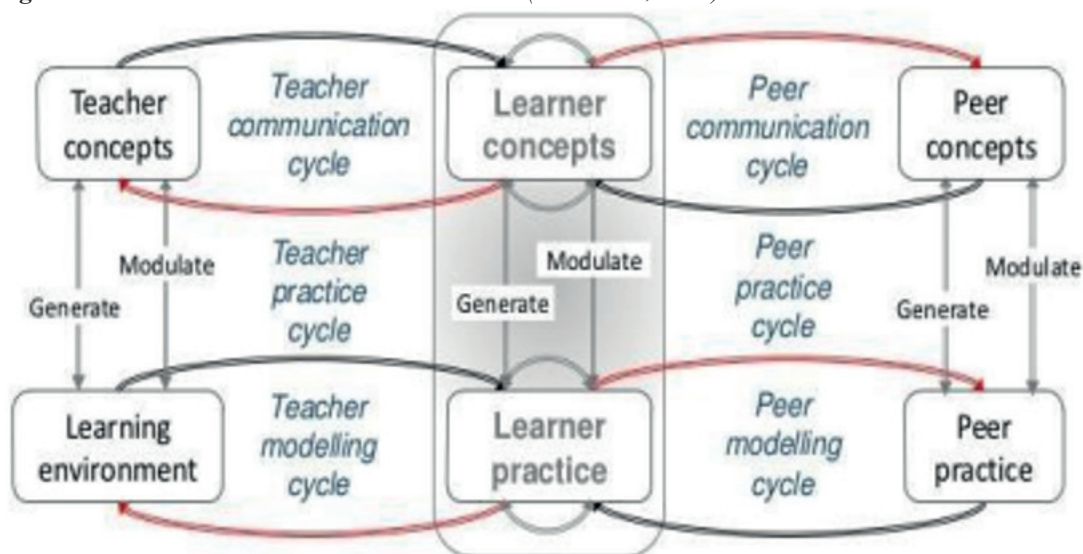
The Interactive model aimed to focus on the learning process by emphasizing the process of understanding the learning content by the student through reflection and adaptation of information, as well as feedback from the teacher. There are two levels at which this process occurs: at the level of speech and at the experiential level. At the level of speech, which is the upper part of the framework (theory, ideas, concepts, and principles), the following processes are achieved: discussion, conception, and negotiation between teacher and students and the learning process as a dialogue between teacher and student. At the experiential level, which is the lower part of the context (practice, action, application), the process of adaptation and reflection at the level of speech appears (Laurillard, 2008).

In other words, to support the complete learning process, the learning environment should offer the following (Laurillard, 2008): (1) a working environment, (2) a purpose, (3) the actions of the learner, (4) substantial feedback, (5) students' reviews and (6) the opportunity to adapt and reflect by combining theory and practice. Laurillard's (2002) interactive model includes four critical elements: (1) the element

of the teacher, (2) the teacher's constructed learning environment, (3) the concept of the student and (4) student action. With the interaction and feedback gained from the teacher, students would better understand the meaning and objectives of the work and move on to an experiential level, where students would then work on their task. Students would be involved and gain experience in critical thinking skills, problem-solving and communication skills at this level. The interactive model requires them to repeat through a cycle of monitoring, questioning, practicing, adapting their actions, giving feedback, reflecting and articulating their ideas (Laurillard, 2002).

The Learning Designer Tool (Laurillard, 2013) facilitates design at the macro level, supporting the design of entire learning sessions and modules with an orientation to pedagogical strategies. It emphasizes on the pedagogical aspect of the course and encourages the use of technology-supported learning by proposing prevailing educational practices. It supports natural language project specification, and the descriptions it uses are based on formal learning concepts such as Bloom's classification of learning outcomes. The application is online and has a drag and drop interface, with which the user can place predefined TLAs in a timeline, thus determining their time sequence. Due to the user interface, the temporal placement of the activities in the learning plan is sequential. Moreover, the tool interface is equipped with a collaborative writing tool (wiki), which applies techniques of artificial intelligence and guides the designer, offering tips and alternative design ideas for learning activities derived from educational practices. The tool provides visual feedback to the lesson planner in a pie chart depicting the temporal balance of its pedagogical elements, that is the time devoted to learning the various TLAs, giving a temporal assessment of the learning experience. Finally, it has storage space for sharing and adapting existing learning plans. The learning plans it produces can be exported in different formats (i.e pdf). The Learning Designer Tool guide is further presented and explained in the following website: https://www.ucl.ac.uk/learning-designer/guide/

The particular framework provides the grounds to develop a learning environment that encourages student participation and engagement, leading to student-student interaction and students-tutor interaction. Specifically, one of the characteristics of this model is the way teacher-student interact, taking into consideration technology integration and the absence of constant face-to-face teaching and learning. The Framework is student-oriented since it has been developed to guide and explore the best way to support the learners' needs and learning. Moreover, the Conversational Framework provides a very well-structured model, with specific steps to be followed when the Learning Designer Tool is used to design the learning environment at the macro level. The step-by-step process given by the learning designer tool supports the development of learning sessions and modules with an orientation to pedagogical strategies (See Eteokleous, 2024 for a detailed explanation of the process). The tool guides the tutor in developing its lesson/module/ session. It clearly helps the tutor to differentiate between the six types of TLAs (read/ watch/ listen, collaborate, discuss, investigate, practice, produce), putting emphasis on what is important given the peculiarities and characteristics of each discipline.

The Pedagogical Framework for CARE/SS
As mentioned above, there are no models focused on Arts Education. Arts Education emphasises hands-on experience and experiential learning. The CARE/SS partners had several discussions on which model to employ between CoI and Laurillard's Conversation Framework after all five models were explained. Taking into consideration the points presented in detail below, the partners agreed to use Laurillard's Conversational Framework along with suggested modifications (see below).

Practice, interaction, engagement and feedback from peers and instructors are considered crucial elements in Arts Education, as noted in the research presented CARE/SS project results I Report. Therefore, the proposed pedagogical framework is Laurillard's Conversational Framework (2013). The particular framework provides the grounds to develop a learning environment that encourages student participation and engagement, leading to student-student interaction and students-instructor interaction. Specifically, as mentioned above and in Eteokleous (2024), one of the characteristics of this model is the way teacher-student interact, taking into consideration technology integration and the absence of constant face-to-face teaching and learning. Laurillard made these interactions obvious by categorising them into: narrative, interactive and communicative/interactive. The Framework is student-oriented since it has been developed to guide and explore the best way to support the learners' needs and learning. One more crucial element besides interaction and communication in Arts Education, is feedback. Laurillard's framework provides a means to capture repetitive, communicative, adaptive, thoughtful and goal-oriented actions with feedback necessary to support the entire learning process.

As noted in the literature and the research undertaken for CARE/SS, key challenges for tutors are connected with meaningful ways to interact with arts in an online environment. Interaction does not include only possible iterative opportunities for the learners to interact with the tutor and amongst themselves but also opportunities to interact with the content of the arts disciplines, which should be based on personal experience, embodying and learning by doing. Based on the literature in Arts Education (Pavlou, 2024), the educational material provided to students plays a significant role, i.e. being rich in video and audio demonstrations as well as the type of activities. It seems that the Conversational Framework Model (Laurrilard, 2013) can help the tutors address the issues and concerns raised regarding educational material, social interaction, communication, experiential and practical learning, collaboration and feedback. The Conversational Framework Model was tested in distance learning and blended learning courses and training.

Moreover, the Conversation Framework provides a very well-structured model, with specific steps to be followed when the Learning Designer Tool is used to design the learning environment at the macro level. The step-by-step process given by the Learning Designer Tool supports the development of learning sessions and modules with an orientation to pedagogical strategies. The tool guides the instructor in developing its lesson/module/ session. It clearly helps the instructor to differentiate between the six types of TLAs (read/watch/ listen, collaborate, discuss, investigate, practice, produce), putting emphasis on what is important given the peculiarities and characteristics of each discipline.

The framework was discussed, and the partners experimented with the Learning Designer Tool. After various fruitful discussions and insights by all of the partners, numerous adjustments were suggested to take place. Specifically, the partners agreed that they would not use the online designer tool (through the wiki); however, the template will be downloaded in a word processing application (i.e. M.S Word) and be used as an offline template. In order for the template to be used offline, various additions and changes were made to address the adjustments suggested by the partners (see below). The partners are aware that since the template will be used offline, the tool of the pie chart that represents the various activities will not be used.

The Learning Designer Tool was adjusted to address the needs of the partners in the field of Arts Education. The partners recommended the following additions for the model to be further aligned with the Arts Education field. Specifically, the following elements are added to the Learning Designer Tool to be used by the partners to develop their courses. An updated learning designer template was developed and shared with the partners to design the blended and online learning sessions, along with directions for completion. In the description section, the instructors are expected to mention the materials and tools to be used. Also, in the same section, it is essential to mention that planning takes place for a week or a unit. Along the same lines, for each TLA, the instructors are expected to mention the number of students that participate in each activity, how the students will work for the particular activity (i.e. by themselves on a personal level, in small groups, a combination of the two aforementioned) as well as how much time the students will spend if they work on an individual basis and in groups within the same activity.

The Learning design template includes six types of TLAs, which are: read/watch/ listen, collaborate, discuss, investigate, practice, and produce. The partners suggested that there is a need for another three categories to be added to have an increased alignment with the needs and demands of the Arts Education field. Specifically, the 7th Category suggested is Reflection. The partners feel that it is essential in the Arts field for learners to be able to reflect in an artistic way. The 8th Category should be named Others and is expected to include various actions necessary for the Arts Education field, such as: performances, field trips, visits (on-site and/or online), guest speakers, and screening. The 9th and final TLA added is entitled Evaluation/Assessment.

Methodology

A qualitative methodology (Silverman & Marvasti, 2008) was employed, collecting data, via a reflective protocol which included closed-ended and open-ended questions and it was administered electronically to 19 university tutors who employed Laurillard's adjusted Learning Designer Tool for their courses. The data were collected during February and March 2023. The format of the reflective protocol consisted of two sections. In the first section, there were closed-type questions where the tutors needed to evaluate several parameters (on a scale from 1 to 5, 1= Not at all easy/useful and 5 = extremely easy/useful) derived from the Learning Designer Tool, in regard to their usefulness and ease of use, as well as provide any additional comments. The parameters were the following:

-       Part A – Context: Topic, Total learning time, Designed learning time, Size of class, Description, Mode of delivery, Aims, and Outcomes,
-       Part B – TLAs: Type of the Activity (read/watch/listen, collaborate, discuss, investigate, practice, produce, reflection, others: i.e. performances, field trips, visits (on site and/ or online), quest speakers, screening, and evaluation/assessment), Description of the activity, Time, Information about students, Tutor presence, Online or Face-to-Face, Asynchronous or Synchronous, Resources, Appendix.

In the second section, three open-ended questions were given to the participants in order to overall evaluate the implementation of the Adjusted Learning Designer Tool.

The 19 tutors from the 5 partner countries employed Laurillard's adjusted Learning Designer Tool in planning and designing new courses or professional development trainings (PDTs) or to modify/adapt existing courses or PDTs. Overall, the tool was used for 12 courses and PDTs during the Academic year 2022-2023. There were 5 university courses (2 post graduate courses – PGs - and 3 undergraduate courses - UGs) and 7 professional development trainings (PTDs). Almost, all of the courses/PDTs were offered via the blended learning mode of delivery. Only, two courses were offered fully online. The population that attended the courses were mainly student-teachers and in-service teachers (in elementary and secondary education). Only in one case, participants were only in-service secondary school teachers. In 7 cases the courses/PDTs were focused on one discipline (i.e. Art, Drama, Theatre), and the rest (5) applied an interdisciplinary approach (Arts) (See Table 1). Analysis of the data followed a qualitative thematic analysis approach (Braun, & Clarke, 2016) during which data were coded and clustered as themes.

Table 1. *Summary of the courses offered using the Adjusted Learning Designer Tool Among the Partners.*

Country	No of Courses	Discipline	Mode of Delivery	UG or PG Course or PDT & Population	Titles
Cyprus	3	Art	Online	PG for student teachers and in-service teachers	Curriculum Development and Evaluation in Visual Arts Education
		Music	Blended	UG course for student teachers	Teaching of music in primary education
		Art	Online	PDT for in-service teachers	The contribution of the arts in promoting sustainable societies: Fostering Active Citizens
Greece	3	Art	Blended	PDT for in-service teachers	Arts, Museums, and New Technologies
		Art	Blended	UG course for student teachers (Greek & Erasmus)	Art and Society: Critical approaches
Poland	2	Drama	Blended	UG course for student teachers (Erasmus & other mobilities)	Drama Method for Social Inclusion in Teaching Practices
		Arts	Blended	UG course for student teachers (Erasmus & other mobilities)	Creative Arts for Social Inclusion
Malta	2	Arts	Blended	PDT for in-service teachers	Contemporary Social Issues and Socially Engaged Arts in Education
		Arts	Blended	PDT for in-service teachers	Critical Arts Education for Sustainable Societies
Spain	2	Music	Blended	PG for in-service secondary teachers	"Secondary school teachers bringing socially engaged arts to secondary school
		Arts	Blended	PDT for in-service teachers	Bringing socially engaged arts to primary school"

Results & Discussion

This section presents the data analysis of the reflective protocol, which is grouped into 3 subsections: 1) The Context, 2) The Teaching-Learning Activities (TLAs) and 3) the Overall Evaluation.

Context

The tutors evaluated the adjusted Learning Designer Tool based on a number of parameters. The majority of the tutors rated the following parameters as extremely useful and extremely easy to use: Topic, Total learning time, Designed learning time, Size of class, Description, Mode of delivery, Aims, Outcomes. For the parameter Outcomes (Learning Goals based on Bloom's Taxonomy), the tutors needed to evaluate the ease of use and usefulness of the tool in developing the outcomes they wanted to include in their course planning. The Outcomes included the following: Knowledge, Comprehension, Application, Analysis, Synthesis, Evaluation, Affective Learning Outcomes, Psychomotor Skills, Uncategorized. On average, the tutors evaluated this parameter as 'somewhat useful' and 'very useful', and 'somewhat ease' and 'very easy'. The majority of the tutors appeared to be really confident in developing the learning outcomes and ensuring that all Bloom's taxonomy levels were used.

The Teaching-Learning Activities (TLAs)

At the 2nd part of the reflective protocol, the tutors evaluated the ease of use and usefulness of the TLAs based on the aforementioned parameters. The TLAs included the ones given from the model (read/watch/ listen, collaborate, discuss, investigate, practice, produce) and the three new ones added as part of the Adjusted Designer Learning Tool (reflection, others: i.e. performances, field trips, visits - on site and/or online, quest speakers, screening, and evaluation/assessment).

On average the tutors evaluated the TLAs as 'somewhat useful' and 'very useful' and 'somewhat easy' and 'very easy'. They argued that it was easy to structure and develop the TLAs, since they knew what they wanted to achieve and they managed to include all types of activities. Additionally, they reported that sometimes was not easy to separate the activities, since they were intertwined and happening at the same type. Thus, some activities addressed a combination of the aforementioned types (i.e. produce and discuss, listen and collaborate, discuss and reflect). For example, an activity that was taking place in every session, which was part of a group sound-making project, was about: watching, producing, listening, evaluating. Also, there were tutors that experienced difficulties in developing and planning the TLAs.

For all TLA's (the ones provided by the model and the three new ones added at the Adjusted Learning Designer Tool), the tutors mainly provided positive comments for their ease of use and the importance of developing all types of TLAs within their courses. The majority of the instructors commented on the necessity of the TLAs that were added. They commented on the added value provided in the courses when such TLAs are included. They characterised 'Reflection' as one of the most important activities, arguing that it allows students to present and share their opinions, knowledge and experiences, acquire new knowledge as well as reflect on unresolved issues. The Reflection activities facilitated a full understanding of the course content and the actions taken, and connected discussions. As far as the 'Others' category (performances, field trips, visits - on site and/or online, quest speakers, screening), the tutors supported that all of them are essential to be included in the Arts disciplines. Some tutors individually commented on the TLAs of Performance, Simulations, Field trips and Visits. In regards to the TLA – Evaluation the tutors mentioned that it was missing from the initial Learning Designer Tool. It is extremely important to use evaluation (summative and formative) to introduce modifications, but also to give feedback to the learners. Reflection and Evaluation/Assessment facilitated the instructors to deeply look into the learning process in terms of method, materials, activities, tools employed and accordingly take actions of improvement.

Finally, the majority of the tutors evaluated the following parameters as extremely/very useful and extremely/very easy to use: Description of the type of the activity, Time, Information about students, Tutor presence, Online or Face-to-Face, Asynchronous or Synchronous, Resources, and Appendix. Besides the difficulties faced, one tutor reported that this part of the tool helped them to reflect on the goals and the focus of each activity. It was suggested that the Tutor parameter should be excluded. Some tutors mentioned that it was easy to define the time allocated for each activity, specifically, when they activity was planned to take place asynchronously. Along the same lines, the tutors commented that there were significant discrepancies between the planned and actual learning times, possibly due to the large size of the audience and the various factors involved in face-to-face learning.

At the Appendix, two examples of the how the Learning Designer Tools was employed in CARE/SS project are provided. Specifically, the 1st example presents the planning of a blended undergraduate course (Title: Sustainable transformation in societies: Imagining a better build environment) and the 2nd example presents the planning of an online Professional Development Training (Title: Respecting diversity by sharing intercultural experiences and knowledge are provided. More examples (total of 20) of the use of the Learning Designer Tool for planning courses and PTDs are presented as Strategy Cards at Vella (2024).

Overall Evaluation

At the last section, three open ended questions were given to the participants in order to provide their Overall valuation towards the use of Adjusted Learning Designer Tool. Laurillard's adjusted learning tool mainly received positive comments from the tutors regarding its usefulness, user-friendliness, and impact on the course design process, by expressing various benefits. However, tutors also expressed a number of concerns and limitations. Differences were not revealed in regards to educational settings (courses or PDTs), educational levels (UG or PG courses), mode of delivery (blended or online learning environments) and disciplines within the Arts (Art, Music, Theatre, Drama, Literature).

Benefits Highlighted

Overall, the tutors found the tool to be helpful and easy to use. It provided clear instructions and significantly assisted in designing and planning the TLAs. The tool facilitated the course design process by addressing key aspects such as the course concept, overall duration, individual session lengths, participant numbers, delivery modes, and detailed session descriptions. This comprehensive approach helped users visualise and achieve a comprehensive view of their course design. Additionally, it ensures clarity in their planning, making it a useful resource for organising courses' TLAs. The tutors highlighted a number of the benefits after employing the Adjusted learning designer tool, which can be grouped into 4 categories:

1) User-Friendly Interface: Many users appreciated the tool's user-friendly nature, which made the course design process straightforward and intuitive.

2) Comprehensive Designing and Planning: The tool was praised for its ability to cover all essential elements of design and planning, making it especially useful for asynchronous courses where time cannot be easily predefined. It allowed for systematic and detailed planning of the learning process, helping tutors optimise course delivery and track expected outcomes. It helped the tutors to plan complex courses in a coherent and consistent way. The structure of the tool helped the instructors to ensure that all levels of the Outcomes were addressed.

3) Reflection and Improvement: Some tutors found the tool beneficial for self-reflection on their teaching methods and for understanding the topics and objectives of their courses better. The reflection process promotes the improvement of course design and educational material. Some tutors found the tool useful for encouraging reflection on the learning process, making it a valuable resource for both future and in-service teachers. It encouraged a more conscious approach to lesson planning. The tool can be also used for reflection from the students in regards to meeting the Outcomes of the course, lesson design, material given, activities conducted and assessment performed. Students reflecting on the course, also promote the improvement and enhancement of the course design, planning, and delivery.

4) Framework for Beginners: The structured nature of the tool was seen as particularly advantageous for pre-service teachers or novice tutors, providing a framework to develop their practice and ensuring that all elements of a course are systematically accounted for.

Limitations and Concerns

The limitations and concerns expressed by tutors can be grouped in 3 categories:

1) Rigidity: One major drawback noted was the tool's rigidity, which did not accommodate detours or improvisations during sessions. This was seen as a limitation for teaching methods based on collaborative sessions where student input might alter the plan. Additionally, the tutors needed to make decisions that the tutors felt were not in a position to make when designing the course/PDT. Also, the tool presented a weakness in depicting activities performed in parallel and by different roles.

2) Interactions: The tool's structure was sometimes too rigid for settings that require dynamic interactions, such as face-to-face classes, where group dynamics might necessitate changes in schedules and activities or asynchronous activities where it is not possible to know how much time each student needs to perform the activity.

3)Time-Consuming: Some experienced teachers found the tool time-consuming, as it required documenting information that they were already familiar with. This additional effort was sometimes viewed as unnecessary for experienced tutors.

Conclusion

Laurillard's Conversational Framework and specifically the Learning Designer Tool, was selected as the Framework to guide the design and planning of blended and online courses and PTDs within the CARE/SS project. Parameters were added to the original designer tool in order to address the needs of Arts education. The proposed transformative pedagogical framework for distance learning/blended learning is based not only on relevant literature review but also on the needs identified in the partner countries. It was tested in the Arts education disciplines in 12 courses in 5 partner countries. Overall, positive comments were provided by the 19 tutors that used the tool. The Designer Learning Tool offers significant advantages in terms of structure and comprehensive planning, particularly for blended courses, mainly asynchronous activities for novice tutors. The tool was generally recommended for novice and inexperienced tutors. Its detailed planning requirements were viewed as beneficial for those with less experience in organizing lessons. However, its rigidity and time-consuming nature can be a hindrance in dynamic, face-to-face teaching environments. Users appreciate its capacity for self-reflection for all tutors, and to facilitate detailed planning for the novice and inexperienced ones, but experienced tutors might find it less impactful. Overall, the tool serves as a useful resource for those needing detailed planning frameworks, though it may require adjustments by the tutor to suit more flexible teaching methods and dynamic classroom interactions. Its detailed and systematic approach helped optimize the delivery of courses/PDTs. It is seen as valuable for ensuring thorough planning and rational structuring of activities. It seems that the tool is more suitable and could be more valuable when new courses/PDTs are designed and not to adopt/modify existing courses/PDTs. The transformative framework by the CARE/SS project is valid for other academics in European countries as the operating framework and programmes of studies of the Universities included in the partnerships bear similarities with other European Universities.

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Appendix

Sample 1 Created by the Frederick University Team

Context	
Topic	Sustainable transformation in societies: Imagining a better build environment.
Art form	Visual arts, architecture, music, drama/performance, creative writing: Interdisciplinary
Total learning time	aprx. 200 minutes
Size of class	aprx. 300 students
Description	In today's globalised world, many communities comprise people from various cultures, religions, and ethnic backgrounds. Diversity offers the potential for better promotion of community and inclusiveness. Within these cultural crucibles, the arts, as reflected in the private and public spaces where members of society live, work, and socialize, reflect and reinforce human memory and the regional mixing of ideas and patterns. This TLA aims to foster a spirit of cooperation between participants from different cultural backgrounds, broaden their scientific horizons, and help them exchange ideas, expertise, and knowledge about familiar intercultural customs within the same city while also contributing to developing their skills and creativity. The themes of this cooperation are linked to local historical heritage and traditions, cultural and artistic dynamics, local culture and communities, know-how, crafts and contemporary diversity and creativity.
Mode of delivery	Blended, Undergraduate course
Aim	The main aim of this course is to foster a spirit of cooperation among participants from diverse cultural backgrounds, enhancing their ability to exchange ideas, expertise, and knowledge about intercultural customs within their community. Through activities such as mapping historical demographics, understanding cultural artefacts, integrating arts with new technologies, and engaging in collaborative projects, students will develop a deep understanding of inclusiveness, interculturalism, and multiculturalism. Ultimately, the course seeks to promote inclusiveness and community by leveraging local historical heritage, cultural and artistic dynamics, and contemporary diversity, while also enhancing students' skills in creative presentation, teamwork, and critical reflection.
Outcomes (Based on Bloom's Taxonomy)	Comprehension: To critically examine concepts such as inclusiveness, interculturalism, and multiculturalism. Comprehension: To identify the changes in the demographics of Thessaloniki throughout its history, based on archival material. Application: To map the ethnicities and neighbourhoods of the city over different time periods. Application: To examine the role of "objects/artefacts" in representing cultural identity. Application: To creatively incorporate their cultural context. Knowledge: To actively engage in learning about, respecting, and integrating all cultures. Synthesis: To combine the arts with new technologies in practical settings. Application: To showcase a city's various 'living' aspects in different time periods. Produce: To create cultural and multimodal digital narratives. Practice: To practice presenting creative work using new technologies. Discuss: To engage in interactive discussions and provide direct feedback. Reflect: To constructively criticize and reflect on team work and the developed artefacts.

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

Process Description – Activities & TLAs

Activity 1: [Independent Activity] Participants read/watch suggested media resources and online exhibitions introducing the idea of inclusiveness and intercultural sharing in the city.

TLAs	Anticipated Duration	Information about students	Tutor presence	Online or Face-to-face
Read/watch/listen - various resources	1 hour	individual student	instructor not present	Online asynchronous

Activity2: [Independent/group Activity] Participants are invited to share one item or custom/tradition/ art craft from their personal cultural background describing shortly its characteristics and its role. All images can be uploaded on a specially designed digital wall on Canvas in the form of a shared intercultural collage.

TLAs	Anticipated Duration	Information about students	Tutor presence	Online or Face-to-face
Create	10 minutes	Individual student	Instructor present	Face-to-face

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

TLAs	Anticipated Duration	Information about students	Tutor presence	Online or Face-to-face
Create Video 5 minutes Preparation	one week	in groups	instructor present at times	Face to face, online synchronous & asynchronous

Activity 4: [Cooperative activity] All projects will be shown in class and participants are asked to react artistically and comment on each team's work. This is followed with an online synchronous discussion raising critical issues of inclusiveness and the value of intercultural exchange of knowledge in a city. Participants will be encouraged to share their work on the special training platform and on social media.

TLAs	Anticipated Duration	Information about students	Tutor presence	Online or Face-to-face
Group sharing of artworks/Discussion	2 hours	All the students	Instructor present	Face to Face, online synchronous

Indicative Learning Technologies
▪ The virtual interactive learning platform hosting the training course. ▪ Stored media files (images, relevant articles, video presentations) * ▪ Hyperlinks to external media resources ▪ Moviemaker/ Adobe Premiere Pro ▪ Canvas and Instagram ▪ ZOOM

Sample 2   Created by the Aistotle University of Thessaloniki Team

Context	
Topic	Respecting diversity by sharing intercultural experiences and knowledge.
Art form	Visual arts
Total learning time	100 minutes
Size of class	25 students
Description:	The purpose of the Teaching and Learning Activity (TLA) is for participants to discuss the function of public art works, to interpret public art works related to social issues and to see public art as an act of active citizenship, raising public awareness of important values and ultimately achieving the sustainable development goals. This TLA is part of an in-service professional development training for generalist primary school teachers that approaches issues of Sustainable Development (SD) and Socially Engaged Arts (SEA) within different arts (drama, music, visual arts and literature)
Mode of delivery	Online, Professional Development Training
Aim	The purpose of the module is to enable teachers to understand the function of public artworks, interpret public artworks related to SDGs, and see public art as an action of active citizenship, raising public awareness towards important values and ultimately achieving the SDGs
Outcomes (Based on Bloom's Taxonomy)	Application: To respond to public artworks by utilising the description-analysis-interpretation stages. Assessment: to critically interpret public artworks by evaluating the message they want to convey and the success of conveying this message Synthesis: To link public art to the development of competencies for AA, such as competencies for action, empathy, sustainable futures, mindfulness Produce (Composition): To create drafts and mock-ups of public art projects and share their creations Reflect: To reflect on their preconceptions of what is public, the functions of public art, and to reflect on their own artwork and the message that they wanted to communicate.
Teaching-Learning Activities (TLAs)	
The Teaching Learning Activities (TLA) take place in the Professional Development Training framework for in and pre-service generalist primary teachers. TLAs aim at the parallel acquisition of experiences and knowledge about Socially Engaged Arts (SEA) in cohesion with issues of Sustainable Development of societies through the Arts.	
Process Description – Activities & TLAs	
Activity 1: [Individual activity] Participants share a public artwork near the area where they are living (use of the map function on Padlet). They also comment on the artworks shared.	

TLAs	Anticipated Duration	Information about students	Tutor presence	Online or Face-to-face
Practice	10 minutes	individual student	teacher not present	offline/online

Activity2: [Individual and collaborative activity] Participants in groups and in the plenary discuss the concepts of public, public spaces/ services/ goods, and public art (purpose and functions)

TLAs	Anticipated Duration	Information about students	Tutor presence	Online or Face-to-face
Discuss and reflect	20 minutes	Groups of 4-5 students and whole group	teacher present	synchronous/online

Activity 3: [Individual and collaborative activity] Participants respond to and discuss public artworks using different methodological teaching strategies. Implications for educational activities with children are also discussed, including ways of approaching artworks and competences to be developed (both visual and sustainability competences).

TLAs	Anticipated Duration	Information about students	Tutor presence	Online or Face-to-face
Watch, Respond, reflect, discuss	20 minutes	whole group	teacher present	synchronous /online

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

TLAs	Anticipated Duration	Information about students	Tutor presence	Online or Face-to-face
Experiment and produce	40 minutes	whole group	teacher present	synchronous /online

Activity 5: [Individual activity] Participants are asked to digitally 'place' their artworks in their surrounding area (where they are living or working), or to take a photograph of the artworks in their surrounding area. They then share their artworks and rationale.

TLAs	Anticipated Duration	Information about students	Tutor presence	Online or Face-to-face
Practice and reflect	10 minutes	individual student	teacher not present	offline/online

PART II

INNOVATIVE HORIZONS: UNVEILING
OPPORTUNITIES IN INTEGRATING SOCIALLY
ENGAGED ARTS AND TECHNOLOGY-ENHANCED
LEARNING FOR TEACHER DEVELOPMENT

Chapter 4
Towards a transformative social, artistic engagement in education under the perspective of critical pedagogy
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Abstract
Art is not a mere reflection of reality but a potent tool to help us envision new sustainable practices and tackle contemporary social issues. Integrating socially engaged arts into education, in line with the principles of critical pedagogy, supports equitable practices and challenges oppressive structures within educational systems. These two foci of learning and teaching portend, with the aid of technology and multimedia, opportunities to enhance and improve pedagogical practice as they draw attention to both how knowledge is defined and shaped inside and outside the classroom and how such knowledge can contribute to the formation of social and cultural identities of students and teachers. All of the above is discussed in detail in light of the results of the training activities carried out under the European research project CARE/SS. Further, this chapter explores the transformative challenges involved in the applied interface between socially engaged art and critical pedagogy when providing teachers and students with creative opportunities to jointly engage with social issues and challenge dominant ideologies, attempting to build a more equitable and socially just educational environment.

Introduction
Art, a key driver of cultural evolution, leaves an indelible mark on the social fabric. Cesar A. Cruz's profound statement exemplifies, «Art should comfort the disturbed and disturb the comfortable» (1997). This multidimensional statement, which has resonated with artists since the era of Modernism, underscores their belief that art's primary role is to challenge and disrupt society.

As a dynamic platform for expression, reflection, and action, art assumes a crucial role in tackling social issues. It catalyses transformative politics, offering fresh perspectives on social phenomena that conventional methods may overlook (Al-Yahyai & Amri, 2017). Thus, as a recognised vehicle for social action and democratic participation, it fosters awareness of social issues, bolsters collective existence, and advocates for social justice, equity, and inclusion (Darts, 2004; Lenakakis & Koltsida, 2017). Art can enhance human capacities and promote social change by creating alternative narratives and perspectives as a recognised tool for critical reflection and storytelling (Corbin et al., 2021; Grittner, 2021). Artmaking can draw attention to social justice issues and equity-oriented work, fostering inner satisfaction and imagination development that is pivotal for human development, driving creativity, problem-solving, and personal growth. Such art-based engagements with complex social justice issues expand opportunities for more explicit, embodied practice (Zimmermann & Hermsen, 2022), guiding individuals to know themselves and their world and live as critical citizens while envisioning and acting for change (Zhang, 2021).

The literature also highlights art's importance in developing community, democracy, respect for people's voices, and its potential to lead to social benefits and contribute to creating artworks for social change (Newman et al., 2003; Purcell, 2007). Art actively engages individuals and communities in addressing social issues by fostering dialogue, reflection, and action. Creating spaces for collaboration, participation, and representation provides avenues for citizens of all ages and statuses to challenge power dynamics and amplify the voices of marginalised groups (Olsen, 2017; Yassi et al., 2016). Thus, it reflects cultural movements and individual experiences, shaping social meaning.

Socially Engaged Art and Critical art pedagogy combined
The past decade has seen a rapid growth of initiatives of art for social change as well as artistic practices that combine the use of digital and social practice geared towards making an actual rather than merely symbolic or hypothetical impact on human life and communal cohabitation in the digital age (Finkelpearl, 2013; Helguera, 2011). Socially engaged art (SEA) emerged in the twentieth century as a reaction to traditional notions of art and challenged conventional assumptions about the passive role of the

spectator. New forms of politicised, reactionary, and socially engaged practices, such as Conceptual Art, Situationism, and Fluxus, emerged in the 1960s, emphasising participation and challenging power. These new forms of art practice appropriated non-hierarchical social forms and invited everyone to participate in the conversation. Art movements such as Situationism, Fluxus, and various forms of Conceptual Art aimed to synthesise politics, social justice, and art. Through this synthesis, social activism would be reflected in public-facing art practices as a radical means of eliminating distinctions between art and society.

Socially engaged art, a unique artistic practice, involves people's active participation and engagement in social causes. Led by professional artists, it transforms their interests into participative and collaborative works that aim to contribute to social changes or highlight and denounce social injustices. This relatively new practice is based on a belief in the empowering effect of collective creativity and seeks to solve problems collectively in an exercise of democratic participation. By challenging and reinventing the status-quo structures, socially engaged art stands out as a distinct art form.

According to Claire Bishop (2012), the essence of socially engaged art lies in the people who participate. They are both the means and the material of socially engaged art, and their participation as co-creators in such artwork is what most differentiates it from other art practices. Socially engaged art often unfolds in public spaces like farms, local neighbourhoods, parks, zoos, bridges, and schools. It deliberately chooses unconventional locations for art, as activism often necessitates the abandonment of traditional art spaces like galleries and museums. However, there have been instances where socially engaged art has found its way into galleries and theatres, marking what Jackson (2004) has termed a performative turn in this art practice.

Socially engaged art is not defined by objects or images but rather by reshaping communities through processes beyond the typical artistic forms we are accustomed to. Since the focus of SEA is on social interactions rather than the impact of the artworks, we could agree that there can be no successful or unsuccessful SEA artworks since what is considered essential is their capacity to strengthen social ties (Bishop, 2006). The critical difference between traditional artwork, such as a painting or sculpture, and socially engaged artwork lies in the social interactions that the latter generates as part of its creative process. The social or performative turn signifies that people and communities needing change collaborate with artists viewed as empowered subjects.

Critical Pedagogy revisited
Critical pedagogy is a philosophy based on critical theory that has gained recognition for its importance in education. In higher education, critical pedagogy is essential for interrupting neo-liberal and neo-managerial thinking, reorienting practitioners, and examining institutional positionality (Smith & Seal, 2021).

In art education, critical pedagogy is seen as a tool for social change, fostering community engagement and promoting cultural sustainability (Huhmarniemi & Jokela, 2020). This fact aligns with the aim of experiential education to develop a more socially just world (Breunig, 2005). Critical art pedagogy, thus, addresses the challenges of limited situations and critical transitivity, aiming to make school life humane and just (Shudak & Avoseh, 2015), viewed rightly and ultimately, according to Giroux (2010), as a practice for freedom, emphasising its civic, political, and moral significance in education.
As an educational approach, it promotes social and artistic engagement by challenging oppressive structures and fostering critical consciousness (Farrow, 2015). Critical pedagogy supports equitable art and cultural education practices by encouraging collaboration between educators and students to expose oppressive structures and practices (Petrovic et al., 2022). It also provides a basis for examining deep-seated values, beliefs, and assumptions to challenge and empower equitable and socially just educational and social systems (Luitel et al., 2022).

According to Jordan and O'Donoghue (2018), art education plays a crucial role in this transformative social engagement, as it can serve as a vehicle for social change, citizenship, and interconnectedness of knowledge and life experiences. The involvement of artists or art specialists in educational programmes can enhance the quality of arts-based pedagogy and improve practice. Their engagement can increase young people's well-being through authentic learning experiences (Dobson & Stephenson, 2022).

To achieve the democratisation of artmaking and a greater engagement in art and in forming our cultures and cultural identities, citizens should be facilitated through improved art education from the time they are in school. In that context, community engagement becomes an additional significant aspect of transformative education, addressing pressing social issues and contributing to the transformation of higher education institutions (Telles, 2019). Furthermore, service-learning and community engagement partnerships have proved to have transformative effects, emphasising the impact of such initiatives amid the challenges facing higher education (Mann & Bowen, 2021).

Integrating socially engaged arts into education

Integrating socially engaged art into education aligns well with the principles of critical pedagogy, which emphasise critical consciousness, transformative learning, and social responsibility (Wallace, 2020). In that way, the fundamental critical pedagogy principles, such as dialogic education and democratic classrooms, can be applied in teaching practices to foster a transformative educational experience (Yulianto, 2016). In all educational stages, it aims to raise learners' critical consciousness to challenge the status quo and transform both the classroom and society (Rashidi & Safari, 2011). By making classes more democratic, dialogical, and student-centred, critical pedagogy can create spaces for social change and empowerment (Piosang, 2017). Students are allowed to express themselves while actively engaging in the material they are learning, enhancing their creative problem-solving processes.

This approach involves disrupting systems of oppression through art education, as its application in various educational domains proves, including music, theatre, dance, and visual arts education (Rivers, 2020). The significance of this integration is underscored by its potential to foster students' critical and creative thinking skills, empathy, self-awareness, and collaborative abilities (Dobrick & Fattal, 2018). By incorporating socially engaged art, students can benefit from arts-based methods that shape cultural identity and promote human growth, community enhancement, empowerment, and meaningful life experiences (Huhmarniemi & Jokela, 2020).

Additionally, the role of socially engaged art in developing a more flexible concept of education through creative curiosity and experiential practices has been emphasised, allowing for possibility thinking (París & Hay, 2019), as this aligns with the principles of critical pedagogy, which emphasise the potential of education to transform and promote social justice (Hodgson et al., 2018). In that way, the significance of art education in creating an arts-engaged populous and promoting lifelong engagement with the arts is profoundly emphasised (Elpus, 2017). This further underscores the value of integrating socially engaged art into education to promote active participation in artistic endeavours. According to Zhang (2021), students can cultivate a lifelong appreciation for the arts and understand social issues through socially engaged art education, leading to an improved quality of life with increased social awareness.

The contribution of technology and multimedia

Socially engaged artists have already faced various social challenges by adopting different methods to bring about change, including traditional and new ways of interacting with people, both online and offline. Projects are usually produced through group work, with participants from different backgrounds, often outside the arts, who are sceptical or need help dealing with online/digital exposure. In line with this practice, in today's rapidly evolving world, where innovation and creativity are vital and technology is an integral part of broader social systems and processes, education policies must reconsider the crucial role the arts could play in facilitating or mediating digital transformation. In particular, socially engaged art can offer students and teachers a dynamic and creative approach to addressing digital transformation's positive and negative aspects. Such an approach would reasonably focus on the impact of artworks on society rather than solely on aesthetic values, thus partially differentiating itself from the traditional focus of art education.

Recent research projects such as CARE/SS, which we will refer to next, have demonstrated that dynamically articulated educational-artistic platforms and technology-supported applications offer personalised learning experiences (see Figure 1), adaptive feedback and real-time assessment catering to various learning styles and needs. In addition, technology and multimedia have redefined the dynamics of knowledge formation inside and outside the classroom. With the proliferation of online resources, digital libraries, and open educational resources, all participants in art education have access to a wealth of information beyond traditional textbooks and media. Integrating multimedia technologies in art education is crucial in enhancing the learning experience. It allows for the customisation and personalisation of teaching materials, meeting students' specific needs and interests, making it engagingly accessible, immersive and stimulating (Liu et al., 2021; Xie, 2020).

Figure 1. *Building together the "Ballad of Nature"- CARE/SS November 2023*

Digital applications and multimedia, for example, videos, animations and interactive simulations by socially engaged artists, can facilitate a better understanding and retention of the complex concepts of the social impact of art while stimulating students' interest in learning and improving their theoretical knowledge, encouraging them to explore and experiment with different art forms. For example, here are two videos created by pre-service teachers who participated in the CARE/SS creative workshops: 1. promoting recycling for sustainable urban living https://youtu.be/i48X6LG15U4 and 2. an artistic demonstration in support of Iranian women https://youtu.be/MyjPcW2s6YU. Suppose the blended teaching approach lends itself to enriching and opening access to contact with art to diverse groups of people. In that case, this democratisation of knowledge pushes learners, according to Hobbs (2010), to engage in self-directed and collaborative learning, promoting critical thinking, information literacy and digital citizenship.

One of the significant contributions of technology and multimedia in art education is its role in shaping the social and cultural identity of learners and teachers. Participants can interact with peers from diverse backgrounds through virtual classrooms, videoconferencing, and social networking platforms, fostering intercultural understanding and empathy. This global connectivity builds a professional community and creates a new 'current', a dynamic perspective on social engagement through art. Moreover, the representation of diverse voices and perspectives in digital content and educational media has the potential to challenge stereotypes, promote inclusivity, and foster cultural awareness, aligning with the goal of our research to advocate for a more inclusive learning experience.

The CARE/SS research project: A creative combination of socially engaged arts and critical pedagogy.
The recent COVID-19 pandemic has highlighted the crucial role of art education in empowering students and teachers to overcome emotionally challenging situations. Research projects such as CARE1 have demonstrated that arts and art lessons can enhance children's resilience, foster meaningful understanding of others, and encourage engagement and participation, leading to sustainable societies.

In the 21st century, art education needs to be reimagined with a focus on social issues and everyday life, emphasising a holistic approach to learning. We cannot continue to prioritise economic growth over equality, respect for human life, and natural resources for future generations. As Bell (2016) notes, if we consider sustainability in education, we will see critical elements such as peace, freedom, social justice, climate crisis, and environmental degradation. Using the arts to address social issues challenges the stereotype of the artist or student in the art classroom as autonomous, self-directed, and neutral. Instead, artistic production and response to the arts can help identify social issues and promote social justice and political activism (Anderson, 2010). By focusing on human interactions and social context, education through the arts can create a more meaningful and resilient society that values equality and respect for all. The potential of art education to shape sustainable behaviours and ways of living in modern societies is vividly demonstrated by the implementation of the European-funded research project CARE/SS. This initiative, which spanned five different countries and universities, focused on introducing training programmes and applied teaching practices to address pressing social issues such as social inequities, injustice, and climate change. The project aimed to inspire participants to utilise the arts to tackle these issues head-on. The training courses were primarily attended by primary teachers and future teachers from outside the arts. These provided opportunities for comparisons and creative adaptations despite the challenge of meeting their different needs. The training programme was ambitious and challenging, based

on three pillars: Critical art education, socially engaged art, and new technologies, to explore the potential of art to raise awareness about the power of socially engaged art to address and solve social challenges and contribute to social change. The training and experiential approaches were structured around an extensive theoretical and practical framework, requiring sufficient time for discussion, critical analysis, and reflection to gain a deeper understanding of the content and key factors that could ensure long-term commitment to the SEA project objectives. The face-to-face sessions and the various actions and activities with the assistance of New Technologies/digital media facilitated insightful discussions and collaborative work. For instance, digital media was used to share and discuss artistic works, conduct virtual tours of art exhibitions, and create collaborative art projects. These activities directly contributed to achieving the course's learning objectives. The examples shared by collaborators from different countries and the constructive pedagogical suggestions were considered particularly valuable, as teachers could directly apply this knowledge in their teaching practices.

The CARE/SS project has demonstrated, among other things, the transformative potential of art education in addressing pressing social issues in contemporary societies. The project's focus on applied teaching practices that emphasise the importance of exploring how art can address social challenges provides valuable insights into the power of socially engaged art to effect social change. The training programme's comprehensive theoretical and practical framework and the use of New Technologies/digital media have contributed to achieving the project's goals.

The training programmes, which focused on socially engaged art, received high praise from participants and garnered valuable insights into the practical application of theoretical concepts. To gain a comprehensive understanding of relevant examples and the reflective insights provided by the participants, we recommend consulting eBook 3 (Ioannidou, 2024) of the CARE/SS programme and Part C of this publication. These sections showcase the dynamic artistic interventions of the participants as a result of the CARE/SS training, accompanied by pertinent comments. Most educators found the approach effective in promoting critical and active teaching and learning. SEA can help reinvigorate the educational process by making it more engaging and relevant to contemporary issues. CARE/SS equipped participants with various pedagogical techniques, including innovative technologies and digital applications, to create an interactive and stimulating learning environment. This context allowed participants to develop original artistic projects that explored the connection between art and critical social issues (See Figures 2,3).

The results of the training programmes and subsequent research and evaluation provide compelling evidence for integrating this educational approach into everyday teaching practice. A vital aspect of this process is providing participants with high-quality educational material, concise theoretical approaches, inspiring artistic examples, and empirical exercises. In the CARE/SS project, the guide developed under the PR2 deliverable (Vella, 2024) integrates all of this data, making it adaptable and effective in addressing diverse teaching requirements, curricula constraints, and social issues.

Throughout the training programme, pre-service and in-service teachers were exposed to socially engaged art that highlighted the importance of contemporary artists' work in promoting social change, collaboration, and justice. The evaluation projects they presented demonstrated the project's positive impact on their personal and professional development, knowledge of social and artistic issues, and teaching methodology.

The broad impact of training courses as a process and an opportunity to ignite creative dialogues about how art can contribute to major social issues is a cause for optimism. When viewed as points of critical dialogue, these courses can engage students at all levels of education, paving the way for a more socially conscious and engaged generation.

Integrating socially engaged art in the educational process has been found to positively impact pre-service and in-service teachers' personal and professional development, as well as their knowledge of social and artistic issues and methodological skills in teaching. During their training, teachers explored creative and innovative ways of using digital educational content, and the evaluation projects they presented further highlighted the benefits of CARE/SS (e.g., see Example 2, Chapter 14 in Part C).

Interviews with these teachers revealed that they gained a deeper understanding of the discourses and ways of connecting art to critical social issues. This awareness made them more responsive to social, ethnic, linguistic, and cultural diversity. With this foundation, their confidence and capacity to develop arts modules that focus on broader goals of sustainable development, civic engagement, and participation while embracing shared values in collaboration with their students and beyond can be enhanced.
Moreover, almost all of their artistic creations/actions and critical reflective writings highlighted their dynamic creative voice and collaboration, affirming the power of art to engage students critically in meaningful ways. This engagement is paramount in searching for sustainable solutions to everyday crucial social issues.

The positive impact and remarkable contagiousness of these training programmes and applications undertaken during the CARE/SS project make the case for their continuation in today's increasingly confused/blurred educational and social landscape. These facts underscore educators as potential agents of social change with a multiplier effect.

Figure 2. *Address your feelings- Share positive thoughts in public.*

Figure 3. *Pre-service teachers intervene in university classrooms and offices by distributing handmade paper masks bearing the message: "Diversity and variety enrich our world, making it more captivating and enthralling."*

Transformative prospects

The interface between socially engaged art and critical pedagogy presents an opportunity for transformative learning that can lead to societal change. Socially engaged art, when integrated into pedagogical practices, can foster reflective and transformative learning experiences for both educators and students (Meyer & Wood, 2019; Vella et al., 2021). The potential of incorporating socially engaged art into teaching can cultivate critical, accountable, and transformational leadership qualities in pre-service art teachers, preparing them for inclusive and diverse educational contexts. As a matter of fact, the CARE/SS project has proved that integrating critical pedagogy and experiential education can contribute to a purposeful classroom praxis, aligning with the shared vision of a more socially just world (Ioannidou, 2024).

It is noteworthy that the alignment between arts and sustainability can lead to a promising solution to address the current pressing challenges of society, especially in the sphere of sustainability. Research (Chapman & O'Gorman, 2022) shows that art can significantly contribute to education for sustainable development and the United Nations Sustainable Development Goals. They have the potential to raise public awareness about social and ecological challenges and encourage engagement in these issues.
Teachers can employ various strategies and practices to foster creativity and engage students with social issues through artistic creations. Research suggests they keep the first role in nurturing students' creativity

by encouraging creative learning opportunities and idea-generation activities (Fredagsvik, 2021; Yuan et al., 2017). This points to the need for educators equipped with creative teaching competencies through relevant and up-to-date art education professional training so that they can provide opportunities for their students to creatively express their emotions, reactions and points of view (Mustaqim et al., 2021).

Such knowledgeable teachers can explore equity issues using new media and multiple intelligences and develop students' critical art literacy through digital participation in SEA projects/exercises and discussions on artworks that promote democratic citizenship (Arnold, 2019). On that path, new technologies can provide more flexible, collaborative, and creative learning opportunities, ultimately improving literacy and engagement with learning, especially for students at risk of social exclusion (Boulton, 2017).

Challenging dominant ideologies for a more equitable and socially just educational environment involves reconceptualising teacher education programmes and preparing culturally competent and socially just educational leaders. It also requires creating socially just schools by implementing evidence-based practices for positive behaviour interventions and supports. By addressing these aspects, educational institutions can work towards creating a more equitable and socially just educational environment.

Concluding remarks

The power of art in addressing social issues is evident through its ability to inspire change, foster dialogue, and promote social justice. Individuals and communities can explore, challenge, and transform societal norms by engaging with art, contributing to a more inclusive and equitable world.

Integrating socially engaged arts into education offers a transformative educational experience that empowers students and promotes critical consciousness and socially engaged dispositions. The interface between socially engaged art and critical pedagogy offers a fertile ground for interactive creative learning that can lead to societal change. It offers educators a unique way to cultivate critical, accountable, and transformational leadership qualities in students while addressing societal challenges and promoting sustainable development.

Students are likelier to engage with crucial everyday social issues through encouragement, inspirational learning opportunities, and idea-generation activities. Employing new technologies and multimedia in art education can enrich the learning experience and contribute to an alternative, joyful, and closer to current ways of forming social and cultural identities among students and teachers. By embracing these innovative tools and approaches, educators can create dynamic and inclusive learning environments that inspire and motivate learners, fostering creativity, critical thinking, and cultural appreciation among learners.

Note

[1] *CARE, Visual art education in new times: Connecting Art with REal life issues* is an EU-funded Erasmus + KA203 project (2019-2022). The overarching aim of CARE is to empower teachers to build on the interconnection between VAE and ESD to pursue SDGs through the arts and wider cultural products. http://care.frederick.ac.cy/

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Chapter 5
Encouraging Interdisciplinarity in Arts Education
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Abstract

This chapter explores the multifaceted benefits of interdisciplinary approaches in arts education, emphasizing their capacity to cultivate creativity, critical thinking, and innovation among students. Drawing insights from the CARE/SS Project teacher training course conducted at the Malta Visual and Performing Arts school (MVPA) in 2023 and relevant literature, it delves into the rationale, benefits, challenges, and effective methodologies for promoting interdisciplinary teaching and learning in the arts. Interdisciplinarity in arts education transcends traditional boundaries by integrating knowledge, skills, and methodologies from diverse arts disciplines, fostering collaboration and enabling students to explore complex issues and develop holistic understandings. Recommended strategies include cross-disciplinary curriculum design, fostering a collaborative culture, and engaging students in project-based and community initiatives. Despite challenges such as education system resistance and resource limitations, embracing interdisciplinary approaches is essential for nurturing creative thinkers and preparing students for the complexities of the twenty-first century. Encouraging interdisciplinarity fosters school cultures that celebrate diversity, collaboration, and empower students to make meaningful connections between art, culture, and society, contributing to the development of more sustainable societies. As arts education evolves, embracing interdisciplinarity becomes increasingly crucial for equipping students with the skills and perspectives needed to navigate the twenty-first century complexities.

Introduction

This chapter explores how interdisciplinarity in the education of the arts (visual arts, music drama, and dance) guides students to connect, construct and expand their knowledge in other subject areas and in life. It first considers the definition and rationale behind the term discipline and interdisciplinarity. This includes the historical evolution concerning the terminologies and how their interpretations and definitions vary across countries, reflecting diverse cultural, economic, political contexts, spaces, and times. The chapter goes on with debates surrounding interdisciplinarity which often stem from discussions about disciplinarity and the synergy between the two (Leitch, 2000).

While contemporary interdisciplinarity anticipates the end of disciplines due to perceived shortcomings in their terminology and knowledge categorization, postmodern interdisciplinarity embraces diversity. This gives rise to new interdisciplinary fields such as black studies, women's studies, cultural studies, postcolonial studies, disability studies, queer studies, etc. These fields challenge the traditional humanistic idea of objectivity and the university's portrayal as a detached entity from societal concerns.

The chapter delves into pedagogical aims and purposes of interdisciplinarity, such as the cultivation of higher-order thinking skills, collaborative and emotional literacy competences, which are often values nurtured through arts education. Finally, building on this framework, the chapter recommends practices for implementing interdisciplinarity through arts education. Challenges are also considered, especially the need for teacher training to promote interdisciplinarity by addressing socio-political themes, as represented by a case study of teacher training in Malta as part of CARE/SS project.

Aspects of Discipline

Due to the various terminologies and ideas behind the concept of interdisciplinarity, clarifying its surrounding meanings and debates is essential for this chapter, starting from the term "discipline." The Latin term disciplina means "instruction given, teaching, learning, knowledge," also "object of instruction, knowledge, science, military discipline" (Search Online Etymology Dictionary, n.d.), while the Oxford

English Dictionary identifies its origin in the Middle Ages. In the American context, 'discipline' was linked to the period 1870-1900– the same time when most universities in the US were established (Chandler, 2004). According to Michel Foucault, it emerged in the 1970s, referring to it as the "specific individual" who speaks from a specific disciplinary area, as opposed to the "universal individual" who "speaks as the conscience and consciousness of society" (Chandler 2004, p. 357, following Foucault 1980, pp. 126-27). On the other hand, Hearn (2003) maintains that disciplines in the UK were established during the mid-nineteenth century because of university's reforms in response to cultural, economic, and political issues. This shows that the ways in which disciplines were thought to have started and how they were defined varied by country.

Several reasons have been identified as the main driving forces behind the emergence of disciplines. For instance, Boisot (1972) suggests that the formation of disciplines can be attributed to two main tendencies. First, he suggests that it stems from people's intrinsic inclination to separate, categorize, and conceptualize their environment. Second, he argues that it arises from science's need to make full use of accumulated knowledge. Similarly, Aram (2004) observes that the development of disciplinary education in the US was driven not only by a dedication to scientific advancement but also by the belief that citizens needed specialized education to participate effectively in the country's economic activities. Turner argues that although many successful knowledge organizations existed, not all of them evolved into formal disciplines. He attributes the formation of disciplines to the challenges associated with "regularizing an internal market" (2000, p. 48). For Turner, disciplinarisation serves as a protective mechanism in response to changes in markets induced by external factors.

Disciplines are "thought domains – quasi-stable, partially integrated, semi-autonomous intellectual conveniences – consisting of problems, theories, and methods of investigation" (Aram, 2004, p. 380). Given that disciplines are constantly evolving and internally focused, they are quasi-stable, and their boundaries cannot be clearly defined. According to Parker (2002), a discipline is "a complex structure: to be engaged in a discipline is to shape, and be shaped by, the subject, to be part of a scholarly community, to engage with fellow students – to become 'disciplined'" (p. 374). This shows a contrast between the subject and discipline. The subject is knowledge-based, and thus a skill, while the discipline is wisdom-based, providing value and rationale to achieve the subject.

Apart from different understandings of disciplines in scientific terms, disciplines are also seen as social constructs and are described in social terms. Price (1970, cited in Becher 1989, p. 20) suggests that differences in substantive content result in variations in the social practices of the disciplines. Thus, disciplines are sometimes compared with paradigms, as proposed by Kuhn. According to Kuhn (1962), disciplines are characterized by three elements: symbolic generalizations, models, and exemplars. He contends that these elements shape scientific communities and define problems and solutions. Whitley (2000, cited in Aram 2004, p. 381) defines disciplines as "reputational work organizations" involved in the generation of knowledge.
Based on empirical research, Shinn (1982, as cited in Becher 1989, p. 20) notes that "the internal structure of the cognitive and social arrangements match" and that "epistemic factors and scientific instrumentation" alone do not offer a comprehensive explanation without considering "social elements." Apostel (1972) takes this notion further by stating that "a discipline does not exist. A science does not exist" (p. 147). But that there are individuals and groups engaging in the same discipline.

Fundamentally, a discipline can be defined by specifying several key components. First, it involves a group of individuals who form the foundational basis of the discipline. Second, it entails a series of actions undertaken by these individuals within the discipline area. Third, it involves interactions among these individuals and with others, facilitating the exchange of ideas and knowledge. Fourthly, it encompasses a method of disseminating and expanding the community of individuals through educational communications. Finally, it comprises a collection of historical learning methods that have shaped and informed the discipline over time. Together, these elements define and characterize the essence of a discipline, encompassing not only its experts and actions, but also the dynamic processes of interaction, education, and historical evolution that contribute to its identity and development (Chettiparamb, 2011).

In addition, Huber (1992) maintains that "a discipline also functions as a vehicle for the reproduction of social structures while in turn having its social structures reproduced by them" (p. 193). From an anthropological lens, Becher (1989) describes the "devices" utilized by academics to define and assert their academic "territory." These encompass several elements, including images, literature, artifacts,

traditions, customs, methodologies, linguistic nuances, evaluative criteria, symbolic representations, transmitted knowledge, ethical frameworks, cultural values, behavioural norms, shared meanings, reconstructed narratives, heroes, and legends.

Apart from internal factors inherent to science and social influences, another approach to distinguishing between disciplines involves linking knowledge production to the organizational frameworks within universities. Lodahl and Gordon (1972, cited in Becher 1989, p. 20) highlight "the intimate relations between the structure of knowledge in different fields and the vastly different styles with which university departments operate." Aram (2004) asserts that the organizational integration of disciplines encourages "a heightened sense of autonomy, definitiveness and stability" (p. 381). Similarly, Turner (2000) contends that academic departments representing disciplines can essentially be interchangeable with analogous departments in other universities. He argues that within disciplines, processes such as recruitment, tenure, promotion, advising, degree conferral, student placement, and others are, to a large extent, the same. Thus, Turner suggests that disciplines must possess distinct elements to set themselves apart: a nominal component involving a specified name, actual employment circumstances comprising individuals trained in the discipline, and the initial development of a job market for those trained in the discipline.

The Origins of Interdisciplinarity
The origin of the term 'interdisciplinarity', attributed to the Social Science Research Council, initially served as a form of bureaucratic shorthand to indicate research involving collaboration among two or more professional societies (Klein, 1996). Meanwhile, the earliest documented citation of the term in both Webster's Ninth New Collegiate Dictionary and a Supplement to the Oxford English Dictionary dates to a December 1937 issue of the Journal of Educational Sociology, alongside a notice for Post Doctoral Fellowships for the SSRC (Klein, 1996). Since its origin, interdisciplinarity has been advocated by various movements, including the Unity of Science movement, which vouched for interdisciplinary collaboration in the Western world during the 1930s and 1940s.

The pursuit of all-encompassing and simplifying concepts, such as the second law of thermodynamics, mass-energy equivalence, quantum mechanics, and general systems theory, has also promoted interdisciplinarity (Klein, 2000). In the late 1960s, interdisciplinarity gained momentum in the United States, in response to demands for the removal of disciplinary structures in universities and the adoption of more holistic approaches closely aligned with practical life. Consequently, interdisciplinarity symbolized reform, innovation, and progress. In 1972, following international research, the OECD published the influential volume "Interdisciplinarity," aimed at encouraging interdisciplinary approaches in teaching and university organizational structures. This resulted in numerous studies and conferences. However, when the OECD reviewed the implementation of interdisciplinarity a decade and a half later, it was found that it had lost momentum, with departments and faculties not only reverting to their original structures but also strengthening them (Weingart & Stehr, 2000).

Klein (1996) points out that there seems to be a decrease in the number of interdisciplinary programmes compared to the 1970s. However, she suggests that if one looks beyond organizational structures, interdisciplinary efforts consume a significant portion of staff time. She explains that while obvious interdisciplinarity may not have made significant advances, there is substantial activity occurring under the surface of disciplinary boundaries. Bechtel (1986) discovered that only around 20% of projects within targeted government programmes were interdisciplinary. Meanwhile, this percentage was notably higher in programmes supposed to be disciplinary. Therefore, interdisciplinarity did not align closely with the organizational structures of universities.

Furthermore, Klein (2000) observes that throughout most of the twentieth century, the concept of knowledge has been shaped by disciplinarity. She maintains that the metaphorical understanding of knowledge has transitioned from a static framework of foundation and structure to dynamic descriptors such as network, web, system, and field. This shift has led some analysts to suggest that the notion of disciplines is artificial and is gradually giving way to a post- disciplinary era (Rosamond 2006).

Disciplinarity and Interdisciplinarity
Debates on interdisciplinarity often originate from discussions surrounding disciplinarity. Within these debates, two primary perspectives emerge. The first advocates for interdisciplinarity by emphasizing its role in addressing the gaps left by disciplinarity and the second by positioning it as a means of surpassing the limitations inherent in disciplinarity (Chettiparamb, 2011).

In advocating for the role of interdisciplinarity in filling gaps, Brewer (1995) discusses environmental issues, stating that while much high-quality science sheds light on environmental problems, it is often incomplete. This science frequently lacks interdisciplinary integration, preventing problems from being viewed in a broader context, particularly one that is ecologically sensible. Additionally, it often fails to address the scale required to adequately address environmental issues of long-term significance to human well-being. Therefore, much essential knowledge is unable to guide policy development, raise public awareness, or contribute to informed and enlightened political debate.

The contrast with disciplinarity is further emphasized by Brewer's observation that "designate theory and methods, not the reverse, in sharp contrast to discipline-based and curiosity-driven inquiry" (1995, p. 328). However, it is important to recognize that problems are constructed rather than inherently given; they represent a perspective that may often be constrained or influenced by human experience and expectations. Given the susceptibility of this representation to manipulation towards preferred constructions, the involvement of multiple disciplines, perspectives, and methods becomes necessary. In view of this, Brewer advocates that specialized views, theories, and tools must be evaluated and applied by bringing them into interaction with views, theories, and tools from different fields of inquiry. Similarly, Rosamond (2006) calls for interdisciplinarity concerning studies in globalisation. He observes that "academic conversations are, by and large, introverted and self-referential affairs" (p. 517), leading to the assertion that the academic landscape is incapable of addressing globalization. Interdisciplinarity serves as an invitation to contemplate the limitations that disciplinarity imposes on the development of knowledge regarding globalization and its effects. Moreover, disciplines tend to reinforce themselves to the extent that their internal criteria for evaluating objectivity and excellence become dynamic contributors to their production, irrespective of whether or how their objects of study are evolving (Rosamond, 2006).

Leitch (2000) advocates for the interaction between interdisciplinarity and disciplinarity. He explains that while contemporary interdisciplinarity envisions the end of disciplines with their perceived vague terminology and flawed categorizations of knowledge, the newer postmodern interdisciplinarity embraces diversity and multiplicity, giving rise to emerging interdisciplinary fields such as black studies, women's studies, media studies, cultural studies, postcolonial studies, science studies, disability studies, body studies, queer studies, and more. Notably, these fields directly challenge the traditional humanistic notion of objectivity and the idealized image of the university as an isolated ivory tower, detached from societal issues. Instead, they actively resist the dominant power structures, originating from activist roots and engaging in politically oriented community outreach efforts. Nevertheless, despite their rebellious standpoint, they still conform to the modern disciplinary framework, adhering to its requirements, standards, certifications, and methodologies, including exercises, exams, rankings, supervision, and norms. Thus, postmodern interdisciplinarity represents a complex and multifaceted phenomenon.

Aims and Purposes of Interdisciplinary Pedagogy

Haynes (2002) argues that interdisciplinary studies necessitate a departure from an absolutist notion of truth towards a conception of truth that is contextually situated, and dialogical, shaping and being shaped by the individual sense of authorship. The interdisciplinary perspective does not advocate for pure relativism where all knowledge claims are considered equally valid. Instead, it operates on the premise that disciplines, their practitioners, activities, and concepts are inherently socially constructed. Thus, the task is to create a new discourse that critically merges key components from various disciplinary discourses while aligning with their own sense of identity.

Interdisciplinary pedagogy, therefore, does not equate to a singular process, skill set, method, or technique. Instead, its primary focus lies in nurturing a sense of self-authorship and a perspective of knowledge that is situated, enabling students to address complex questions, issues, or challenges. While it inherently involves the development of various cognitive skills such as differentiation, compromise, and synthesis, it encompasses much more, including the encouragement of interpersonal and intrapersonal learning among students. Due to the intricate nature of interdisciplinary learning, which encompasses psychological and cognitive complexities, it cannot be effectively taught through a single approach (Haynes, 2002).

Interdisciplinary Curriculum for Higher Order Thinking Skills

Most teaching methods linked with interdisciplinarity rely on active learning techniques, aiming to enhance higher-order critical-thinking skills. These include analytical thinking, synthesis, application, and evaluation. In addition, they involve practices like collaborative or cooperative learning, discovery, and problem-based learning, integrating writing and numeracy throughout the curriculum, as well as

employing multi-dimensional assessment methods that incorporate both formative and summative measures, alongside standardized evaluations, and self-assessments (Chettiparamb, 2011).

The learning spectrum encompasses various dimensions, each offering unique pathways for knowledge acquisition and personal growth. Gabelnick (2002) suggests types of learning associated with interdisciplinarity. These include learning that is self-directed, creative, expressive, emotional, continual, and reflexive. To encourage self-directed learning, an inquiry-based approach is required, integrated with students' values, skills, and life experiences. Online learning breaks free from institutional constraints, facilitating self-directed learning experiences. Creative learning emphasizes innovative approaches, encouraging divergent thinking, exploration, and discovery, often demonstrated in performance-based teaching methods. Expressive learning delves into the present moment, bridging emotions with exploration and outward expression. Examples of this include feminist pedagogy and multicultural learning, where feelings are linked with the learning process. Emotional learning involves embracing vulnerability, acknowledging mistakes, and testing one's limits of competence. This approach is often encouraged through mentorship relationships between students and teachers. Continual learning embodies a commitment to lifelong education, constantly revisiting familiar themes, and embracing the humility of ageless beginners. Reflexive learning directs attention inward, focusing on the learning process itself and integrating reflections into lifelong learning journeys Gabelnick (2002). Journaling serves as a possibility for nurturing this reflective practice.

Interdisciplinarity in Arts Education
The above-mentioned dimensions associated with interdisciplinarity, promoting learning that is self-directed, creative, and emotional are all qualities nurtured through Arts education. According to Alsaggar and Shukran (2014), in today's media-centric age, art education seeks to enhance "visual literacy" to cultivate the ability to interpret images effectively within (inter)cultural contexts. This emphasizes the need to merge art education within school subjects.

Martin Zülch (2000), an art teacher, together with his colleagues, advocated for a reasoned educational policy in view of the inundation of images. They highlighted the risky state of the art subject due to continuous reductions of lessons, which endangered its very existence. To counteract this imminent threat and justify the necessity of the art subject to the public, Zülch's classical argument hypothesised a correlation between images and the required visual skills on one hand, and overall educational formation on the other. Thus, education and images are interdependent as education without images is impossible. Consequently, education places emphasis on images as vividly memorable elements of human thought and action.

In 2003 an art education congress "Generationengespräch" (conversation of the generations) was held in Munich, entitled: "Bildung ohne Bilder bildet nicht "(education without pictures does not educate) (Kirschenmann et al., 2004). The congress's resolution stemmed from the excessive use of specific images in media, acknowledging the significant influence of images on children's and adolescents' worldview and personal development. This emphasized the growing necessity for visual skills, including receptivity, experiential, analytical, and creative aspects related to visual art education. These skills were considered basic alongside traditional skills like reading, writing, and numeracy, establishing an integral part of general education (Alsaggar and Shukran, 2014). Meanwhile, art involves a process of design (Schmid, 2003). Furthermore, it embraces the development of personality, which stands alongside cognitive intelligence, and is entitled to humanistic perspectives, as well as education in ethical, moral, and aesthetic dimensions. Hence, holistically oriented education and fine arts merge. In line with this, John Kirschemann (2002) argues that an aspect of art education emphasizes visual literacy involving interpretation of pictorial techniques, systematic thinking, and methods of image analysis. The other aspect of art education entails the recognition of the shift from the familiar to the unfamiliar through engaging in the artistic process.

In view of the expanded definition of the arts and the focus on providing a student-centred approach, contemporary arts education encompasses a broad spectrum of issues relevant to each student. In this context, everything can be subjected to visual analysis and interpretation. Artistic research broadly includes all elements, including objects, people, and situations. It employs diverse methods, practices, and knowledge from everyday experiences, arts, and science. Thus, visual literacy skills due to cultivating transferable skills such as: perceiving, exploring, and engaging with the world and oneself, extends

beyond the confines of the art-room to merge various aspects of life. Meanwhile, arts education plays a crucial role in developing and supporting processes of aesthetic and cultural self-development (Alsaggar and Shukran, 2014).

With its emphasis on exploring self-selected topics, arts education shares similarities with artistic research, emphasizing the anthropological connection between aesthetic inquiry and individual exploration of the world and oneself. This approach seamlessly integrates into the everyday practices of students who consciously observe, experiment, and explore. For instance, students engage in these activities daily, as do artists. The aim of arts education experiences through self-selected thematic projects is central to this approach, encouraging the creation, rather than the imposition, of art through artistic strategies and exposure to contemporary arts as a potential stimulus (Neuhaus, 2004).

An interdisciplinary approach involves dealing with multifaceted questions, collaborating across various disciplines, and integrating diverse perspectives to find common ground. Through encouraging creative connections between multiple ways of thinking, the arts offer a rich platform for interdisciplinary exploration and collaboration. Arts education leaders and teachers have a unique role to play in promoting interdisciplinarity and eventually they can transform the role of art in schools (Mc Neely et al., 2018). The following section presents recommendations which can guide school leaders and different subject teachers to collaborate through interdisciplinarity.

Recommendations for Practice

An interdisciplinary creative process is sparked with questions like: To what social/ political/ environmental issues does this artwork/music/ performance connect? Which disciplines could contribute? Posing an interdisciplinary challenge stimulates thinking, research and performance opportunities. Students can engage into creative writing to develop a script, compose music, choreograph dances, design sets, masks, and costumes to participate in theatrical performances which in turn inspire other students while exploring complex personal/ social/ political/ scientific/ religious questions. They get immersed in discovering common grounds where collaboration is the rule rather than relying on individual knowledge confined by a single subject.

Through conversations, questions are encouraged which lead to communication of ideas. For instance, through the creation of a theatre performance, students can discuss women's contribution to arts and sciences. Students' performance stemming from this discussion could eventually stress the importance of encouraging STEAM in schools, leading the arts to integrate with science and technology (Robinson & Aronica, 2016). Another theatrical performance or art exhibition could concern 'religion and faith', which could be a taboo in everyday conversation. Yet, student-performers and school audience (including staff and students) are led to explore such topics, showing that arts serve as a means for communication, creating a safe space to talk about issues. Students could collaborate to choreograph and perform a series of dances representing different cultures from around the world. Through this interdisciplinary project, students learn about the history, traditions, and dance styles of different cultures while also developing their dancing performance skills. The performance resulting from their collaborative research and ideas serves as a celebration of cultural diversity while promoting cross-cultural understanding and appreciation to the school community.

A science-themed project encourages the collaboration of students from biology, chemistry, media, and visual arts to explore scientific concepts through art. Students can collaborate to research, sketch, create sculptures, paintings, video projections, soundscapes and interactive installations inspired by themes of genetics, climate change, or sustainability. This interdisciplinary collaboration encourages students to think creatively about scientific issues and communicate them to the school community (staff and students) through a multi-sensory exhibition showing their research and development of ideas through a creative thinking process.

Challenges

Obstacles to interdisciplinarity stem from the prevailing dominance of disciplinary approaches and have been aggravated by a lack of communication and recognition of successful interdisciplinary activities. In addition, the persistent presence of diverse definitions and typologies of interdisciplinarity in literature further complicates the situation (Franks et al., 2014). Most teachers have dedicated years to teaching within a specific discipline, often delving into research within restricted specialization. Consequently, the concept of interdisciplinarity may seem intimidating or rather superficial to them. Furthermore, not all disciplines possess the same degree of validation, and practitioners within these fields may not recognize this inconsistency.

Inherent limitations within disciplines further compound the challenge. Moreover, uncertainties persist regarding the practical implementation of interdisciplinary approaches in teaching and learning. Both senior and newly qualified teachers may show resistance to interdisciplinarity as they may cling to established routines and avoid perceived risks to their careers focusing on a specialised area. This resistance continues to sustain the status quo from one generation to the next, impeding progress and innovation. This is the reason for the significance of providing teacher training, emphasizing that interdisciplinarity requires a mindset characterized by humility, openness, curiosity, and a willingness to engage in dialogue. It calls for an ethical discipline that may require a complete revamp, embracing changes in content, ethos, and methodologies (Chettiparamb, 2011).

Case Study: Interdisciplinary Teacher Training in Malta
In 2023, as part of the Erasmus+ project CARE/SS, the University of Malta implemented two teacher training courses aiming at targeting interdisciplinarity teaching and learning among in-service teachers of Arts and Humanities. The first course was held in blended mode (face to face and in-person at the University Art studio), while the second course was delivered face-to-face with Arts teachers as participants within the national state school of visual and performing arts at secondary level.

Despite the expanded target audience in the call for application, the response for the first course was modest, with only seven applicants, six of whom successfully completed the course. Among the participants, five were female, while one was male. Their ages ranged from 26 to older than 55, with teaching backgrounds varying from primary school generalist teaching to art education in secondary sectors. Notably, participants possessed significant teaching experience ranging between 14 to 29 years, with qualifications spanning from Youth and Community Studies to degrees in Access to Education in Inclusive Communities. The first course, titled 'Contemporary Social Issues and Socially Engaged Arts in Education' aimed mainly at shedding light on the arts as a means for a transformative process capable of catalysing discussions on contemporary societal issues. Emphasizing participatory practices in the arts, the course material aimed to challenge traditional notions of artistic creation, shifting focus from producing aesthetically pleasing objects to cultivating community engagement and political discourse.

Drawing on examples from contemporary artists and influential thinkers, the course highlighted how artistic activities/ projects often blur the boundaries between artist and audience, advocating for collaboration and social activism. Teacher-participants were introduced to diverse perspectives on socially engaged art, exploring how artists collaborate with communities to create impactful projects, workshops, and discussions. By examining case studies and theoretical frameworks, the course emphasized the transformative potential of participatory arts practices in addressing pressing social issues. The asynchronous sessions encouraged interaction and engagement, focusing on several topics such as public space, mobility, inclusion, demographic growth, urbanization, and sustainable development. Additionally, discussions covered social stereotypes, poverty, challenges related to refugees (including xenophobia and racism), knowledge-sharing, environmental concerns, and the role of the arts in addressing issues like discrimination. Participants shared images and texts online, which were then reviewed and discussed by both fellow participants and course lecturers.

Notwithstanding the initial challenges in attracting teacher participants from several disciplines, the first course still provided a platform for teachers to explore interdisciplinary approaches to teaching and learning through the arts. By fostering critical engagement with contemporary art practices, the course facilitated dialogue and collaboration among teachers. This eventually guided them to integrate socially engaged arts into their pedagogical practices aiming in view of their individual/collective reflections about using the arts to address societal changes.
The second course titled Critical Arts Education for Sustainable Societies, was held intensively throughout three days at the Malta Visual and Performing Arts (MVPA) secondary school. The course aimed to cultivate interdisciplinary collaboration among art, dance, drama, and music teachers, encouraging innovative pedagogy approaches in view of socially engaged arts. Twelve in-service teachers (six male and six female) attended the course, representing an equal distribution across art disciplines: 3 dance teachers, 3 visual art teachers, 3 drama teachers, and 3 music teachers. The participants possessed diverse academic backgrounds, with eight holding Master's degrees, three with Bachelor's degrees, and one with a doctorate. Age distribution varied across different brackets, reflecting a range of teaching experience from 2 years to 25 years.

The primary goal of the second course was to nurture a professional learning community at MVPA, transcending departmental boundaries by promoting collaboration among arts educators. Through interactive and hands-on activities, teacher-participants explored interdisciplinary teaching and learning strategies rooted in socially engaged arts practices. Besides this, the course aimed to equip teachers with the skills and knowledge to integrate digital tools into their pedagogical approaches, enhancing student engagement and critical thinking.

The 3-day intensive training course featured a series of interactive sessions designed to stimulate creativity and foster interdisciplinary dialogue. Activities included role-playing exercises, brainstorming sessions, and discussions centred on the intersection of social engagement and arts. Each participant received an 'Arts-in-a-Bag' (Figure 1) containing essential materials such as drawing tools, clay, and face paints, stimulating hands-on experimentation while exploring socio-political themes. The themes included: Respecting Diversity and Inclusion, Human Rights Education and Copyright Issues of Shared Media Online.

Figure 1. *Arts-in-a-Bag contents.*

Throughout the course, the teacher-participants experienced constant collaboration through an interdisciplinary creative process, contributing with their expertise by merging the different arts disciplines. In addition to reflecting on and discussing generic themes based on CARESS's big ideas, they also explored ways in which all arts disciplines could spark students' curiosity about socio-political and environmental issues. For instance, one task required them to collaborate in groups and capture images or videos of their chosen space (Figure 2), where they believed students could engage in communication and debate on social, political, and environmental issues. Consequently, they had to come up with activities to stimulate students' imagination and develop ideas for transforming these areas into inspiring social spaces for students, school staff, or the local community (Figure 3).

Figure 2. *Collaborating on ideas to transform the school space*

Figure 3. *Presenting ideas to embellish the school entrance*

Engaging in this interdisciplinary challenge, the teacher-participants delved into creative writing to develop scripts, compose music (Figure 4), choreograph dances, and create props using self-hardening clay (Figure 5) and other items from the art-in-a-bag contents. Their presentations took the form of performances, which not only entertained the rest but also facilitated the exchange of ideas for the development of interdisciplinary lesson plans focusing on socio-political themes relevant to students.

Figure 4. *Presenting collaboration on music composition in the music room.*

Figure 5. *Creating props using self-hardening clay*
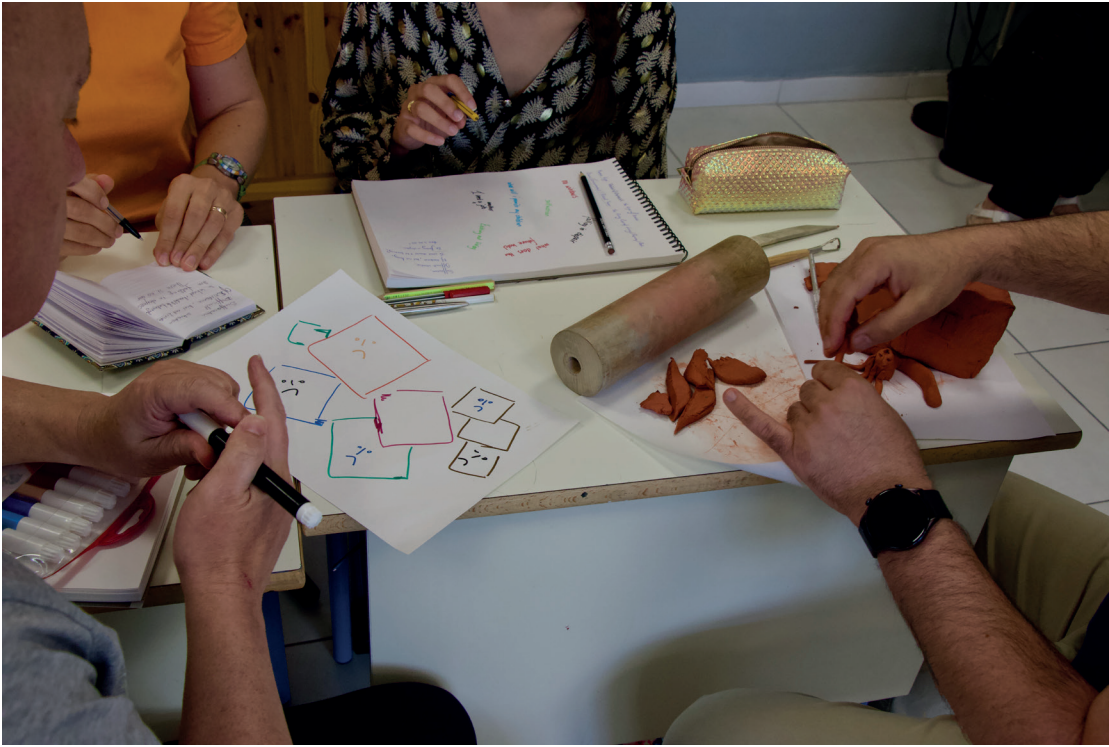
Common to most performances was the realization of how often the arts are underrated compared to disciplines like sciences, languages, and numeracy, which continue to be prioritized by the education system, even within their arts-specialised school. These performances prompted discussions about their frustrations stemming from the lack of essential resources such as a 'kiln' and a proper theatre space for school performances (Figure 6).

Figure 6. *Discussing the need of a decent theatre space*

In addition to the benefits of conversations evoked by the interdisciplinary creative process, the interview results showed that the CARESS teacher training course provided the teacher-participants with a safe space to begin planning ideas for an interdisciplinary pedagogical approach. The sub-themes they chose to address helped them recognize their strengths when collaborating as a team, contributing to activities that involved all four arts disciplines (Figure 7). The teacher-participants acknowledged that although they had collaborated before on school performances, the CARESS course encouraged a stronger sense

of teamwork, which they were eager to further strengthen by collaborating with other disciplines such as languages, Social Studies, and Personal Social Development (PSD). With an interdisciplinary mindset, these teachers' collaborations could lead students to explore real-world issues and themes that are often considered 'taboo' but are nonetheless relevant to students' lives.

The course succeeded in building a sense of professional learning community among participants, transcending disciplinary boundaries, and encouraging mutual respect and collaboration (Figure 8). Teachers gained valuable insights into innovative teaching methodologies and digital tools (Figure 9), empowering them to create dynamic and socially relevant arts education experiences for their students. By embracing interdisciplinary approaches, MVPA educators are better equipped to address contemporary societal challenges and inspire the next generation of creative thinkers and global citizens. Eventually their school performances and exhibitions will serve to raise awareness on socio-political and environmental issues among the school community and the public.

Figure 7. *Presenting a performance including all Arts.*

Figure 8. *Collaborating in a professional learning community.*

Figure 9. *Exploring Google Arts & Culture*

Conclusion

In an education system that prioritises the disciplines of languages and numeracy as core subjects, with learning outcomes measured by standardized testing, the arts subjects are often considered inferior. This has diminished time allocated for teaching the arts (Chapman, 2005), regardless of the cognitive, social, and emotional benefits associated with the creation of arts. With the increasing demand for the development of transferable skills vouching for creativity and innovation as essential components to an improved future education model (Wells et al., 2016), there is an urgency to revive the arts disciplines. This chapter began with the assertion that the teaching and learning of separate disciplines is limiting students' understanding and connection to other discipline areas and life in general. Through providing examples and a case study of CARE/SS Project teacher training in Malta, the chapter discussed strategies for embracing an interdisciplinarity approach through arts education for the cultivation of creativity, critical thinking, collaborative and innovation skills. School leaders' and teachers' collaboration with arts teachers and all sector educators' professional development are recommended to put interdisciplinarity into practice.

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Chapter 6
Nurturing Learning Communities
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Abstract
Learning communities advance cooperation, collaboration and collective attitudes for learning. Arguments for communal learning go beyond rhetoric of an education that supports all learners to reach their full potential and the creation of personalized learning courses for students to successfully achieve learning goals. The purpose of this handbook chapter is to inform and develop educators' thinking about nurturing learning communities in contemporary formal learning environments which in a post-pandemic and postdigital era are more likely organized in blended and online learning modalities.
The handbook chapter delineates an understanding of learning community and arguments as to why we need to expend effort and time to pursue communal learning attitudes. It highlights the value of positive and productive learning communities and draws attention to challenges that dishearten the pursuit of learning communities. It considers the pursuit of nurturing learning communities in the formal learning context emphasing the need for ongoing criticality of all processes and content of learning in design and implementation. It also shares teaching and learning practice orientations that were found to work for encouraging a sense of learning community to develop and keep going.

Introduction
Learning communities advance cooperation, collaboration and collective attitudes for learning. The purpose of this handbook chapter is to inform and develop educators' thinking about nurturing learning communities in contemporary formal learning environments increasingly organized in blended and online learning modalities. In a post covid19 pandemic and an evolving digital era propelling us to a postdigital existence (Jandric et. Al. 2018) in our entanglement with digital technologies, it is now typical for formal learning courses to be organized using some degree of digital technologies. Teaching and teacher presence is expected to seamlessly extend across the online and offline space even when students are attending classes in person on a regular basis. It has become a necessity that educators pay attention to the digital dimension of teaching and learning.

The first section of this chapter delineates an understanding of the learning community and arguments as to why we need to expend effort and time to pursue communal learning attitudes. It highlights the value of positive and productive learning communities. The second section considers the pursuit of nurturing learning communities in the formal learning context more closely. It draws attention to challenges that dishearten the pursuit of learning communities. It also brings more to the fore the digital dimension of contemporary formal learning environments spreading across online and offline spaces of learning. Ongoing criticality of all processes and content is emphasized as in learning design and practice implementations. A third section shares teaching and learning practice orientations that were found to work for encouraging the sense of learning community to develop. The examples shared are drawn from the experience of designing and implementing blended and online learning courses as part of the CareSS project enterprise.

An understanding of learning communities for learning and teaching
The attention to the concept of learning community as a strategy for supporting and convening learning and development dates back decades (Benjamin & Benjamin, 2015; Kilpatrick et al., 2003) and goes beyond any modality of teaching and learning enterprise. In the adult learning context, Lave (1991) advanced the notion of situated learning in community action based on her observations of apprenticeship practices. In the workplace context, the idea of collaborating with others for learning was further developed by (Wenger, 1998)) who popularised the term 'community of practice'. Focusing on the compulsory school

setting, several educationalists argued for schools to act as caring communities of learning enfolding the smaller learning communities of classroom settings (Battistich et al., 1997; Demanet & Van Houtte, 2012). The Boyer Commission (1998) similarly stressed the university learning community as crucial for giving university students a strong educational experience identifying learning communities within larger institution-wide learning communities as one of the 10 tenets (along with digital education enterprise) for reinventing how to do teaching and learning at the university. Evidently the importance and significance of nurturing learning communities in the context of formal learning contexts has long been understood.

Understanding learning communities
Dingyloudi and Strijbos (2020) argue that the concept of learning as part of a community is difficult to pin down. In the attempt to delineate the concept in the educational setting, Dingyloudi and Strijbos (2020) point to the myriad of possibilities in context wherein a learning community may be fostered. The fact that the corpus of academic literature includes numerous terms referring to the same concept of learning as part of a community appears to back this argument. Terms are at times used interchangeably but arguably, the choice of terminology communicates focal emphasis such as place and method in contextualization. For example, the term 'learning community' appears to be the preferred terminology when referring to students' learning in the context of formal education settings (Battistich et al., 1997; Boyer Commission, 1998). The term 'community of inquiry' is more commonly used for emphasizing inquiry-based strategies implementing group learning and communal development. The term 'community of practice' prevails in consideration of on-the-job, workplace learning practice and professional development contexts (Schwen & Hara, 2003; Wenger, 1998; Wenger & Trayner, 2015). The term 'community learning' is more commonly used with reference to adult learning in geographically located groups and/or when one wants to emphasise learning of the community rather than the individual within the collective (Mayo, 2019; Merriam, 2018). In this handbook chapter we use the term learning community going along with what appears to be preferred terminology in the formal learning setting about which we are mostly concerned in the writing of this handbook and the encompassing CareSS project.

Kilpatrick et al. (2003) also note that the concept of defining the concept of learning community is difficult. However, from their review of the literature they derive a set of common themes that delineate it. These include: (i) "common or shared purpose, interests or geography; (ii) collaboration, partnership and learning; (iii) respecting diversity; and (iv) enhanced potential and outcomes" (p.4). Certainly, looking beyond any place or method of contextualization, the concept of learning community certainly refers to a social learning perspective wherein one learns as part of a learning group.

Importance of learning community for teaching and learning
Bandura (1977) highlighted that cognitive processes happen in social learning settings hence the importance of attending to the social perspective of learning activity. Digging deeper, Vygotsky (1978) called attention to the interrelationship between cognitive processes and interpersonal communication situated in a socio-cultural context so emphasising the significance of social interactions for learning (begetting cognitive and metacognitive development). In teaching, the social aspect of learning needs to be closely considered and attended the same as the cognitive and metacognitive perspectives of learning which prioritise the individual learner. Apart from the organisational structuring of learning materials to facilitate the cognitive and metacognitive development of the individual learning participants (and with regards to whom Vygotsky (1978) stressed the need to attend to the zone of proximal development in being led to learning and knowledge development), Vygotsky (1978) also emphasizes the need for the creation of opportunities for students to express themselves using "external speech" which is closely coupled to "internal speech". There is an emphasis on the socio-cultural nature of educational enterprise along with the psychological.

Research on active student engagement to pursue learning with and from others – so the notion of peer learning (Boud & Lee, 2005; Topping, 2005), reveals further learning benefits such as competences to communicate and collaborate with others. Topping (1996) also points out that there is even further benefit when students take on teaching roles explaining concepts and arguments to others. This closely links to the call to attention by Cleveland-Innes and Hawryluk (2023) who stress that in designing for learning, teaching presence overtakes teacher presence embracing the shared teacher role among teachers and students over and above the teacher efforts to organise, direct and monitor learning activity. Furthermore, research suggests that peer learning pursued online has added value (Topping, 2023) because of the extended time for thinking and reflection in active learning participation. Greater benefits ensue for learning when the learning group becomes cohesive, hence a sense of membership in being part of a

learning community (McMillan and Chavis 1986) and a means for socio-emotional support (McMillan and Chavis, 1986; Topping, 2023).

Building on existing academic literature decades ago, McMillan and Chavis (1986) concluded that a sense of community is achieved through membership (and so belonging and personal relatedness to other group members), influence (and so mattering in being part of the group, and the group matters), integration and fulfilment of needs (and so the meeting of members' individual needs), and shared emotional connection (and so the commitment to participate and share in group practices).

Notably but not surprisingly are the recent findings by Topping (2023) who looked into the impacting influence of the contemporary landscape of learning happening across online and offline spaces for group learning. Topping (2023) found that while the physical contact of offline learning potentially acts to hasten group cohesion and so the needed socio-emotional support in learning together, in online spaces there needs to be more conscious and explicit effort in learning design and implementation to encourage and promote group cohesion to materialise. As we increasingly turn to digital technologies for enhancing and providing assistance in how we learn, work and live, designing for learning that advances the learning community – so the sense of belonging and shared active responsibility in lived experiences to take ourselves to the next goal/s of our learning and development – potentially serves to keep us motivated, grounded and engaged for our learning and the learning of the collective of which we are part of.

The pursuit of learning communities in teaching and learning
While the learning community directly and indirectly positively influences learning, developing a learning community is clearly intangible and indefinable. Haythorntwaite and Andrews (2011) refer to it as "an imagined ideal" and that "efforts to create or sustain community entail development of a process rather than a finished result" (p.122). We can only plan for the development of a learning community and do our best to nurture it in teaching and learning enterprise.

Referring to Burbules (2000), Charalambos et al. (2004) affirm that the effort to pursue learning communities is fueled by 2 sets of values – the belief that cooperation and shared responsibility is effective for achieving learning goals, and that affiliation closely relating to others, makes for a positive and constructive support system for arriving to target learning goals. These values align to McMillan and Chavis (1986)'s constituent elements of the sense of community discussed in the previous section. For a group of people who come together with shared common learning targets, it is not a trivial feat to achieve a critical mass expending effort to live up to these values further to agreeing to them. While there may be observed instances of learning communities sprouting spontaneously, in the formal learning context it generally takes time and directed effort to foster these values towards nurturing a learning community and sustaining it. This is especially challenging when participants come with assumptions about learning being the acquisition and assimilation of knowledge imparted by the teacher figure, or what Freire (1996) described as the banking model of learning and teaching (let alone the issue of affordances of online and offline spaces raised in the previous section).

Focused on online learning communities, Charalambos et al. (2004) note that formal learning groups "continually struggle with the problems and possibilities of their own capacities to become and remain communities "(p.141). Researchers and practitioners single out trust and trustful relationships as fundamental and crucial for perpetuating these underpinning values sustaining the learning community to function as a space for learning (Boyer Commission, 1998; Networked Learning Editorial Collective (NLEC), 2020). Generally, it takes determination and hard work to nurture and sustain a productive and caring learning community that conveys a sense of trust, belonging and responsible active engagement in affiliation. Writing mostly with reference to online communities, (Salmon, 2002, 2013), Gilly Salmon underscores the crucial importance of a preprocess period of socialisation before seeking to engage participants in more cognitively engaging and demanding tasks. In passing we comment that while Salmon is mostly concerned with formal learning in blended and online environments as is the case for us, undeniably preliminary socialisation processes are significant across all spaces and places of learning, work, and life when there is demand for cooperation and collaboration. Participant introductions and icebreaker activities at the very beginning of a group learning enterprise serve as a means for the socialisation to happen and the learning group to gel around the shared knowledge domain of interest (McDermott, 2000) towards becoming a cohesive learning community. The initial socialisation period inviting participants to engage in low-risk, agreeable interactivities serves to seed the building of trustful relationship and confidence in the group to work together and share learning responsibility in convening

and supporting learning as a community of learners. Participants need to feel safe in addition to seeing value in sharing and engaging in interactivity with others of the learning group. Further to this, research practitioners advise attention to the possibility of unwarranted incidents such as the possibility of flare ups (Garrison & Anderson, 2003), oppression and suppression (Ferreday & Hodgson, 2008, 2010) among the learning group participants, and exclusionary inclinations in membership to a learning community limiting boundary crossings (Ryberg & Sinclair, 2016). Seeking to nurture learning communities demands ongoing close attention not only to encourage the building of trustful relationships and motivating participants to engage in cooperative and collaborative activities for learning but also to prevent obscure possibilities from happening in the first place, act to end them as soon as they surface and limit harmful effects, and not lose sight that a specific learning community overlaps and sits with other communities and is embedded in part or in whole within overarching enfolding communities.

Designing for learning community in teaching and learning

Researchers and practitioners who specifically focus on teaching and learning enhanced by digital technologies have long been advocating the nurturing of learning communities for taking forward formal learning courses. They stress interhuman relationships alongside human relations with non-human resources in consideration of the surrounding socio-materiality (Fenwick, 2015; Gourlay, 2015; Gourlay & Oliver, 2018; Orlikowski, 2007). For decades they called attention to critical networked learning practices (Goodyear, 2001; Hodgson et al., 2012; McConnell, 1998, 2006) that promote peer learning and educational openness where participants are involved in the what and how learning proceeds (McConnell et al., 2012). Learning is pursued through active student engagement in cooperative and collaborative activities going beyond connectedness to the teacher and resources (Goodyear et al. (2004). More recently, there are highlighted critical digital pedagogical values (Bayne et al., 2020; Oliver, 2005, 2013, 2015; Stommel et al., 2020) that stress open education practices (Maclaren and Cronin, 2018) going beyond open content to open pedagogy (Cronin, 2019) and listening for silent voices beyond the voices that are heard (Bali et al., 2021). This social learning perspective is not in opposition to individual learning perspectives (Goodyear, 2002; Goodyear & Carvalho, 2014) but does invite a social justice lens to expand the understanding of content and processes in practices of learning design and implementation. Overarchingly, there is implied the nurturing of learning communities in blended and online learning practices that pursue democratic processes, inclusiveness, democratic processes, diversity, inclusion and e-quality (Ryberg et al., 2012) strengthened through ongoing critical reflectivity and reflexivity individually and collectively (Beaty et al., 2002).

Within the digital education field, there are numerous pedagogical models that give due attention to the social perspective by factoring in human relationships. The Community of Inquiry model and the Conversational Framework model outlined in Chapter 3 are two well-established pedagogical models that inspire learning design that attends to peer interactions for learning and in consequence the nurturing of learning communities. They have been widely researched and nowadays well-established as pedagogical models in the blended and online learning field. In this Caress project designing and implementing blended and online courses we adapted the latter which turns the focus more squarely on course learning design. But it was not an easy choice considering the advantage of the Community of Inquiry model inviting a wide-angle lens considering the cultivation of the learning community. Additionally, we note the existence of several other emergent pedagogical models that in deepened understanding of the cruciality of learning community development are also strongly focused on human relationships in learning as part of a group such as the student partnerships model (Healey et al., 2014), the proposition of relational pedagogy (Bovill, 2020), and the advocation for a pedagogy of mattering (Gravett et al., 2021) building on hooks (2003)'s notion of a pedagogy of hope. The emergent literature corpus on contemporary teaching and learning is increasingly highlighting the need to also consider the positioning of the participants in group learning and the socio-emotional as well as the political threads dis/empowering participants. They put a spotlight on the issue of respecting diversity whilst enacting collaboration for learning; themes that Kilpatrick et al. (2003) identified as characterizing a learning community as aforementioned. The learning community as a focal concern of pedagogical models epitomizes a sustainable means for creating a productive and supportive environment that of itself motivates and encourages learning when working well. It is a means for cognitively engaging with others to think critically, problem solve, extend ideas and co-create knowledge so developing such transversal competences that for several years are highlighted in educational policy asnd its enactment as significant for the workplace (such as the DigiCompEdu Framework for teachers) and active citizenship (such as the Digital Citizenship Project initiative) in today's world. The pursuit of learning and development in community with other learning participants serves much more than individual cognitive and metacognitive competence development.

As we deepen our understanding of learning happening both at individual and collective levels as discussed in the previous section, evolving learning theory on the pedagogical perspectives of educational enterprise is increasingly calling to attention participants' emotions in learning and teaching enterprise. There is increasing recognition of the emotional perspective in the pursuit of students' learning and the need for "emotional presence" (Cleveland-Innes & Campbell, 2012). While in face-to-face teaching and learning socio-emotional support may spontaneously grow organically (Cleveland-Innes & Hawryluk, 2023; Topping, 2023), in planning online learning activities socio-emotional support needs to be specifically and explicitly designed for (Cleveland-Innes & Hawryluk, 2023) along with social presence, cognitive presence and teaching presence (Garrison et al., 2000). Cleveland-Innes and Hawryluk (2023) advise emotional design applications that relate to teaching presence (wherein teachers express emotion in presentations and in leading discussions and acknowledge emotions expressed by students), related to social presence (create space online/offline where students are made to feel comfortable expressing emotions, and create space that ensures that students to express their emotions when needed), and related to cognitive presence (responding emotionally about course activities and knowledge ideas generated, and clarify that expressing emotion with reference to shared ideas is acceptable in the given learning course). The emergent body of knowledge on teaching and learning is progressively stressing more and more the multi-dimensional nature of human learning and so the need of multifaceted approaches that advance active student engagement as part of a learning group that are sensible to the social and emotional concerns alongside the attention to cognitive and metacognitive concerns in learning design and implementation.

Nurturing learning communities in practice
In this last section of this handbook chapter, we share recent experiences designing blended and online courses for teachers of the Arts as part of the CareSS project enterprise. The examples are drawn from two continuous professional development (CPD) courses with Malta-based, in-service teachers of arts and PCSD (Personal Care and Social Development). It suffices to also say here that one course was organized as a blended course featuring an in-presence introductory meeting at the beginning of the course and a microteaching session at the end. In passing it is noted that considering the greater emphasis on online activities the course can also be considered to have convened as an online course. The other course which was attended by teachers of the Arts from the same secondary school took the form of a face-to-face course with all synchronous meetings convening in presence at the participants' workplace. Again, considering the ubiquitous use of digital technologies during the face-to-face meetings and the selection of asynchronous activities that the participants were invited to follow up on in their own time, this course can also be claimed to be of a blended learning type. Detailed descriptions of these courses are shared as part of the CareSS project reports.

Both courses took off with participant introductions followed by other ice-breaker activities following Salmon (2002)'s advice for an initial focus on socialization permitting participants to get to know each other and/or renew relationships when already known to each other. For the case of the first course, the participants were also encouraged to start this socialization online prior to the initial orientation meeting by introducing themselves in a preliminary discussion thread started by the course leaders. For the case of the second course, the open coffee/tea and biscuits table as part of the physical learning space along with the officially scheduled refreshment breaks served as an additional socialization space.

Peer learning interactivities were structured so that the degree of collaboration increased as the course progressed. For example, in the earlier part of the first course wherein participants are assumed to be generally unknown to each other, participants were invited to choose art works from a given selection and share their comments on them in the discussion forum. In a subsequent peer learning activity, participants were invited to share a personal resource (such as a photo) so sharing something more of themselves and their thinking to support the learning discussion (though they also had the option to share a resource from the public domain). As the course unfolded, the participants were then asked to create resources (initially a poster but later also a story), share them and comment on each others' work. In the later part of this first course, the participants were invited to collaborate more closely with peers with the final activity being the design and implementation of a microteaching session. This strategy of increasing the possibility to work more closely together as the course progressed permitted the participants to ascertain the worthiness of cooperation and collaboration with peers for learning. It was adopted in recognition that the learning community takes time to develop gradually building trustful relationships with other participants for learning. The gradual increase in the demands for collaboration, at the same time leaving it open for the participants to choose an alternative way of working and always giving the learning

participants the option to proceed in active learning individually, acted as a means for learning group cohesion to happen (McDermott, 2000), to foster a positive learning environment where participants are empowered to choose actively learning with others in ways that they felt most comfortable because their socio-emotional well-being is taken into account, and so the chances of a positive and productive learning community to develop across time (Cleveland-Innes & Hawryluk, 2023).

For deepening active student participation, participants of the 2 courses were given the space to take on teaching roles, taking the lead to sharing insights on discussion themes introduced, collaborating on performance enactments of illustrative teaching and learning episodes, and working together creating learning designs integrating different art forms. The opportunities for course participants to take on teaching roles served to deepen participants' relationships as well as being opportunities for students to deepen their understanding, practice critical thinking and problem-solving together to advance their knowledge, develop content-specific as well as interpersonal skills, and make learning a fun activity. Reflecting on the course experience a participant (of the second course) commented how the course activities permitted her to get to know her work colleagues better, how knowledgeable and creative they were, and how she looked forward to working with them more closely at the workplace. A CareSS project report specifically reports on the participants' evaluation of the course experiences. The possibility for students to take on teaching roles in this case evidently served to build interpersonal relationships as well along with content learning and fostered the sense of community. It strengthened the emergent learning community and reinforced it to continue sustaining itself.

These formal learning courses designed using an adaptation of the Learning Design model emphasising cooperative and collaborative learning activities alongside individual learning engagement with learning resources, prompted students to work with others. However, throughout the courses, an open attitude was assumed by the course tutors remaining open for the students to choose otherwise and to decide with whom to work with. Rather than dictating to students with whom and how they engaged for learning, they were presented with choice criteria and pedagogical reasoning when a clarification was deemed useful. For example, in the second course which involved teachers of different art subjects, for group activities that demanded creative productions, it was recommended that the group composition brings together participants from different art subjects. There was a hint of hesitation in the first instance at the beginning of the course but in the later part of the course the participants sought it themselves.

Specifically with regards to student-led microteaching sessions at the end of the course, it was noted that for the case of the second course where group cohesion was felt more strongly, the participants wholeheartedly took to collaborating in small groups for completing this last course activity. For the first course where group cohesion was barely achieved, all participants opted for individual microteaching performance rationalized by the fact that they taught different subjects and school levels. The open attitude empowering the participants to decide for themselves how to take forward the learning is surmised as contributing to the creation of a positive climate and so a conducive environment for the learning community to possibly grow. For the case of the second course where some participants already knew each other (or at least had cursory knowledge of each other as teachers working in the same school setting), the open attitude kindled existing relationships for communal learning to develop further, and the creation of a positive and productive learning community. For the case of the first course wherein teachers were generally unknown to each other (with teachers coming from different art and PCSD disciplinary areas, schools, type of schools and school levels), the open attitude is surmised to have helped create a cordial group learning environment even if communal cohesion for aspiring lasting relations for learning beyond the course did not transpire by the end of the course. However, the microteaching session wherein participants took the lead convening microteaching episodes confirmed a positive and constructive attitude underpinned by a growing open attitude entertaining different interpretations of microteaching by the different participants without disheartening anyone. These two courses generally worked well. However, it is also recognised that in spite of principled learning design elements in place, expert organizational effort, and open education practice attitudes in seeing a course learning venture come through, this may not always be the case. There is an element of unpredictability when dealing with human behaviour. As discussed in the previous section, interhuman relations may not always go as expected. Much is dependent on the attitudes and actions of all concerned in creating a positive space for learning to happen and for a learning community to grow. We note that for the case of the second learning course referenced, wherein participants were workplace colleagues so more or less known to each other, the sense of learning community intensified through the few days of the course. For this learning group, there was already a positive workplace relational climate which only appears to have been intensified by

the course. The face-to-face modality of synchronous meetings also served to increase the possibilities for interpersonal relationships to grow – the physical proximity served to build socio-emotional support bonds strengthening the sense of community. The proposed asynchronous activities were only followed up by a few of the blended course participants so they did not really influence the development of the learning community online. This may also be due to the fact that the course was spread across one week and the intensity of the 4-hour synchronous meetings overpowered the possibility of extending the communal learning to the virtual space. For the case of the first course, online participation in cooperative and collaborative learning activities was relatively higher. For the case of the first course, the interactions for learning were cordial but missed the expressive, gregarious mood of the second course. The longer 6-week timeframe of the first course was not enough for a cohesive learning community to grow. Additionally the participants of this first course were generally new to each other as pointed out earlier. Besides, the online modality of the course limiting participants' physical proximity in cooperating and collaborating for learning may have further slowed down or even dampened the possibilities of learning community development. By the end of the course, there were observed the sparks of a nascent learning community, but this was not so intense for any hope that the emergent sense of learning community would be pursued by the participants beyond the formal learning course. On the other hand, for the second course wherein the cohesion of the learning group was strong and participants were workplace colleagues, there was a higher degree of confidence that the evolving learning community carries on beyond the formal learning course.

Concluding Remarks
This handbook chapter calls to attention the consideration of the digital dimension of teaching and learning going beyond the rhetoric of an education that supports all learners to reach their full potential and the creation of personalized learning courses for students to successfully achieve learning goals. It invites blended and online educational enterprise focused on learning and teaching that rises above a focus on current digital technologies and assumes an expansive view of learning beyond individual learning orientations.

Drawing on the rich corpus of academic literature and our learning and teaching experiences engaging in the Critical Arts Education for Sustainable Societies (CARESS), this handbook chapter invites educators to keep the focus on learning while attending to the necessity for paying attention to contemporary digital technologies suffusing educational practices. It highlights the social perspective of learning alongside the cognitive and metacognitive, and calls to attention digital education theory and practices that are principled and backed by research evidence. It sets forth the nurturing of learning communities that advance cooperation, collaboration and collective learning in active participation in and across online and offline spaces and places of learning. Peer learning building the learning community across places of learning online and offline is brought to the fore hence, as aforementioned, the value of going beyond mere personal learning achievement in being part of the learning group. The digital dimension is presented as a seamless facet, and the support for everyone to reach their full potential recognizes them both as individuals and as part of the collective.

In a world driven by digital technologies and increasingly relying on digital technologies to accommodate it and solve its problems, nurturing learning communities that seamlessly spread and reach out across the online and offline spaces to take forward educational enterprise and encouraging them to continue beyond the formal learning course is proposed as more crucial to attend to than any focus on the digital technologies of the day that uphold them. Nurturing learning communities that are ongoingly self-critical in their processes and content building educational openness, accommodating boundary crossing, and rising above the digital technologies create possibilities for learning collaborations going beyond the formal learning course, and so potentially a means for the creation of sustainable societies.

Nurturing and sustaining positive and productive learning communities in taking forward contemporary educational enterprise is beneficial for individual learning participants, for the learning group, and potentially the broader society beyond. Expert researchers and practitioners of blended and online learning highlight the need for learning design and implementation to factor in organizational and support structures that encourage the development of positive and productive learning communities. While all participants need to be willing and invested to collaborate for group cohesion to evolve, educators have an important role to play in facilitating and ongoingly monitoring learning episodes to help cultivate and sustain a healthy communal learning environment. Learning communities take time to grow but their beneficial effects can last much longer and take us much further as continuous learners in the ever-

changing context of work and life. Inescapably, the pursuit of learning communities in teaching and learning is not an easy feat and requires all involved to be amenable in making it work. But the effort may well constitute an effectual and sustainable way forward in the fast-changing, digitally driven, and immersive world which struggles to survive. Formal learning enterprises are influentially positioned to help lead the way.

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Chapter 7
On the relevance of observation in developing arts socially engaged educational projects

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Abstract

In this chapter, we report on some aspects of the teacher development experience with primary school teachers related to the CARE/SS project. We paid attention to what happened in the session and invited them to think about and explore the relevance of observing socially engaged art projects (SEAP). The chapter begins by locating the meaning of the SEAP brought to this formative experience. Then, we introduce some knowledge on the relevance of the observation strategy, not only for the research but also for the SEAP. In the third part, we pay attention to the process carried out by the primary teachers and some topics derived from observation practice in the field. Finally, it concludes with some considerations for school pedagogical relationships and SEAP. These considerations emphasized the idea that observation is not an innate trait. It is a skill that needs to be cultivated in a world brimming with stimuli that constantly vie for our attention, where learning to observe becomes a fundamental task. And for this, the educator must be at the forefront, ready to activate their capacity for conscious observation. Particularly when the teacher promotes or participates in socially engaged art projects.

Introduction

One of the meanings of the relationship between the arts and education has to do with promoting experiences that generate disturbances, surprise, question and invite us to leave our comfort and power zones. One of these experiences can be those that seek to build bridges between social situations that affect different collectives and the artistic practices inserted into these situations to reflect and visualise them. In these contexts, artistic pedagogy opens spaces for dialogue based on artistic and pedagogical practices, considered elements in constructing a common world (Helguera, 2011). These experiences are presented as an opening to the pedagogical imagination that "allows us to invent, experiment and create, isolated from routines and pre-established trends" (Hernandez-Hernandez, 2008, p. 56).

However, it is important to be aware that promoting experiences that disturb and, at the same time, connect with social realities to make them visible or question them is not something that is generally learned in the faculties of education. Often, the same teachers who carry out inquiry projects on burning issues in their environment have difficulty imagining how the arts can enter these projects.

Hence the importance for teachers to participate in formative activities in which they can 'experience' how social issues can intersect with the arts. Activities that expand the imagination, allow for unexpected connections, and enable children and young people to recognize the potential of the arts to account for what concerns and affects them. This was what happened with the Creative Connections project (Comenius. EACEA-517844. 2012-2014), in which a virtual art gallery was realized, based on the work of different European artists dealing with social issues. Concepts of culture, identity, citizenship, the values and rights of citizens and the role of art in society were addressed.

As CARE/SS, this project meant for the participating teachers and students, at first, to confront their subjectivities with the contemporary arts works from the archive generated in Creative Connections But it was especially in their second stage, when they developed an artistic project, which led them to reflect and visually reflect their views and concerns about Europe and the crisis that exists in countries such as Catalonia. As in CARE/SS with teachers, the experience of generating an art socially engaged project "produces a new alignment of thought and action" (Atkinson, 2012 p. 9) that allowed them to experience learning as part of a process of subjectivation.

In order not to fall into the trap of socially committed projects that do not remain anecdotal and end up as proposals oriented towards the production of objects, it is essential that the projects are not just anecdotal but also socially committed. Bishop (2009, p. 255, argues for the importance of a discourse that interrogates the rationale and outcomes of the socially engaged art model to ensure that "good intentions should not render the art immune to critical analysis". This reinforces the importance of confirming that socially engaged art is underpinned by a philosophy that engenders social bonds and encourages the provision of spaces for creative communications that might otherwise be missing in contemporary society. Bishop (2012) developed this theme further and argued for a proper consideration of the aesthetic contexts of socially guided arts-based projects. A critical appreciation of aesthetic contexts requires educators to be cognizant of how we perceive the artworks/artefacts in their own right, as opposed to the social construct(s) they purport to explore.

These considerations are relevant to the participants of CARE/SS because the work aimed to challenge established thinking, to change insights and develop creativity, with the potential of reframing the ways that young people thought about themselves as citizens. The horizontality of relations and the dialogue between all the participants have stimulated the participation of all (students and teachers, academics, and other partners of the arts and culture) in a critical way, creatively involving subjects in a perspective of sustainable development. Within this framework, the need for observation as a strategy of enquiry and as a support for collaboration in the project is fundamental.

Observation in arts socially engaged projects

Suppose an artistic project tries to become entangled with social situations. In that case, it is necessary to activate observation of what is happening and how it affects those who make up—are part of—the situation from which the project is to be carried out. In this entanglement, the educator who promotes socially committed artistic projects needs to bring observation of the environment, relationships, and those who observe into the life of the classroom... and beyond.

However, observation is not an innate trait. It is a skill that needs to be cultivated. In a world brimming with stimuli that constantly vie for our attention, learning to observe becomes a fundamental task. And for this, the educator must be at the forefront, ready to activate their capacity for conscious observation. Observation is linked to human nature because it is related to survival. Paying attention to what is out of the ordinary is part of the package that makes up our humanity. Observing involves being attentive to environmental cues and the gestures and movements of others - human and non-human.

However, in this discourse, we are not referring to the innate human capacity for observation, which is associated with keenly looking and discerning the qualities of an object, a person, or a situation through the sense of sight. This form of observation is typically spontaneous. What we are discussing here is observation as a method, which is implemented through various strategies (Ardévol, 1998; Onsès & Hernandez, 2017) depending on the research or artistic project it is part of (Calderon & Hernandez, 2019).

At this point, we must remember that observing is not simply looking. It is looking with attention. Moreover, to look attentively, we must learn because observing is a task that requires interest, knowledge and dissipation.

For all the above reasons the teachers' development initiative linked to CARE/SS invited participants to activate, through observation, the capacity of the arts to declassify, affect, generate encounters, and link with other areas of knowledge. This was achieved by promoting collective actions and the questioning of art as a result that is reflected in an object.

Observational methods[1]

The observational method of research or inquiry deploys attention and systematically or openly records behaviour, events, or phenomena without intervening or manipulating what is observed. Observational methods are commonly used in various fields, such as psychology, sociology, anthropology, and natural sciences. These methods can be used in different artistic practices. Especially in those related to community projects and socially engaged art. These are some of the most used observational methods, with particular emphasis on those that can be used in the early stages of a socially engaged art project:

Naturalistic observation.

Researchers observe subjects in their natural environment without manipulating or controlling it. This method aims to capture authentic behaviours and interactions. For example, a researcher may observe children's play behaviour in a school playground, square movements, or neighbourhood assembly activities.

Structured observation

Researchers define specific behaviours, events, or criteria to observe and record. This observation method is proper when the research question focuses on a particular setting or aspects of behaviour. An example might be observing the frequency of specific interactions in an assembly, in group activities or during the implementation of a live project.

Unstructured observation

In contrast to structured observation, this method consists of observing a situation without predefined categories or criteria. It allows the researcher to pick up unexpected behaviours or interactions that might not have been anticipated. This method is often used in exploratory research. It is also widespread in participatory projects in which different people intervene to change an environment, reverse a situation, or leave an artistic imprint that speaks of the memory of a place or a collective (Osorio Porras, 2016).

Case studies

In-depth observation and analysis of an individual, group, or event. Observational methods here seek to collect a wide range of data from various sources, such as interviews, documents, and observations, to understand the subject comprehensively.

Cross-sectional observational study

Researchers or persons assigned this role collect data from a group of participants at a single point in time. This method is often used in surveys and studies examining prevalence or correlations. It can also be used as a starting point for a more detailed exploration leading to the implementation of an intervention project to transform some aspect of reality.

Longitudinal observational study

Data are collected from the same group of participants over a long period. This method allows participants to study changes and evolution over time, providing information on trends and movements of the group in the project being carried out.

Behavioural coding

Researchers create a systematic coding system to categorise and quantify observed behaviours. This method increases objectivity and allows for statistical analysis of behaviours. It could be more useful in collaborative artistic processes, but sometimes coding can contribute to general evidence or be part of the artistic project.

Online observations

With the rise of digital communication, researchers can observe and analyse online interactions, discussions, and behaviours on social media platforms, forums, and other online communities. Observation methods are, therefore, powerful strategies not only for researchers but also for artists, educators, and collectives involved in socially engaged artistic projects (Mendy, 2023). In these cases, the purpose of their use is to try to understand phenomena related to various disciplines and contexts, always with the aim of improving our understanding of the world around us and providing evidence for decision-making. We will dwell on one of these particularly relevant methods in participatory and socially engaged art projects.

Participant observation[2]

Participant observation is a research method in which the researcher immerses himself or herself in a particular environment or social group, observing the participants' behaviours, interactions, and practices. It can be a valuable method for any research project that seeks to understand the experiences of individuals or groups in a particular social context.

The researcher is actively involved in the group or setting under study. This may involve participating in the activities carried out by the groups, establishing a good rapport, and getting an insider's perspective. This method is common in ethnographic studies and cultural anthropology. It is also common in community and socially engaged arts projects.

In participant observation, the researcher is called a participant-observer, meaning that the researcher participates in the group's activities while observing their behaviour and interactions. There is flexibility in the level of participation, ranging from non-participation (the weakest) to full participation (the strongest but most intensive). The aim here is to gain an in-depth understanding of the group's culture, beliefs and practices from an "insider" perspective.

This kind of study is particularly suited to trying to understand social phenomena. As the researcher, artist, educator or members of a collective observe, they often take detailed multimodal notes (Hernandez-Hernandez & Sancho Gil (2018) on their observations and interactions with the group or context. Participant observation can be a powerful tool for studying the complex social interactions in a particular group or community. By immersing yourself in the group and observing these interactions firsthand, you can gain a much more nuanced understanding of how they flow.

In some cases, participants may be unwilling or unable to accurately report their behaviours or practices. Participant observation allows researchers to observe these behaviours directly, allowing for greater accuracy in the data collection phase. This was the case in a participatory project with primary school students, in which they documented their learning processes while the researcher-mediator observed the group's movements from the video camera (Onsès Segarra, 2018).

Therefore, the CARE/SS teacher development initiative invited participants to activate, through observation, the capacity of the arts to declassify, affect, generate encounters and link with other areas of knowledge. This activation was achieved by promoting collective actions and questioning art as an outcome reflected in an object. In the third part of this chapter, we explain how the observation training was carried out in the CARE/SS project.

Observing in CARE/SS teachers' development programme
In Barcelona, one of the activities carried out by primary school teachers participating in CARE/SS was observing the urban environment to search for social content that would allow them to think about a socially committed art project (SCAP). Before going to the field, teachers were asked about examples of observation in their schools. They shared experiences of sensory observation (what sensations a specific environment awakens in them), carrying out observation circuits (going around a place and collecting what catches their attention), emotional observations (what a place makes them feel), observation to activate perception (they also talked about how sometimes girls look but do not observe).

1. Introducing the praxis of observation
Wynita Harmon (2018, in a quote without reference in the first paragraph)) reminds us, "Learning to attend to visual contexts more closely than ordinary 'looking' requires, and thereby to see things that otherwise might not be seen". We took this recommendation to the fourth training session of the course offered as part of CARE/SS 'Bringing socially engaged arts into primary schools'. This meeting was the first face-to-face session. We began by sitting in a circle with the objects and bags on a table in the centre (figure 1), introducing ourselves, going over what had been done in the previous sessions, and the first ideas about socially engaged projects they could bring to the schools.

Figure 1. *The first face-to-face meeting ready to explore the power of observation.*

observe. This moment was followed by an introduction to the praxis of observation, and we talked about focused, floating, inner observation and what dense description means in ethnography. Once again, we confirmed that teachers do not need guidelines but clarity on what to do. We shared Ingold's quotation with them: "To observe means to look at what is happening around you and, of course, also to listen and feel. To participate means to do so from within the flow of activity in which you lead a life alongside the people and things that capture your attention" (Ingold, 2014, p.387). This first part of this session aimed to outline a shared sense of what it can mean to observe, not only to give an account of what we see with attention but also of our involvement in what we see. To emphasise the agentive nature of observation, we shared this other quote: "thinking while observing, doing while thinking and observing while doing" (Burset, 2017, p.115).

The teachers were distributed in groups around the neighbourhood with a field notebook to record what they observed from two points of view: floating observation (of what caught their attention) and focused observation (of what they had previously decided to pay attention to). Floating observation tried to answer the questions: What is happening? What is happening to us? What is happening to them? And why did that space deserve a socially committed artistic intervention? We reminded them to first make their observations individually, then share them and think about what might be socially relevant from what they had observed. When we met as a whole group, we would begin to think about how we could intervene artistically with the participation of the community inside and outside the school.

We handed out the field notebooks. Three bags were made up with the materials on display in the centre of the room for them to take to the "field," and they went out in three groups. One went to the Drassanes site (Medieval shipyards), another to the beginning of the Rambla del Raval, and the third to the gardens of Sant Pau del Camp. In these environments, floating observation tried to answer the questions: what's wrong, what's wrong with us, what's wrong with them, and why did that space deserve a socially engaged artistic intervention? Finally, we invited teachers to observe and take multimodal field notes in text, sketches, photos, recording songs and videos, and make observations and carry out conversations among them. Before going out into the field, we reminded them to make their observations individually, share them, and think about what might be socially relevant about what they have observed. We advanced that when we met again as a whole group, we could think about how to intervene artistically, involving the community inside and outside the school. And they went into the field to observe.

2. The box of observation materials

At this point, each teacher introduced himself or herself to the rest of the group. We gave them a Moleskine notebook to take notes on the fieldwork and include their impressions, which caught their attention in written form and visual annotations. We gave them three boxes (one per group) containing markers, scissors, a pole, and a vision square (figure 2) to take into the closed urban environment. With this material, they went out into the field in three groups.

Figure 2. *Box of materials for the observation*

3. Observing in the field

During their stay in the field, they took the field notes for the observations seriously. They made drawings, collected phrases they heard people say, made notes on what caught their attention in the environment they occupied, followed people's movements, and located the role of objects. In a small group, they started the social issues they could rescue in addition to sharing their observations. We will briefly describe what happened in each of the groups (figure 3).

Figure 1. T*aking multimodal field notes*.

Group 1. Gardens of Sant Pau del Camp
They entered the camp, commenting on the strangeness of walking through streets they did not know, which generated feelings of fear and vulnerability. On the tour of the gardens, they found three women's associations, but they saw few women on the streets.

The square, a captivating blend of diversity and history, made a profound impression. It was a microcosm of the city, with an urban vegetable garden nestled among houses from various eras, a preserved chimney from a bygone factory, and a solitary church at its core. The sight of people sleeping on the street and young individuals absorbed in their mobile phones challenged their preconceived notions.

During the tour, we stopped and asked them the following question: What in this environment calls for an intervention from a PASC? Two themes emerged: the stories of the people who live in the square and the memory of the square.

Group 2. Rambla del Raval
On arrival, they encountered a group acting to stop an eviction at number 32 of the Rambla. They paid attention to the sounds and the people in the group. They paid attention to the looks of those passing by the group. They picked up the slogans of those protesting and supported those evicted. They noted the reactions of the people there and passed by the demonstration to the eviction.

Upon returning to the meeting point, the researchers found themselves pondering over the potential impact of their direct interaction with the group, rather than mere observation. This introspection led to the introduction of the concept of participant observation, a crucial step in their research methodology.

With the social fact of the eviction already established, the researchers proposed a specific focus for their intervention from a SCAP perspective. They directed their attention to the gaze of the objects on the Rambla related to the eviction—the sculpture of Botero's cat, the bar, the street furniture, and other elements that could provide unique insights into the social dynamics of the situation.

Group 3. Drassanes (Medieval shipyards)
They observed the differences between the inside and the outside of the site and the different types of people who inhabit it: children, tourists, workers, the elderly, etc. They pointed out how time passes

differently when you are watching. They also pointed out the contrast between the time moved by the urgent and the immediate and the slow time of waiting and contemplation. They expressed their concern about the relationship between time and space.

They decided that a SCAP project would be related to the relationship with time, and the proposal could be to create a refuge from time. As a synthesis, they noted that the themes for SCAP could be 'the power of reclaiming' and 'the need for reflection and standing still'.

After leaving the field we all went back to CESIRE to share our experience, which lasted just over an hour. There we talked about what had caught our attention in our drifting and some of the conversations that took place. From these observations, the following themes emerged for a future socially committed art project (SCAP):
- the people who inhabit the square: their stories.
- the gaze of the objects on the Rambla absorbs the eviction: the cat, the bar, the furniture, etc.
- the relationship with time: SCAP would be a Shelter from time.
- the power of vindication.

Observation had the function of teachers living what they later had to bring to SCAP at school. In the workshop, they experimented with the role of observation before inviting students to observe the urban and social environment to which the socially committed art project would be linked. One of us recounts in his field diary what it is like to accompany the teachers and what the observation experience was like.

> None of us knew the space or the people who inhabited it; we moved cautiously in the face of our unfamiliarity. Although the passage was calm, we could not help but imagine that space at other times of the day. At eleven o'clock in the morning, the space was relatively busy with young people chatting, some neighbours walking the dog, etc., and we were looking, photographing, writing in the diary and chatting. We imagined that space bustling in the evening of any summer day. Skateboarders are showing off their skills on the graffitied rink, kids are running back and forth, and families are sitting on the benches. I remember us talking about how the promenade might not be too quiet at certain times of the night because we imagined it to be a built-up bustle with youngsters doing botellon, some other conflict arising from drug use, and so on. (From F. Herraiz field notes)

> Before leaving, teachers asked us to send them articles or examples of SCAP projects.

Afterwards, the teachers' development course continued. In the following sessions, we shared with them SCAP projects that could offer clues for thinking about the projects to be carried out in the schools. In this journey—which is described in another chapter of this handbook—it was possible to see how the teachers introduced observation as a key strategy, not only for preparing the SCAP projects but also for bringing it into the relationship with the environment with which the SCAP project dialogued and was projected.

Further contributions
The teacher development workshop presented in this chapter invited participants to pay attention to their physical and social environment. This idea, conveyed through observation strategies, was to prepare for the projects the students and other community members had developed. The message was that observing, sharing, and making decisions is necessary before designing projects and intervening in the community. This strategy evokes participatory action research (Selener, 1997) and aims to transform aspects of the surrounding reality through joint observation. Collaborative arts can play an essential role in this process. For this transformation process to occur, especially when carrying out educational projects related to socially engaged art, we consider it necessary to pay attention to the principles put forward by Abrahams (2005). These principles contribute to making sense of SCAPs, and we have brought them to the teachers' development experience presented in this chapter.

Education is not a one-way street, but a dynamic conversation between teachers and learners. Together, they identify problems and work towards solutions. This collaborative dialogue, built on pre-existing knowledge and observations, is a cornerstone of Arts Social Engagement Projects.

Education broadens teachers' and learners' views of reality and changes how both perceive the world. SCAPs aim to help learners develop their self-efficacy and provide them with the tools to carry out their artistic explorations.

Education is empowering and involves the idea of 'conscientisation' (Freire, 1970), which implies understanding and the ability to act on learning in a way that brings about change. Education through the arts based on critical pedagogy seeks to enable students to be interveners through the arts in their social contexts and fosters creativity, intelligence and celebration through enquiry and collaboration.

Education is transformative, and teachers and students recognise a shift in perception. Educators need to critically examine their educational training and identity and be flexible, creative, and adaptive educators, able to listen to and incorporate students' voices into the curriculum and

Education is not just about knowledge transfer; it's a political arena where power and control dynamics are at play. It's crucial for educators and researchers to understand and address these dynamics, teaching students to critically analyse texts, seek information, synthesise, and form their own opinions. This knowledge empowers them to shape their own creative work and, ultimately, their own futures. (from Gribble et al., 2022).

If we highlight these contributions by Abrahans, it is because we frequently consider that, both in teacher education and in the development of SCAPs, it is forgotten to point out the approach of education that guides them. Making our views about education explicit was one of the focuses we shared in the training programme for primary school teachers we carried out in Barcelona. Conceptions of art, education, and life must be aligned in SCAPs. Otherwise, they become a fashion or an occasional performance that does not affect the transformation linked to the emancipation of meanings directly related to social reality.

Notes
[1]Adapted from https://www.questionpro.com/blog/observational-methods/
[2]Adapted form https://www.scribbr.com/methodology/participant-observation/

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Chapter 8
The contribution of drama/theatre pedagogy in revealing and enhancing the social role of art in education

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Abstract

This chapter explores the role of drama and theatre pedagogy in revealing and enhancing the social role of art in education. Theatre pedagogy is an artistic discipline that can develop an interactive, critical, reflective, and inclusive relationship between those involved in creative activities and the audience. This approach can act as a social and political practice field for individuals participating in a role-playing game in socially engaged arts.

The research draws from the artistic theories and practices of essential theatre practitioners, the history of the practical art of theatre, and the critical pedagogical paradigm of the CARE/SS programme. The fruitful dialogue that emerged in the training sessions expands reflection on the possibilities and limits of the arts in mediating social issues and the social character of art.

Further, the chapter delves into specific issues concerning the critical discourse, such as whether theatre pedagogy as a teaching approach and theatre as art enhance the interactive character of socially engaged arts. Additionally, it considers whether formations and artistic performance exercises are appropriate pedagogical practices for transforming the subject into a conscious thinker and active social citizen who can freely and creatively converse with critical social issues such as equality, solidarity, democracy, and social cohesion and justice.

Introduction

Critical pedagogy, rooted in critical theory, aims to challenge oppressive systems and empower individuals through education (Kincheloe, 2008). Some critics argue that critical pedagogy can be abstract and utopian, making it challenging to align with practical realities (Ellsworth, 1989). However, integrating critical pedagogy with other educational traditions, such as place-based education, can create a more holistic approach to teaching and learning (Gruenewald, 2003). According to this theory, every educational process should aim to develop critical reading and perception skills to understand the reality experienced by the subjects involved. Critical pedagogy aims to transform society through dialogue, seen as a means of discovering and revealing this new social reality, with subjects playing a crucial role in learning and knowledge production (Giroux, 2003; McLaren et al., 2010).

Drama/theatre education has explored critical pedagogy through practices like Forum Theatre, which empowers students and enhances their critical thinking skills (Thambu, 2018). Ensemble theatre pedagogy has also been proposed to foster empathy and civic care, counteracting undemocratic ideologies like populism (Kitchen, 2021). By engaging students in critical dialogue and performance, theatre education can serve as a platform for transformative action and social justice (Varani & Kasaian, 2014).

Theatre in public spaces serves as a powerful medium for social engagement art. It has been recognised increasingly for stimulating debate, enhancing understanding, and promoting public engagement on various social issues. The theatre can communicate complex human conditions in an emotive and embodied way, making it valuable in health research. Additionally, theatre has been utilised to present research material to clarify and transform social understandings, leading to potential positive individual changes through audience engagement with dramatic material (Gray et al., 2000).

Applied theatre, including forum theatre, has been highlighted to explore the representation of local people's values in environmental governance and encourage audience engagement on various social issues (Olvera-Hernández et al., 2022). Furthermore, the ensemble-based approach in theatre has been positioned as a democratic process in art and life, aligning with professional theatre understandings of ensemble artistry and contributing to revolutionary shifts towards pro-social educational and cultural policy-making (Neelands & Goode, 2015).

The use of theatre as a tool for social engagement art extends to addressing social issues, promoting public health interventions, supporting social connectedness, and even serving as therapy for various populations such as military veterans and families (O'Connor, 2017). Overall, it offers a platform for dialogue and multicultural actions, making it a valuable tool for promoting social change and enhancing community connections.

This chapter focuses on theatre in education and explores the possibilities that theatre in education and theatre pedagogy ensure for the subject, student, and learner in formal or non-formal education. Our exploration begins with Freire's (1998) statement that education suffers from the disease of narrative and Helguera's (2011) position on the dynamic relationship between art and education. According to Helguera (2011), traditional education fails to recognise the creative performativity of the act of education. It also fails to acknowledge that the collective construction of an artistic environment, with artworks and ideas, is a collective construction of knowledge and that knowledge of art is a tool for understanding the world.

The theories of influential theatre practitioners guide the exploration of theatre pedagogy's potential. These theories highlight the active role of the subject-creator in the theatre pedagogical workshop and the subsequent engagement with theatre art and creation. In line with the critical paradigm, the concepts to be addressed include two-way communication, dialecticism, participation, consciousness, embodied, multi-sensory action, critical awareness, empowerment, discovery, and multi-sensory expression and creation. The actor subject is at the centre of the study, and the subjective gaze, subjective expression, role-building creator, thinking and post-formative subject are analysed.

Exploring the drama/theatre pedagogical paradigm
This section explores the social aspect of theatre and discusses the theoretical origins and practices of the theatre-pedagogical paradigm. The purpose is to promote the development of social and political thinking and action among group members who take on a theatrical role. The review aims to confirm the relevance of specific artistic considerations for marginalised groups and populations excluded from dominant thought and creation systems. Unfortunately, many international literature pieces discuss theatre or drama in education without referencing artistic considerations and practices.

This study focuses on four renowned theatre figures: Vsevolod Emilyevich Meyerhold, Antoine Marie Joseph Paul Artaud, Eugen Berthold Friedrich Brecht, and Augusto Boal. They are noteworthy for their impact on their time's socio-political events and theatrical work. These figures lived in different historical circumstances and cultural contexts. Meyerhold, Artaud, and Brecht lived from the end of the second half of the 19th century until a few years after the end of the Second World War, while Boal lived in the second half of the 20th and early 21st centuries.

Brecht's Dialectical Theatre
According to Berthold Brecht, the German playwright, poet, and director, theatre is an essentially political act. Therefore, it should encourage the spectator not only to criticise but also to participate in action. Brecht was the first to introduce techniques such as the direct and immediate address of the actress to the audience, which breaches the fourth wall, the interruption of the action, the redesign of the position-relationship between spectator and actress, the provocation of surprise, and the distancing of the spectator from the hero and theatrical idylls. He used epic theatre and dialectical theatre, which we call theatre for social change today, to make this happen.

Epic Theatre's stage became a dynamic space for exposition rather than a symbolic world. The audience transformed into an engaged collective with demands that Brecht sought to comprehend. Brecht's theatrical vision fundamentally shifted the audience's role (Benjamin, 1966). He believed that theatre should awaken rather than hypnotise the masses by criticising society, oppressive relations, and the elements that make them up. He hoped that a theatrical event that would shock the audience would challenge their thinking and critical consciousness so that they would ultimately act to change social reality. His

theory offers the stage practitioner and theatre practitioner tools to analyse, understand, and practice the experiment of a theatre play and its presentation to the audience (Esslin, 1971). He conceived theatre as a laboratory where human behaviour and symbiosis models are processed, realised and presented since the didactic work teaches as it is performed, not seen (Fischer-Lichte, 2010). The actor's critical attitude towards attitudes that she tests as she performs on stage invites the spectator to think critically, engage productively, and ultimately create the new person she would expect to be formed in the actor (Hentschel, 2010).

Artaud's Theatre of Cruelty

Similarly, Antoine Artaud, the French poet, actor, and theatre theorist, focused his research on the theatre of his time. He strongly criticised the stage, actors, and spectators as separate worlds. Artaud (2010) opposed a stage arrangement where the spectator is placed at the centre of the action, enveloped, and influenced by it, establishing direct communication between the spectator and the spectacle. He referred to his time's life, inscribed in a general context of corruption, and focused on the relationship between theatre, culture, and life. Artaud spoke of a bankrupt culture that not only does not relate to life but was invented to dynamise the subjects (Kurmelev, 2016). In a decadent life and cultural reality, Artaud proposed that culture is a protest against the idea that culture is separate from life. His theoretical approach, the Theatre of Cruelty, dealt with things that concern and worry the masses, far more pressing and distressing than issues that concern anyone.

Meyerhold's Theatre of Convention

Vsevolod Meyerhold, a Russian actor, director, and theatre theorist, criticised the theatrical scene of his time and observed that drama had become too static (Bochow, 2010). He proposed a solution - the Theatre of Convention - where the traditional stage would be reimagined, and the audience would be on the same level as the actor. Meyerhold believed that the distance between the spectator's seat and the stage created a gap that made the spectator a passive receiver of messages. He wanted to break down that distance and create a dynamic relationship between the actor and the audience.

For Meyerhold, the spectator was a crucial element of the theatrical act, and they played the role of the fourth author alongside the writer, director, and actor. Meyerhold's vision of theatre was not limited to spectacle alone; it was a collaborative process where all the components worked together to put on a show. By engaging the spectator's imagination, he believed that the theatre of convention would create a unique mode of performance that would encourage the audience to participate actively in the creative process (Bochow, 2010).

In a nutshell, Meyerhold's Theatre of Convention meant breaking down the barrier between the stage and the audience, creating a dynamic relationship between the actor and the spectator, and encouraging active participation from the audience in the creative process (Braun, 1991).

Boal's Theatre of the Oppressed

Augusto Boal was a Brazilian director, theatre theorist, and political activist who invented the Theatre of the Oppressed. He carefully studied the social reality of his time and created this social tool for dialogue and change. His manuals are intended for theatre educators, actors, non-actors, and anyone interested in engaging with theatre as he interpreted and transformed it. Boal aimed to transform the spectator into an actor on stage when the theatrical act occurred.

The Theatre of the Oppressed is a methodical and theoretically solid sequence of theatrical exercises and techniques aimed at liberating, empowering, exercising, and transforming the human being from passive spectator to actor-performer on the theatrical stage and, by extension, to actor-subject in social life. To name the spectator of the Theatre of the Oppressed, Boal (2002) coined the pun spect-actor, who is not a passive being sitting in the comfortable theatre chair but stands up, speaks, reacts, embodies, and participates in the theatrical process.

Brecht's ideas of theatre inspired Boal as a means of critical consciousness, and Freire's Pedagogy of the Oppressed gave the spectator the role and possibilities of the actor. He invited the spectators to participate and act rather than limit themselves to observation and commentary. For Boal, theatre is a collective rehearsal for social reality since the theatrical act is a social act. His vision was the creation of a civil society where participation and active action would replace passivity and idle observation.

Boal believes the contact between the player and his body is significant in preparing and familiarising him with the theatre of the Oppressed techniques. The exercises of the first phase of each theatre workshop should introduce the players to the visit to the body itself as a box of thoughts, attitudes, and beliefs. After the awareness of the body's potentialities and deformities related to the conventional social role that the actor performs in his profession, the next step is theatrical expression, a practice with which the contemporary subject is unfamiliar.

Boal (1995) observes that in contemporary societies, people use language and words almost exclusively to express themselves, which structure the dominant log(ical)centric form of communication. However, non-verbal expression, in-body expression, and embodiment are thus neglected, along with the potentialities of the human body. In this neglected field of communication, Boal finds unadulterated and overt, pure, pure, that is, without processing and rationalisation, the appropriated stereotypes and the automated movements and gestures of each player, which he aims to mobilise and transform through bodily exercises. Through physical preparation, the mechanised body and mind can practice different modes and forms of expression to de-mechanise them.

In the same vein, Peter Brook considers that the preparation of a theatrical performance aims at deconstructing a situation or an idea rather than constructing or creating it: To prepare means to demolish, to dismantle, stone by stone, all that is superimposed on the actor's musings, ideas and perceptions (Brook, 2017). In Boal's theatre's third and fourth stages, the actor-performer learns to use theatre as a living language. He or she ventures to discuss issues and act within the safe context of the theatrical condition. In these stages, market theatre, image theatre, invisible theatre, legislative theatre, newspaper theatre, and a series of exercises and games are applied to the player's social and political awareness and active participation (Boal, 1995, 2002).

Boal's workshops were unique because the group participants, the spectator-actors, always proposed themes. He believed that theatre should be a liberating experience and valued the subjects' and group members' ideas and concerns. They were the ones who were invited to express their ideas and concerns and propose themes that resonated with them, making them feel valued and heard.

Interactive-participatory theatre forms
In the broad sense and the spirit of Boal, numerous theatrical tools have been developed and exploited worldwide, aiming to negotiate social issues, debate, critically reflect on the social environment, and develop social and political consciousness, thinking and action. These tools, participatory and interactive forms of theatre, can also be included in the category described by Balme (2015) as "applied theatre", i.e., a kind of theatre that places dramatic techniques in the service of social action. These tools, which we summarise below, are widely used by theatre practitioners, directors and theatre educators with groups of children and adults in formal, non-formal and informal education settings.

Theatre for development is a form of participatory theatre that is based on improvisation and seeks to encourage role-taking by the audience. Due to its participatory and widespread nature, this theatrical tool interacts with target populations by tapping into their cultural resources and heritage. Theatre for development is a people's theatre that discusses the community's problems in its language and uses its way of expression, elements of its culture and its linguistic terms and idioms. The three stages of the theatre involve discovering the community's problem, producing and creating stories through improvisation and the final performance before the community (Abah, 1996). This medium is increasingly being used to address issues of social, sexual and reproductive health in developing countries and elsewhere (Nwadigwe, 2012). Through theatrical conventions, it is a developmental tool that aims to change, disseminate and share information and knowledge among all people, including illiterate citizens (Kvam, 2012). It is related to Community Theatre and Liberation Theatre (Prentki, 2003).

Another form of participatory and interactive theatre is the Theatre of Invention. It invites the actors involved to create a performance without a specific original theatre text and invent it collectively during stage rehearsals. With Theatre of Invention, players are invited to understand themselves within their cultural and social context, exploring and transforming through research, improvisation and experimentation, personal stories and experiences, dreams and desires (Oddey, 1994). Fundamental principles of this tool are collaborative work and creation, player participation in the theatrical process, production and transformation of texts and stories, imagination, invention, verbal and non-verbal improvisation and theatrical play. Through Theatre of Invention, players aim to bridge the gap between

art and life and, therefore, between the actor and the spectator (Heddon & Milling, 2015; Oddey, 1994). Also, Playback Theatre, created in 1975 by Jonathan Fox and Jo Salas, is an interactive social event and a participatory and social theatrical tool. Playback Theatre is based on an ongoing theatrical exchange between the audience and actors based on personal stories and experiences (Fox, 1994; Salas, 2007). It is an improvisational theatre tool where narrators from the audience are invited to share personal stories, which the Playback Theatre team re-enacts on stage and presents to the audience, interpreted through aesthetic means and interspersed with theatrical elements. This exchange aims at the personal and social transformation of the subjects involved through viewing their own stories, meaningful dialogue and creating connections and bonds between the people involved (Feldhendler, 2007).

Discussing an additional form of participatory and interactive street theatre would be beneficial. This could provide valuable insights and ideas for enhancing the audience's experience. This type of theatre is created from the idea that everyone can resist and struggle against oppression, produce aesthetic meanings and express themselves creatively without receiving formal education. Street theatre provides the ground for critical public commentary on society, politics, culture, religion, and other dimensions of contemporary reality (Rashid, 2015). The issues it deals with include the contemporary political system (capitalism), social movements, the environment, sexual harassment and abuse, domestic violence, children's rights, and others. In a street theatre performance, no specific space is considered a stage, but, on the contrary, its "portable" character allows it to use public space, parks, villages, schools, hospitals, prisons, and others as a theatrical space (Khattab, 2015). The main goal of street theatre is to eliminate the barriers between the artist and the spectator. Therefore, the theatre's activities, workshops, rehearsals and parades occur on the street in a spirit of dialogue, openness, readiness and sharing of ideas (Batz & Schroth, 1997).

In conclusion, both those mentioned above participatory and interactive forms of theatre and the theoretical proposals of the four theatre practitioners illustrated in this section seek to provide a vehicle for breaking down the fourth wall and, ultimately, for deconstructing the 'culture of silence' according to Freire (1998). The revelation of artistic tools to the viewer, the transformation of every day into the magical tremendous and vice versa, and the demand for active participation in the artistic event make it a constitutive part of the creation. At the same time, however, it sensitises him to possible unconscious pressures and manipulations of the dominant power mechanisms and dominant ideology since symbolic-artistic forms are in a dynamic dialogue with the social reality that often exercises oppression.

Applications of theatre in education in society and non-formal learning contexts
Theatre education has been recognised as an influential tool for promoting social change and addressing social injustices. Several studies and research articles support the idea that theatre can empower individuals to believe in their voices and contribute to changing unjust social structures. Guijarro et al. (2022) highlight the strength of theatre in breaking down harmful stereotypes and fostering a deeper understanding of vulnerability, emphasising its value as a socio-educational tool. This fact aligns with the concept that theatre can empower individuals to challenge societal norms and perceptions.

In addition, Athiemoolam (2021) discusses how theatre-in-education processes can help individuals comprehend power dynamics and social inequalities, fostering critical thinking and awareness of social issues. Applied theatre principles, such as those from Theatre of the Oppressed, can enhance peace education and peacebuilding efforts by actively engaging participants in various settings, according to Aguiar (2019). These notions indicate that theatre empowers individuals and equips them with the tools to address conflicts and promote positive societal change.

Bell and Desai (2011) emphasise the role of the arts in promoting social justice and civic engagement. Individuals can envision and work towards creating a more equitable and just society by connecting the arts with social justice initiatives. Through theatrical experiences, individuals can develop critical consciousness, empathy, and a sense of agency to address and transform unjust social structures.

Theatre education and theatre can be powerful tools for fostering civic engagement by providing platforms for dialogue, expression, and social change. Through theatre, individuals can explore diverse perspectives, engage with social issues, and develop empathy towards others, leading to increased civic participation and community involvement. Theatre education can be utilised to engage audiences in discussions around social issues, encouraging them to reflect on their beliefs and values, as highlighted by Litwak (2019).

Theatre arts can educate students in civic engagement by creating spaces for communication and dialogue on political issues, thereby promoting active citizenship, as Rupers (2018) mentioned. Younger generations can be particularly receptive to innovative approaches like theatre in promoting community involvement, as Stolle and Hooghe (2004) suggested. According to Wray-Lake and Shubert (2019), theatre can provide a platform for youth to initiate civic engagement and explore different forms of participation, fostering a sense of social responsibility and active citizenship from a young age.

Social connections play a crucial role in civic engagement, as highlighted by Feng et al. (2021). Through its collaborative nature, theatre can help individuals build social connections, both online and offline, creating networks that support and sustain civic participation. By engaging in theatre activities, individuals can develop a sense of belonging and interconnectedness within their communities, essential elements of civic engagement. In conclusion, theatre education and theatre serve as dynamic mediums for promoting civic engagement by encouraging dialogue, fostering empathy, and building social connections. Through the power of storytelling and performance, theatre can inspire individuals to become active participants in society, contributing to positive social change and community development.

A comment on the drama/theatre pedagogue as a bridge to the praxis
Shifting the focus of our research from the perspective of stage practices and the contribution of theatre to society to the head of the theatre pedagogical workshop, we can observe the following. In recent years, theatre educators and teachers worldwide have implemented many international literature mobility programs in various educational and cultural settings. However, the success of these programmes depends on the artistic and pedagogical training and sensitivity of its leader, the theatre educator, who plans the action and motivates the team.

The action plan comprises exercises and role-plays that awaken the senses, unleash a psychic reserve, and solve an individual enigma. At the heart of each programme lies the player, a child or an adult, who embodies a role. The role and security in the game of contract ensure the means of extracting this psychic reserve. However, the total surrender of the players to the play and the disclosure of their deeply personal moments to the group must be handled with knowledge and sensitivity by the theatre teacher (Lenakakis, 2004). This is a sensitive moment for the players, and the theatre teacher can poison the players' experience and make the workshop a place of social and political manipulation of the players and the group.

The primary aim of theatre pedagogy, according to the third part of the International Agreement on the Ethics and Conduct of the Theatre Teacher, is to treat the trainee as capable of taking responsibility for their actions. The theatre teacher should involve them in decision-making and seek a two-way relationship with the group. They should seek to resolve conflicts through open, cooperative, fair and humane processes and solutions. The playful and flexible nature of the process should be maintained, and a climate of trust should be created between team members by seeking the new and the unexpected. The theatre educator should possess creative curiosity, honesty, social sensitivity, intercultural skills, and a reflective attitude. Finally, they should respect individual rhythms and diversity and aim to enhance them (Adigüzel et al., 2011).

In the context of the CARE/SS project, a series of artistic activities were conducted, with some being featured in E-book 4 of the project (Ioannidou, 2024), influencing the content of this chapter. To conclude its development, a few characteristic illustrations/photos of such theatre-educational activities will be presented, highlighting their interactive and participatory nature. These examples effectively demonstrate how theatre, as an educational tool, actively engages participants and contributes to addressing social issues. Readers can refer to pages 75-77 in the aforementioned E-book for a detailed description of these activities.

Figure 1a -1b: *The world of Banksy: Image collage & Students working on Banksy images. Image Theatre (Boal).*

Figure 2: *Students addressing the audience (Brecht).*

Figure 3: *Performing the idea of Manipulation (Brecht).*

Figure 4: *Inspiring performances with social messages through given objects.*

Conclusion

This chapter investigated the relationship between the critical paradigm and theatre pedagogy, emphasising the workshop's significance as a social and political practice platform. To accomplish this, we studied the works of four influential theatre directors: Meyerhold, Artaud, Brecht, and Beaux-Bault. From their rich and insightful work, we drew examples demonstrating the connection between theatrical and social/ political thought and action. Their theoretical concepts and practices align with SEA, which links art, society, and politics (Helguera, 2011).

Although these artists had different objectives and methodologies, their innovations focused on approaching the artistic creation process and the people involved in it in a flexible, open, experimental, critical, democratic, and imaginative way. For theatre educators, their approach to theatrical animation should be part of their theoretical and methodological repertoire. The elimination of the distance between the stage and the audience, physical exercises, the de-mechanisation of the actor's body, improvisation, theatrical play, and the stage metaphor of personal stories are just some options that strengthen the relationship between aesthetics and social action.

The same artistic practices in a theatre workshop serve as a context for learning experiences, social learning, and cultural awareness (Ioannidou, 2017). However, for the head of a theatre pedagogical workshop, these choices' theoretical and methodological background signals an essential and entrenched shift. They must shift from viewing the player as an observer to an active subject whose participation and action co-shape the theatre pedagogical process.

Theatre pedagogical processes acquire a laboratory and transformative character when subjects practice social and political negotiations through verbal and non-verbal processes, actions, and reflection. The apprentice-non-professional actor becomes part of the theatrical-pedagogical event. They experiment with forms and symbols, focus on transformation, and concern themselves with the everyday and the individual. Respect for freedom of expression and perception makes theatre a play and contributes to transforming the apathetic and silent apprentice into an active citizen with voice and speech.
This process removes the boundaries between art and everyday life and often clashes with traditional norms of artistic practice. It contains a dose of social activism. The players compose in an imaginary place in a dynamic relationship with their natural place, everyday life, and practice. Through their actions, they have a unique opportunity to transform their surroundings, become familiar with practices and knowledge of unfamiliar artists, and often conflict with the dominant artistic or other culture and tradition (Pavlou & Vella, 2023; Vella, 2024).

Animation in a theatre pedagogical workshop cannot remain at the level of performing a series of games and exercises without theoretical and methodological documentation. The animator's intervention should harness the natural impulse to play, give it form and transform it into an aesthetic act. Artistic theories of stage practices and other interactive and participatory forms of theatre can provide this bridge so that the

theatre educator can co-construct objectives according to the group members' social reality, repertoire, and needs (Anderson & Dunn, 2013; Lenakakis & Panaghi, 2018).

A theatre pedagogical process can have a formative effect on its recipients if it leads to personal and social emancipation and aesthetic cultivation, ensures flexibility and openness to the unexpected and the new, fosters responsibility and participation of each member of the group, and finally provides time for reflection and critical evaluation of the experience. The experience of theatre in the context of a theatre pedagogical workshop based on the artistic theories of stage theorists and practitioners has the power to be a place of multi-sensory and all-round expression and learning, authentic communication, and transformation.

Note
1. We refer, albeit by name, to the equally influential theoreticians and practitioners of the scene, whom we cannot discuss in detail in the context of the present work: Konstantin Sergeyevich Stanislavski (1863-1938), Yevgeny Bagrationovich Vakhtangov (1883-1922), Mikhail Aleksandrovich Chekhov (1891-1955), Lee Strasberg (1901-1982), Jerzy Marian Grotowski (1933-1999), along with others.

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Chapter 9
Educational drama in understanding and respecting diversity

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Abstract

Drama is a highly versatile method with applications ranging from therapeutic to educational settings. It allows participants to explore themselves and their group in a new and exciting way through experiential and deep understanding. This makes it a valuable tool for working with groups on "difficult" topics. This chapter focuses on using educational drama to foster understanding and respect for diversity, as exemplified through working with pre-service teachers in an intercultural context. The core of the text presents the results of a case study: during the course "Drama Method for Social Inclusion in Teaching Practices" (offered by the Faculty of Educational Studies at Adam Mickiewicz University, Poznań), the use of drama was implemented as a tool within the pre-service teachers' educational experiences. A theoretical introduction to the chapter precedes the practical component. This introduction establishes the historical and educational context of the drama method and provides examples of its application in inclusive education. The content presented aims to enhance understanding of the role of drama and related artistic disciplines (e.g., theatre, literature) in professional training for pre-service teachers.

Introduction

The drama method is one of the therapeutic, sociotherapeutic, and educational techniques that use theatrical elements to work with the emotions, experiences, and knowledge of individuals participating in drama classes (Schraiber & Yaroslavova, 2016).

This method allows individuals to express themselves, their thoughts, and feelings, as well as to develop social skills and understand their behaviours and reactions. The method employs various forms of artistic expression, such as role-playing, improvisations, enactments, or pantomime, mainly theatrical but not exclusively (Giebert, 2014). Drama does not focus on the product, such as a theatrical performance, but rather on the therapeutic or educational process, as it is a method with extensive applications. This chapter aims to consider one of the applications: educational drama in understanding and respecting diversity.

Educational drama at schools and Universities

Understanding of the role and meaning of educational drama requires the basic characteristics of history and the idea of educational drama – possible usage of drama methods and techniques in education practices. In this part of the chapter, the method of drama is described as a possible tool for inclusive education at differentiated levels of education.

The roots of educational drama

The drama method has its roots in ancient times, where theatre was not only a form of entertainment but also a means of expressing philosophical, religious, or social ideas, as well as a therapeutic way to experience one's own emotions (Schraiber & Yaroslavova, 2016). One of the pioneers of drama as a form of therapy was Jacob L. Moreno, an Austrian psychiatrist and psychotherapist, who developed the technique of psychodrama in 1920 (da Penha & Gisler, 2019). This method involved enacting scenes from the lives of patients to help them understand their problems and find solutions.

Drama is not only a therapeutic method. It can also be applied in educational settings, offering valuable learning opportunities for students (Isyar & Akay, 2017). One of the early proponents of this educational perspective was Caldwell Cook, who explored this concept in his book The Play Way: An Essay in

Educational Method (Cook, 1917). In this work, Cook argued that children and young people learn better by experiencing and reenacting reality rather than simply reading, listening, and speaking. Cook used drama as a central method in teaching English (Bolton, 2007), believing that students could benefit from engaging with literature and language through dramatization and performance. This approach allows learners to immerse themselves in the material, fostering a deeper understanding and appreciation for the subject matter. Through dramatization, students can actively participate in their learning, making it more dynamic and memorable.

Another significant figure in the history of drama in education is Brian Way, author of "Development through Drama" (Way, 1998). The author is considered a classic in the field of drama and a person who has established its philosophy and methodology. Way (1998) highlights how drama as an educational method can nurture children's imagination and sense of wonder. He emphasizes the importance of drama in education as a tool for exploring the world, developing empathy, and fostering creative thinking skills (Dilon & Way, 1981).

In contemporary education, the drama method is used as a tool to teach various subjects. This method engages students in the learning process, making it more interactive and appealing. As a result, students become more interested in the subject matter, which can lead to better academic performance. Through role-playing, students can better understand historical and cultural contexts while practising communication skills during classes.

Implementation of drama method at educational institutions
The drama method employs a variety of techniques (Pankowska, 1997), such as: role-playing (participants take on roles and experiences and engage with what happens during the sessions from the perspective of their role); improvisations (participants are given a situation or scene that they must perform without prior preparation); enactments (participants prepare short performances based on partial scripts or improvisations); pantomime (participants express emotions and stories through gestures and facial expressions, without using words); working with props and scenery (participants can enhance their scenes or improvisations and better convey emotions).
Thanks to the wealth of techniques available for use, drama is often applied in language learning, where students can assume roles in different real-life situations, allowing them to practice the language in authentic contexts. Additionally, drama encourages students to freely express their thoughts and emotions in a foreign language (Kovács, 2014). The drama method is also useful for teaching literature, particularly plays and epic works. Students can act out scenes from literary works, helping them to understand characters, their motivations, and conflicts. Incorporating literature enactments into lessons aids students in absorbing content more effectively by engaging them in the interactive learning process (Dziedzic et al., 1995).

Drama can be used also in teaching history to bring historical and social events to life. Students can assume the roles of historical figures, enabling them to comprehend context, motivations, and the impact of these individuals on events. Drama in historical education helps students understand diverse perspectives and the impact of actions on the course of societies. As Barlow and Isenberg (1970) already noticed in 1970, history, especially for younger learners, should be a story in which they are engaged.
Drama also has applications in school upbringing and personal development. In working with young people, the drama method can be an effective tool for teaching social skills such as communication, cooperation, and solving conflicts (Batdi & Elaldi, 2020). It can also develop self-confidence and self-awareness. The drama method allows participants to discover and express emotions (Louchart et al., 2006) that may be not easy to describe with words in a peers group. Through role-playing and improvisation, individuals can test different scenarios and approaches to their own and group problems. Drama enables children and young people to explore the world creatively and emotionally, developing their personal insight, empathy and understanding of different perspectives (Mardas & Magos, 2020). Improvisations, enactments, and working with props create space for experimentation and the development of imagination. It builds participants emotional skills, confidence, and resilience. Drama provides a safe environment to express thoughts and feelings, to experiment with identities and solutions. Overall, it offers a multifaceted approach to upbringing and personal growth.

When working with groups at risk of social exclusion (Jaskulska & Poleszak, 2015), the drama method can help foster connections and understanding among participants. It offers opportunities for collaboration and sharing experiences, which can lead to greater acceptance and integration. Drama encourages participants

to step into different roles and scenarios, helping them see situations from various perspectives. This experiential learning improves their ability to relate to others and manage interpersonal challenges. Additionally, drama creates a safe space for exploring emotions and issues, enabling young people to work through personal or social challenges in a supportive group setting.

The drama method is also used in higher education. In working with students, the drama method is a valuable educational and therapeutic tool that promotes personal, intellectual, and social development. It is employed in various academic fields, including the humanities, social sciences, and foreign languages (Alam et al., 2023; Tawalbeh at al., 2020), as well as in working with groups of students with diverse/special needs.

In working with students, the drama method can be used to develop leadership skills such as decision-making, task delegation, and motivating others, by practicing these skills in different scenarios (Steed, 2005). Management and economy students can also participate in simulations, which require them to make decisions and solve problems in teams. This helps them apply theoretical knowledge in practical settings, develop strategic thinking, and work collaboratively with others (Peterková et al., 2022). Social science students can play roles in social scenarios, which helps them understand different social aspects and their impact on individuals. This experiential learning fosters empathy, awareness, and critical thinking.

In foreign language learning, students can participate in language improvisations that help them develop communication skills in practical situations. These activities encourage fluency, confidence, and adaptability in using a new language (Shraiber & Yaroslavova, 2016). At the academic level, students often face situations that require communication skills, collaboration, and conflict resolution. The drama method can be used to develop these skills through role-playing in various simulated social situations.

Drama is significant in the education of pre-service teachers (Anderson, 2015). Not only does it allow them to take on leadership roles within a group and imagine how students might feel in a classroom setting, but it also teaches them how to foster a sense of belonging, trust, and safety in their future students, as Hala et al. (2017) concluded their research.

Through drama, pre-service teachers can engage in scenarios that challenge their perspectives and push them to consider different viewpoints. This helps them to become more sensitive to the needs and experiences of students from various backgrounds. Additionally, drama provides opportunities to explore and practice different teaching strategies in a supportive environment and develops inclusive practices. Students can take the role of a teacher and experience themselves as the group leader. This provides insight into classroom dynamics, offers an opportunity to practice classroom management and engaging students.

These examples demonstrate the versatility of the drama method in higher education, providing students with opportunities to apply their knowledge, enhance their skills, and gain valuable experiences in various fields.

Example of Using Drama in Inclusive Education

Considering this chapter's aims, one more meaningful way to use the drama method at an academic level is worth mentioning. University students often come from various cultural backgrounds and are preparing to work in a diverse society. The drama method can help understand and respect diversity and encourage thinking about the world's sustainable development (Gałązka, 2017) by working with emotions, empathy, and critical experiences. It fosters tolerance and empathy among students. Academic teachers require materials and scenarios that address these topics and needs. Drama proves to be an excellent method for working with these.

In Poland, the Association of Drama Practitioners "Stop-Klatka" (https://stop-klatka.org.pl/stowarzyszenie) plays a leading role in training educators to use drama with diverse groups and in popularizing drama method in anti-discrimination programs. The Association promotes drama as an educational method, supports drama practitioners, provides training and workshops, and popularizes this method in various areas of social life.

Among the publications of the Association, it is worth discussing the free ebook, "Drama w edukacji o uchodźcach i uchodźczyniach" (Branka & Cieślikowska, 2016) ("Drama in Education about Refugees and Asylum Seekers"). The publication focuses on applying the drama method in education on the topic of refugees and asylum seekers. It covers various aspects of using drama as a tool for teaching, raising awareness, and understanding the challenges they face. The authors emphasize the importance of context-

sensitive education, which considers the diversity of experiences and perspectives of refugees. Drama can help students understand this diversity and develop empathy and tolerance.

The publication of Branka and Cieślikowska (2016) highlights the importance of the drama method as an educational tool in teaching about refugees and asylum seekers. It presents practical examples of how drama can be used to develop empathy, tolerance, and an understanding of cultural diversity. Through this method, students can better understand the challenges faced by refugees and develop social and emotional skills.

The Association of Drama Practitioners "Stop-Klatka" stands out in Poland for its commitment to spreading the idea of using drama in inclusive education. However, there are many practices of using drama in inclusive education and reports on this subject in Europe. As an example, David Roy's research and use of drama in the classroom (2017). He points out that drama, built on the border between fiction and reality, allows teachers to create "safe worlds" beyond the everyday experience of peer exclusion or living in disadvantaged environments. Roy (2017) first draws attention to the possibilities offered by drama in terms of vocabulary usage - it allows to take participants out of the world of actual experiences and introduce them into a world of possibilities and equality. Secondly, it evokes a prop, which is a theatre mask. Masks remove children's "identity" (gender and ethnicity disappear), and students get a "sense of freedom to try ideas without judgement" (Roy, 2017).

Roy also points out that through art, people communicate in an expressive, non-linguistic way through symbols and metaphors. Launches are new ways of understanding knowledge and transfer of ideas, which promotes openness to diversity and inclusivity. Storsve et al. (2021) also show a fascinating perspective. In their research, they treated drama as a democratic and inclusive practice. In the study, the teachers' task was to create a democratic discussion space using drama in the negotiation process. As the authors write, "exploratory ensemble-based forms of learning offer the pupils an opportunity to discover their own and the other's voice, which opens up inclusion into a community" (Storsve et al., 2021, 65).

By using drama in this way, students can gain a deeper understanding of diverse experiences and learn to empathize with others. This activity promotes inclusivity and creates a safe space for students to explore and discuss topics related to diversity and exclusion.

The Drama Method in Working with Culturally Diverse Academic Students' Group
This section delivers examples of working with drama methods in intercultural contexts at Higher Education Institutions (HEIs). Firstly, the need for intercultural teaching and learning at the level of tertiary education is justified by showing an increasing level of mobility and diversity among students in HEIs. It's followed by delivering the case study of implementing the educational drama method in working with exchange students during a course implemented within the CARE/SS project at Adam Mickiewicz University.

The Diversity and Mobility at Higher Education Institutions
Inclusion and diversity are critical issues for teaching practice at educational institutions on all levels. According to the general trends and globalization processes, societies in developed and developing countries have become more diverse. The teaching and learning processes are localized in an increasingly intercultural and multicultural environment (Marciniak, 2017). Academic students and teachers represent diverse nationalities, cultural backgrounds, socio-cultural norms, values systems and everyday practice rationalities. There are multiple reasons for this state at HEIs. The internationalization of HEIs results from global processes, governmental decisions, but also local conditions (e.g. city policies).

The external conditions and a generally positive attitude towards mobility stimulates diversity at HEIs. Internal conditions are also essential for the process. There are plenty of strategies for promoting Universities as "mobile-friendly" institutions. They can be aimed at "internationalization abroad" (e.g. internships, study visits, exchange programmes) and "internationalization at home", e.g. language courses (Arabkheradmand et al., 2015; Domański, 2019). The creation of international HEI rankings leads to an intensification of the process and promotes the creation of a global higher education market and competition in this area (Arabkheradmand et al., 2015, pp. 10-19; Engwall, 2020; Marciniak, 2021). Educational drama can be used as a tool to increase the level of understanding and respect for diversity among academic students who experience an international environment at universities. The analysis

of global trends shows a constant increase in educational mobility among academic students (OWD, 2020). This trend manifests itself through the completion of a part of the studies abroad rather than entire programmes. Students often complete a semester or academic year abroad, and take short-term visits abroad (e.g. one week) (Marciniak, 2019; Marciniak & Metz, 2023). It's the effect of informed policy development. In the case of the European Union it's shaped by the Bologna Process and creation of European Education Area. The Bologna Process implemented in the 1990s was aimed to contribute to the increase in the quality of education (its recognition), accessibility of higher education and student mobility (Bryła, 2014; Marciniak, 2019, 2021; Pyżalski et al., 2022). The effects of this informal policy can be best seen by the Erasmus+ Programme, which is considered to be one of the greatest successes of the EU (Bryła & Domański, 2014; Souto-Otero, 2019).

The implementation of educational drama in teaching practice at HEI's perfectly resonates with the concept of intercultural learning. The cultural diversity at HEI is the effect of the international student mobility "boom" but also the effect of a general increase of migration and strengthening values such as mobility, flexibility and openness (Marciniak, 2017, 2021). The development of resonating education concepts, such as intercultural learning, accompanies those processes. The intercultural learning concept is based on the theoretical assumption of cross-cultural interaction-oriented learning (culture awareness approach) to encounter other cultures sensitively and without prejudice (Metz et. al. 2022; Marciniak & Metz, 2023). The focus of intercultural learning is not on the norms and values of a specific foreign culture but on the attitudes of the participants of the process. The main goal is sharpening intercultural sensitivity, which is achieved according to the theoretical assumptions of situated cognition and subject-scientific learning in intercultural situations through education and reflection (Metz et al., 2022). Intercultural learning develops the ability to cooperate and achieve goals with foreign cultural partners by perceiving complexity of intercultural situations and regulating actions adaptively (Kammhuber, 2000; Metz et al., 2022). Incorporation of drama techniques into the intercultural learning process can open space for mutual understanding of partners in the learning process of diverse groups.

The usage of the drama method corresponds with the primary motivation and obstacles (fears) toward mobility shared by exchange students. Among the motivations of students to participate in mobility there are: increasing the skills and competencies of participants (e.g. linguistic, cultural, adaptation, openness to diversity), increasing employability and self-esteem, and expanding social networks (Lesjak et al., 2015; Souto-Otero, 2019, pp. 76, 329-334). The identified obstacles in foreign mobility are: personal motivation, HE system compatibility, social relations, economic barriers and Erasmus conditions (Bryła & Domański, 2014; FRSE, 2020; Marciniak, 2019, 2021; Souto-Otero, 2019). The educational drama methods and techniques develop competencies expected by mobility students, and they can limit some of their fears. At the same time, educational drama applies to the needs of intercultural education professionals (teachers who work with exchange students), who do not have to be "learning theorists". Those academic teachers can improve the quality of teaching within programmes while being aware of crucial learning issues stressed by intercultural learning concepts (Mestenhauser, 1988; Marciniak & Metz, 2023).

Drama Method for Social Inclusion in Teaching Practices – Case Study
In the chapter we focus on the usage of educational drama to stimulate and develop understanding and respect for diversity while working with pre-service teachers in an intercultural context. To illustrate the issue, we provide results of the case study – we share experiences from the course "Drama Method for Social Inclusion in Teaching Practises". The course was launched as part of the CARE/SS project and followed its goals, which highlighted strengthening competencies in using digital/online tools and sustainability in teaching.

The course was conducted at the Faculty of Educational Studies of Adam Mickiewicz University, Poznań in the winter semester (October-December) 2023/2024. It was dedicated for international exchange students (AMU-PIE short courses offer). Participation in the course was limited to pre-service teachers at preschool, elementary, primary, or secondary education levels. All course participants (18) were exchange students at AMU, with the majority of females (15), representing four countries (Turkey, Kazakhstan, Spain, Czech Republic). The course duration was 30 hours, divided into four thematic blocks (table1). Each thematic block had a similar structure and coherent logic applied to the whole course and each unit. Each block was opened with a theoretical introduction to the topic. Those openings were arranged as real-time classes enriched with asynchronous activities for students. Afterwards, students emerged into the theme with experiential learning during the workshop(s). The ending was covered with reflection and analyses of actions. The course focused on broadening the participant's ability to use the method of drama in working with culturally diverse groups in education (working with children and youth).

Table 1. *The structure of "Drama Method for Social Inclusion in Teaching Practises" course.*

Thematic blocks	Themes/Topics	Duration
I. Integration & Introduction.	1. Introduction into program of the course.	2h
	2. Educational drama method.	2h
	3.& 4. Socially engaged art and "Big Ideas" in art.	4h
	5. Drama method and social sustainability.	2h
II. Peer Exclusion.	6. Role of peers in social development.	2h
	7. Mechanisms of peer exclusion.	2h
	8. Drama against peer exclusion.	2h
III. Cultural Diversity.	9. What is beneath culture.	2h
	10. Cultural baggage & cognitive maps of the world.	2h
	11. The effective intercultural communication	2h
IV. Method of Drama in Practice.	Students presentations: drama meetings.	6h
	Sum-up	2h

The teaching approach was based on constructivism and experiential learning. The course had a hybrid form with face-to-face meetings and use of digital tools (e.g. MSTeams, Padlet, Canva, Mentimeter). Students learned about the drama method by practising it during workshops with their active engagement and leading role (final classes). The group was culturally diverse and was exchanging experiences and issues in working with diversified groups (e.g. exclusion, marginalisation, cultural concepts, and the role of peers).

All course meetings were prepared according to the scripts. We share some scripts delivered from each thematic block (out of the last one that was prepared by course participants), describing the exercises by goals, applied drama method, working forms, necessary materials, activities, tips for discussion and theoretical concepts.

Kingdom of assets (I.2.)

> Goal:	Practice drama techniques for group integration and broaden knowledge about personality traits and characteristics (e.g., self-esteem and first impression effect).
> Drama methods:	creative drama, storytelling, pantomime.
> Form:	individual, pair, group.
> Materials:	A4 papers, oil crayons, felt-tip pens, metaphor cards.
> Activities:	1) instruction: story about a king who wants to give his kingdom to lieges with the most significant resources (characteristics, traits); 2) preparation of the "advertising card" with list of student's assets; 3) working in pairs with metaphor cards (choosing three cards that represent two real and one false asset; sharing stories with partner); 4) presentations of assets (showing advertisement card and description by partners from pairs); 5) creating a "boat made of lieges" for king (redirecting to common resources).
> Discussion:	showing that the sum of assets determines the group's strength (importance of all team members for group success).
> Concept:	personality traits, auto presentation strategies, group thinking.

World made of paper (I.5)

> Goal:	Increase group integration and broaden the knowledge about social sustainability.
> Drama method:	creative drama method, storytelling, sculpture/improvisation.
> Form: group	3-4 teams.
> Materials:	newspapers (old newspapers printed on traditional grey paper).
> Activities:	1) creating participants' circle in public space; 2) creating scrapes of newspapers (scratching in rhythm of vocal "orchestra", nature voices imitation); 3) participants' assignment to three teams; 4) creating pictures "We are the World" with scraps of paper (addressing global problems); 5) rotating with other teams - creating stories inspired by other teams' pictures; 6) rotating with other teams – creating sculpture illustrating stories of other teams.

> Discussion: meaning of the group resources (cooperation, collaboration) and global problems.

> Concept: social sustainability, equity in education, collaborative learning.

Figure 1. *Students participating in the "World made of paper" exercise in a public space.*

Bridges instead of walls (II.7.)

> Goal: broaden knowledge about the mechanism of social (group and peer) exclusion (discrimination practices, biases in social perception).

> Drama method: pantomime, role-playing, freeze frame.

> Form: 4-5 teams.

> Materials: chairs, tables, scripts of roles for school scenes – roles illustrating diverse forms (maximal, active, passive) of inclusion/exclusion and ambivalence.

> Activities: 1) random participants' assignment to the teams (roles for scenes); 2) working on scenes in teams/pairs; 3) scenes' presentations with freeze frames; 4) discussion over alternative scenarios; 5) playing alternative scenes.

> Discussion: feelings and emotions shared by participation in particular roles, possible reasons and solutions (reactions) in exclusion situations.

> Concepts: normative and informative social impact, group roles.

Figure 2. *The semi-improvised scene during "Bridges instead of walls" exercise.*

behaviours: norms, values, economy, etc.), fears and expectations while facing unknown culture.

> Drama method:	pantomime, improvisation (semi-improvised scenes).
> Form:	group.
> Materials:	papers A0 format, sellotapes, chairs, rug/pillows, artificial food, dishes, puppets. Activities: 1) arranging room into two separate parts: creation of two diverse spaces [no participants in the room]; 2) preparing teacher for shaman/headman role; 3) random participants' assignment to the "tribe groups" when they enter the room (meeting) – participants act according to roles' demands - stressing differences between groups (rules for selection, taking off shoes, distribution of food, sitting location, taking part in discussion, receiving souvenirs, taking care of children/animals etc.); 4) improvising tribe meeting according to given roles; 5) finishing the meeting (in order reversed to appearance); 6) return to the room - possibility to change the "tribe group" (switch the initially assigned group).
> Discussion:	understanding of the cultural situation (interpreting, decoding meanings).
> Concept:	culture concepts (definition and elements), types of culture (mono/polychronic, transactional/relational, expressive/reserved, non/ceremonial), symbolic interactionism.

Figure 3. *Representatives of two social groups during "Trine meeting" exercise.*

Aliens in Poznań (III.10.)

> Goal:	raise awareness of intercultural diversity and its sources (biases in the perception of "Others", limitations in perception: stereotypes, emotion and motivation.
> Drama method:	storytelling, pantomime and improvisation.
> Form:	3-4 teams (5-6 people each).
> Materials:	papers, pens, toy animals,
> Activities:	1) creating short stories about Aliens who arrived in Poznań (description of arrival, visitors' appearances, perception of Poznan city, its citizens, food, entertainment); 2) preparation of scripts for short scenes (several snapshots within the timeline: arrival, after a month, after a year); 3) playing the scenes with narrative in the audience (roles: aliens, natives, environment) [recording of performances].
> Discussion:	sources of biases in perception, experience of being a foreigner, possibilities to solve difficult situations with drama techniques.
> Concept:	the culture shock concept (stages of experience in clash with new culture).

Conclusions

Engaging in dramatic activities can develop meeting participants empathy and respect for diverse viewpoints, contributing to more inclusive and cohesive communities. Through these experiences, young people can gain valuable insights into themselves and others, empowering them to navigate social situations more effectively.

Educational drama can be a powerful tool for increasing mutual understanding and respecting diversity while working with academic students. It is useful while working with culturally diverse groups. The delivered case study is focused on teaching drama methods to academic students by practising it in culturally diverse contexts. The method could also be used when working with homogenous groups (or other age groups of students) and practising social sustainability and social inclusion issues.
The delivered scripts of drama exercises fit well into the educational post-pandemic reality when active methods supported by technologies match the needs of the students and society. It proves that the aims of the course and its implementation resonate with contemporary issues and can be well-received by students.

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Chapter 10
Listening towards environmental sustainability:
The cultivation of listening skills for fostering environmental consciousness through blended/online music education courses.

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Abstract

In the pursuit of a sustainable future, education plays a pivotal role in shaping individuals who are not only environmentally conscious but also equipped with essential skills for fostering sustainable practices. One such skill that holds immense potential in the context of sustainability is listening, especially in our days where the digital revolution has made our world more visual than ever before. Listening is vital for understanding diverse perspectives, fostering community engagement and promoting holistic approaches to ecological challenges. Listening in music education involves more than just hearing sounds. It's about understanding and appreciating the nuances of music. Learners can develop a variety of skills through musical listening activities: focus and memory skills, attention span, cognitive skills, creativity and imagination, critical thinking and analysis, emotional intelligence, effective communication, and team collaboration. In this chapter, two examples of practices for fostering listening skills in the context of sustainability will be described, based on activities that were successfully implemented during a blended undergraduate music education course attended by student teachers and a fully online music course attended by in-service primary school teachers, respectively. These activities lead to a deeper awareness of the environmental sounds and enhance desire for improving the environment.

Introduction

The observation that society is increasingly focused on looking rather than listening reflects the growing dominance of visual communication and media in today's world. While visual information has its advantages, this shift raises some concerns and questions about the potential consequences of prioritising visual input over auditory experiences. How familiar are today's children with natural sounds? What about the sounds of their environment generally? How much emphasis is given to 'cleaning' our acoustic environment? Does the digital revolution have a negative impact on students' listening skills? How much emphasis is given to developing children's listening skills in the educational setting?

According to Ingold (2000) balancing the importance of listening against the dominance of vision is seen as a significant challenge. Some argue that vision, more than any other way of perceiving the world, causes us to view our surroundings as a collection of objects separate from ourselves, ready to be observed, studied, controlled, and manipulated. There is a suggestion that if we could give more attention to our sense of hearing, we might be able to create a more balanced, kind, and empathetic understanding of the world around us.

This chapter focuses on exploring the significance of listening towards environmental sustainability, concentrating on improving our acoustic environment, and provides practical activities for achieving that. It consists of two parts. The first part concentrates on listening skills for cultivating environmental consciousness. It rests on three pillars. Firstly, the "acoustic environment" and the way it affects human's life and health is explored. Secondly, the concept of "soundscape" is defined. Thirdly, the understanding of different modes of listening, which are crucial for desiring a healthier acoustic environment is discussed.

The second part consists of two activities with a common goal: the cultivation of auditory perception. These activities concentrate on discriminating sounds, experimenting with sound-making, getting familiar with environmental sounds and being critical of what is heard. Consequently, these listening skills lead to environmental consciousness and desire for improving the environment.

Listening towards environmental sustainability

Sound is an integral part of life, and it has a great impact on the environment. Unusual sounds can be disturbing for any human being, animals, birds and their activities. This section concentrates on the "acoustic environment" and its impact on human life and health, the concept of "soundscape" and the various modes of listening that need to be fostered in educational settings towards environmental sustainability.

Acoustic environment and its impact on human health

Sometimes the term "acoustic environment" is used as an equivalent to "soundscape". However, there is a distinctive difference between the two terms, and therefore they must be treated as separate concepts. Our acoustic environment is the totality of sounds that surround us, while soundscape is the way we perceive our acoustic environment. The term "acoustic environment" (Maher, 2004) of a place is also known as "sonic environment" (Schafer, 1997), "sound environment" (Yang & Kang, 2005), and "aural space" (Lercher & Schulte-Fortkamp, 2003). Whichever of the above terms is used, it describes the collection of sounds audible to a person in a particular location. This sonic environment is influenced by various sound sources present, as well as changes that occur to the sounds as they travel from their origin to the listener (Brown et al., 2015).

The sounds of an environment can be categorised into natural sounds (the sounds of nature) and anthropogenic (human-generated sounds, such as industrial, traffic and recreational sounds). It has been proven that sounds of nature have a restorative influence on human health, while many anthropogenic sounds are recognised as major global pollutants that have considerable implications for human health.

As Aletta et al. (2018) discuss, in urban areas, overexposure to loud noise has been shown to cause various negative effects on both physical and mental health, including a higher chance of heart issues, sleep problems, cognitive issues in kids, irritation, stress-related mental health issues, and ringing in the ears. Additionally, according to Kok et al. (2023), anthropogenic noise is a significant form of pollution in both terrestrial and aquatic environments. Since the industrial revolution, human actions have gotten increasingly noisy, causing disturbances for various animals in both immediate and prolonged ways. Persistent exposure to this noise can impact animals throughout their lives, potentially changing how different species interact and disrupting ecosystems.

On the other hand, research has proven that listening to sounds of nature is an effective way to relieve stress in everyday life, having positive effects on both physiological and psychological relaxation, compared to urban sounds (Song et al., 2023). Song et al (2023) argue that although humanity has predominantly settled in urban areas, humans have historically spent significant time living in natural settings. Since humans have their origins in nature, they possess an innate desire to maintain a connection with the natural world and to feel at ease in natural environments.

However, it relies on how humans perceive sounds as either desirable or undesirable. Sound is undesirable if it is annoying or distracting. This introduces the idea of "soundscape," a concept explored next.

The concept of "soundscape"

The term "soundscape" was invented by Schafer Murray in the 1970s. It is conceived as the acoustic equivalent of the landscape. According to Maher (2004), the term soundscape for the auditory sense is analogous to the term landscape for the visual sense. Rudi (2011) explains that soundscapes can be compared to landscapes in the sense that they represent how the listener's environment is revealed through sound, similar to how landscapes are visually presented. When studying soundscapes, every audible element is deemed significant, leaving nothing out.

Soundscape is defined as the human's perception of the acoustic environment within a specific setting. Specifically, The International Organization for Standardization (ISO) (2014, p. 1) defines the soundscape as the 'acoustic environment as perceived or experienced and/or understood by a person or people, in context'.

Brown et al. (2015) explain that the way we perceive the sounds around us in a particular location, and how we react to them, heavily relies on the situation. The individual and the environment interact based on past experiences, how familiar the place is, its unique characteristics, and what we know or expect about it. Altering any aspect of this interaction, like the person, the place, or the activity, can significantly alter

how someone perceives the environment's sounds. Even if everything else stays the same, just changing one element in this person-place-activity setup could greatly shift someone's environmental experience and their perception of the sounds they hear. So, even if all the physical aspects of the environment remain constant, such as its acoustic properties, the overall experience of the sound environment - the soundscape - can vary. For instance, a particular sound environment might be viewed positively or as calming if someone desires solitude or quietness, but it might seem mundane or uninteresting if they seek excitement.

Within the same concept, the way someone perceives sounds is reliant to personal preference. Even though, some factors, such as dangerous noise levels, are definitely negative, some other factors may be more subjective. For instance, a person might find the melodic chorus of insects in rural settings to be soothing, while others who enjoy busyness of urban life might derive solace from the presence of low-level traffic noise. According to Liu et al. (2022), perceiving sound as noise is seen as an outcome of a multifaceted and ever-changing process involving sound, the surrounding environment, and human perception, as sound and humans interact with the environment. Schafer (1994) argues that this approach is negative, as he regards noise pollution to be a result of human's low listening skills:

> Noise pollution results when man does not listen carefully. Noises are the sounds we have learned to ignore. Noise pollution today is being resisted by noise abatement. This is a negative approach. We must seek a way to make environmental acoustics a positive study program. Which sounds do we want to preserve, encourage, multiply? When we know this, the boring or destructive sounds will be conspicuous enough and we will know why we must eliminate them. Only a total appreciation of the acoustic environment can give us the resources for improving the orchestration of the world soundscape (Schafer, 1994, p. 4).

It is, therefore, essential to cultivate listening skills, especially in young children. Ostergaard (2019) regards listening skills as complementary to the ability to let the environment present itself acoustically. He, therefore, suggests that attentive listening (in general) and music (in particular) have the potential to strengthen students' sensuous awareness and world engagement, explaining that learning to listen attentively is an attempt to overcome our deafness to the environment. However, there is not a single way of listening. The next section focuses on the various listening types/modes for a better understanding of the role of listening towards environmental awareness.

The four listening modes

Are "hearing" and "listening" the same? Hearing is considered to be passive, as it is an involuntary process of receiving auditory information through the ears. Conversely, listening is active, as it is a voluntary action of conscious efforts to filter, selectively focus, remember, and respond to sound.

> The basic distinction describes hearing as a passive action of perceiving sounds, whereas listening involves paying active attention to various layers and elements of what one is hearing (Mamlok, 2017, p. 2).

Therefore, hearing is a physical process, it is a sense, while listening is a complex skill that requires cultivation, as it relies on a combination of skills. When different people are asked to articulate what they have perceived in an audio recording, their responses are notable for the varied levels of listening they mention. As Chion (1993) explains, this happens because there are at least three modes of listening, each of which focuses on distinct aspects. According to him, these are: causal listening, reduced listening, codal (or semantic listening) and reduced listening. Sonnenschein (2001) introduces a fourth type of listening, referential listening.

A brief description of each mode of listening is followed because it is of great significance to understand the various ways we listen to a sound in order to concentrate on the mode(s) of listening that we need to practice in an educational setting to achieve our purposes towards environmental sustainability.

Causal listening, the most common type of listening, involves listening to a sound with the aim of determining its origin (Sonnenschein, 2001). When the source is visible, the sound can offer additional insights about it. For example, tapping a closed container and hearing the sound it produces can indicate how full it is. In cases where the source of the sound is unseen, sound becomes the primary source of information. An invisible source may be recognised through knowledge or logical deduction, and causal listening, which seldom deviates from zero, can supplement this understanding (Chion, 1993). Additionally, according to Chion (1993), in causal listening we may not always recognise an individual,

or a unique and particular item, but rather a category of human, mechanical or animal cause. For example, an adult man's voice, a car engine, the barking of a dog.

Reduced listening refers to listening which affects the qualities and forms of sound, regardless of its cause and its meaning, and it takes the sound as an object of observation rather than using it to look for something else which can be reached through it (Santaella, 2017). It involves focusing solely on the sound itself and its components/characteristics (intensity, pitch, duration, timbre) (Sonnenschein, 2001).

Semantic listening involves interpreting messages through a specific code or language. Examples include understanding verbal language, decoding Morse code, and deciphering other sound-based codes. This type of listening is intricate and is a subject of study in linguistics (Santaella, 2017). It is, therefore, a mode of listening which is not applied for the purposes of this chapter.

Referential listening involves being aware of or influenced by the context surrounding a sound, connecting not just with its source but primarily with its emotional and dramatic significance. (Sonnenschein, 2001) According to Rudi (2011), referential listening is crucial from the perspective of soundscape. It views sounds as auditory manifestations of the environment, encompassing elements such as nature, human activity, and technology, which collectively reflect the type of life and conditions prevailing in that environment. Through referential listening, we gain insight into what is occurring in our surroundings and often discern the reasons behind it and the manner in which it unfolds. Once information passes through our psychoacoustic filters, referential listening helps us determine whether it warrants further consideration or action.

Drawing from the above, the various types of listening, which encompass a range of abilities, such as sound localisation, auditory discrimination, memory, attention, sequencing and integration, are crucial for various aspects of daily life, including communication, learning and navigating the environment, and therefore enhancing environmental consciousness. Even though listening is a fundamental skill within music education, Ostergaard (2019), suggests that when it comes to integrating attentive listening into sustainability education through collaboration, it requires a sincere commitment from all educators to recognise listening as an interdisciplinary skill that extends beyond just music. It would be incorrect to assume that the ability of attentive listening cannot be applied across various subjects until empirical exploration validates it.

The next part of this chapter is about providing two practical examples for fostering listening skills, concentrating on causal, reduced and referential modes of listening, and developing environmental consciousness.

Examples of practices for fostering listening skills and environmental consciousness
The two practical examples that are described in detail in this section, with slight modifications can be successfully applied in pre-primary, primary and secondary school setting. Both activities were implemented during CARE/SS program as follows: 1. Sound-making to invest a muted video clip (blended learning), and 2. Soundscape approach (fully online). Even though the final result of both activities depends on the referential mode of listening, causal and reduced modes of listening are also practised.

However, it is suggested that students should experience causal and reduced listening as separate activities prior to being engaged with the following activities. This is what we call "preparation stage". During the preparation stage, students should engage in simple activities that practice discrimination of the origin of environmental sounds, both natural and anthropogenic sounds (causal listening) and also concentrate on identifying the components of each sound (intensity, pitch, duration, timbre).

Activity 1: Sound investment of a video clip (blended)
In this section, an activity on sound investing a video clip, implemented into a blended course, is described, including purposes, goals, digital tools needed, step-by-step process, and visual evidence from the implementation.

Purposes - goals - digital tools
This is a group project that could be implemented as a side project during music sessions/lessons throughout a semester, and spend a small amount of time at each meeting/session. It is an example of

blended learning, as it was implemented during a music course attended by a group of primary school student teachers with weekly face-to-face meetings while utilising various digital tools. The practical aspect of this project is to add sound to a muted animated video by experimenting with the sound of musical instruments, voice as well as sound objects. The main purposes of this project are to: 1. promote collaboration, as the success of the whole process depends on the productive interaction, respect and collaboration among students, while regardless of their musical experiences and skills, every student is capable of engaging successfully, 2. improve listening skills (practising causal, reduced and referential listening), and 3. develop students' environmental consciousness.

For this project, any muted video could work successfully to achieve the first two purposes mentioned above. For fulfilling all three purposes, a video-clip about the destruction of the environment by humans was chosen. Specifically, the beginning (first 55 seconds) of the animated video called "Man" created by Steve Cutts was used. For the successful implementation of this activity, the following digital tools (or similar to them) are considered essential:
- Padlet - an interactive board that allows users to upload files
- Mentimeter - or any other tool (i.e. Slido) that allows the user to create real-time polls
- E-learning platform
- Canva - or any other tool that allows video editing (trimming, adding and editing audio, add titles etc)
- Online audio converter - for example FreeConvert.com for converting audio files into a format that is supported by Canva (mp3, wav, m4a, ogg)

The project's goals are to collaborate among students to achieve a common goal, raise students' environmental sensitivity, practice causal listening mode, experiment with sound and sound-making, and develop skills in using digital tools (Padlet, Mentimeter, E-learning platform, audio converter, Canva).

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

These are the steps for carrying out the project:
Step 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.
Step 2: They watched it again in smaller sections and they created a list of the 35 sounds that should exist in the video. This list was uploaded in the e-learning platform (Figure 1).

Figure 1. *The sounds list*

	SOUND	WAY OF PRODUCING THE SOUND
1	Sounds of initial scene (i.e. birds)	
2	Typing of letters	
3	Squirrel's steps	
4	Man's "landing"	
5	Birds flying	
6	Greeting	
7	Steps (together with whistle or murmured)	
8	Step on a bug	
9	"YES"	
10	Sound of snakes	
11	Wearing the boot	
12	Chicken sound	
13	Chicken strangulation	
14	Blowing of the chicken	
15	Hitting the ball on the floor	
16	Pourring powder from the packet	
17	Finger movement	
18	Evil laugh	
19	Hitting the ball on the floor	
20	Ball spin	
21	Running	
22	Hitting the ball on the floor	
23	Ball spin on the ring	
24	Hitting the ball with the stick	
25	Falling into the fryer	
26	Chicken screaming	
27	Chewing	
28	Throwing a bone	
29	Drop bucket	
30	Sheep sound	
31	Petting	
32	Cutting sheep's legs	
33	Chewing	
34	Shaving	
35	Shootings	

Step 3: For the next 6 weeks they had to produce the sounds of the list at home, couple of sounds each week (using musical instruments, voice, body percussion or any other sound objects), record them and upload the audio files in Padlet (Figure 2).

Figure 2. *Example of sounds uploaded in Padlet*
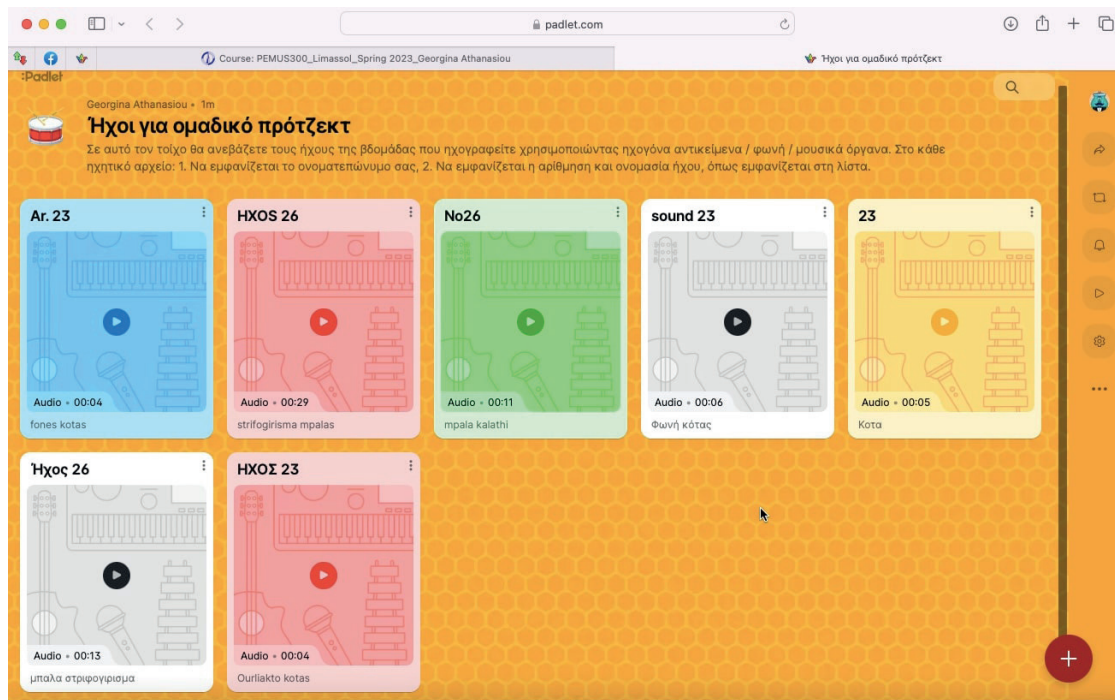
Step 4: In every session of these six weeks, students were listening to audio files uploaded in Padlet, trying to identify the source of each sound (causal listening), and they were "voting" which sound they preferred through a poll created in Mentimeter. This was a democratic way of deciding which recordings were the most successful ones to be used for the video clip.

Step 5: Every week all audio files chosen (step 4), were uploaded by the educator into a folder in the e-learning platform so that everyone would have access to them.

Step 6: Canva was presented to the students and practiced on editing the muted video, by adding and editing the sounds (audio files) they recorded, adding background music and titles / credits.

Step 7: Students discussed about and commented on the final result of their project, and the way they have experienced the whole process.

Why can this activity be considered as successful? Final thoughts / observations

The animated video used was about the destroy of the environment by the human. The students got the meaning from the very first view without sound. However, they generally found it funny, as, according to them, the main character had a quite funny appearance. This attitude has changed when they had to produce the sounds of the video. For example, it seemed to be uncomfortable to them to create the sound of the alive chicken being into the fryer. When watching the video pathetically, this scene seemed humorous (Figure 3). Therefore, the activity of creating and adding the audio part of the video, made them more connected to the content of it, and obviously more sensitive.

Figure 3. *The scene with the chicken screaming*
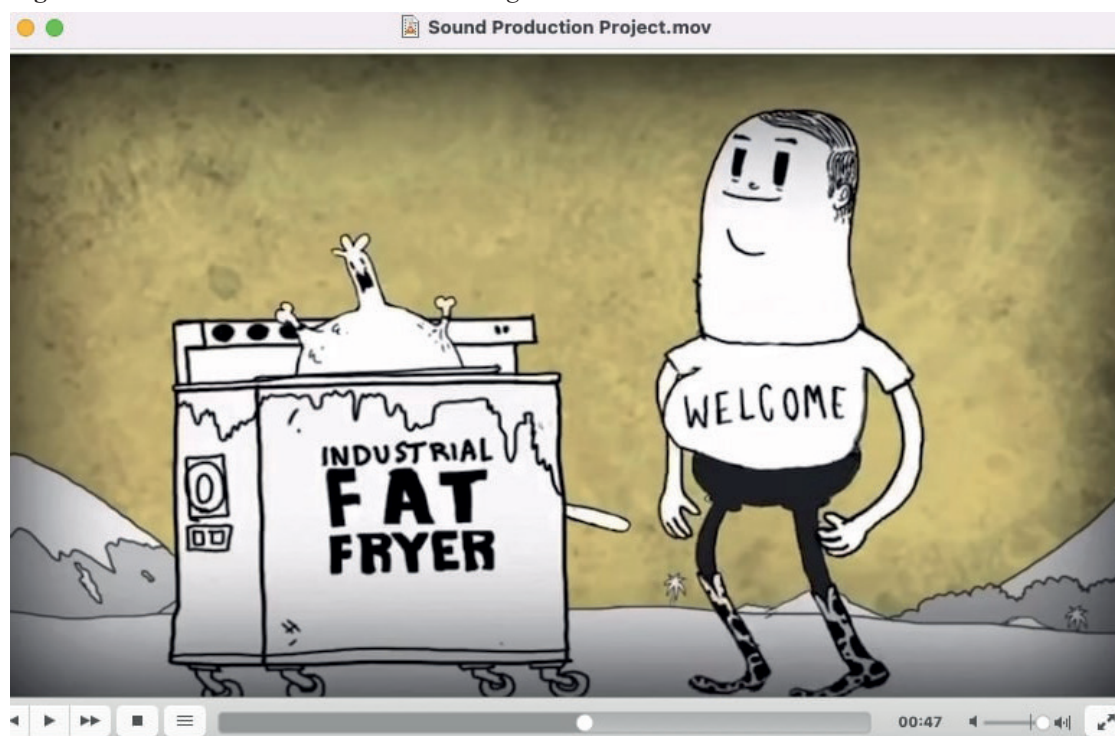
In addition, it was proved that they were not familiar with some of the sounds that they needed to produce. Even with sounds that they have definitely experienced before. For example, the sound of the fryer (Figure 4). Their first attempts were unsuccessful since the sounds they produced and recorded had no connection with the real sound. As some students admitted, they searched the internet to find the real sounds of various sources, listened to them paying attention to the aspects of the sounds (reduced listening) in order to be able to produce them using voice, musical instruments and sound objects, as accurately as possible.

Figure 4. *The scene with the fryer*

Definitely, the final result of this project would be more successful if this was the main focus, rather than be regarded as one of the exercises/projects within a single music education course, which was about delivering a specific curriculum on "music teaching in primary school". If more time was spent on it, more attention would be paid to the quality of the recordings, and also the final result (video with the added sounds in Canva) would be reviewed and corrected (re-record some sounds in terms of timbre, timing etc, add more sounds or combine sounds). Even though the students identified weaknesses in the

final result, there was no time to take any action. However, according to their feedback, they all enjoyed the whole process and got involved with it without feeling any pressure, and definitely the main purposes of this activity were achieved.

Activity 2: Approaching soundscape (online)
In this section, an activity based on soundscape, that was implemented into a fully online course offered to in-service primary school teachers is described, including purposes, goals, means and digital tools needed, step-by-step process, and visual evidence from the implementation.

Purposes - goals - materials and digital tools
This activity is based on Schafer's (1994) approach regarding noise pollution, according to which, noise pollution is the result of the sounds that we ignore. The practical aspect of this implementation is sound-making in order to either enhance positive sounds to cover negative / disturbing sounds (masking) for improving the soundscape of a particular place or enhance negative sounds, so that they are not ignorant anymore. The main purposes of this activity are: 1. Evaluate soundscape, 2. Practice causal and referential listening skills, 3. Collaboration among participants, and 4. Develop environmental consciousness.

For the successful implementation of this activity, a variety of materials were used for experimenting with sound-making. These were: foil plate, paper cup, sand, thin and thick pebbles, a piece of foil, a piece of baking paper, a toilet roll, a band, and a pencil. To ensure all teachers who attended the course would have access to these materials, as this course was fully online, the 'Arts-in-a-box' methodology (Pavlou, forthcoming) was used, according to which, all materials needed were placed into boxes and were sent to each participant's home address.

For this activity, two short video clips (around 0.20'' long) were used: (1.) video and audio recording of a green field with noise, as it was located next to a construction site (Figure 5) and (2.) video and audio recording of wave on the beach full of garbage (Figure 6). For the successful implementation of this activity, the following digital tools (or similar to these) are considered essential:

-       Zoom platform (as this was a fully online activity)
-       Slido - or any other tool (i.e. Mentimeter) that allows the user to create real-time poll
-       Canva - or any other tool that allows video editing (trimming, add and edit audio, add titles etc)

Figure 5. *Green field*

Figure 6. *Waves on the beach with garbage*

The goals of this activity are to foster collaboration among participants, raise participants' environmental sensitivity, practice causal and referential listening modes, experiment with sound-making using voice and various materials, and develop skills in using digital tools (Zoom, Slido, Canva).

Step-by-step process
This activity was carried out in Zoom platform, as it was fully online. All participants had their boxes with arts materials with them.

Step 1:   The video was shown to the participants without sound and asked them to reflect on it by writing down words/phrases related to what they see and what they "hear". Slido was used for their responses in order to create a word cloud with their feelings, thoughts, and ideas (Figure 7). A discussion about responses followed among participants, concluding that all words / phrases of the word cloud were positive.

Figure 7. *Word-cloud (Slido).*

Step 2:   The same video, but with sound, was shown again to the participants, asking them to discuss the way in which their reflections were changed. The video consisted of both positive and negative sounds, as at some points, birds were clearly sounded, while at other points, sounds of the construction site were heard. The participants' responses varied, which led us to the concept of "soundscape" and to the conclusion that landscape and soundscape co-exist but not necessarily match.

Step 3:   This step was about either improving the first soundscape by enhancing the positive sounds for masking the negative/annoying ones, or enhancing the negative sounds of the second video. This was done by experimenting with sound-making using voice and the materials included in their arts boxes. Part of the experimentation with voice was done by using the Kazoo (Figure 8). Participants were directed how to construct (with toilet roll, baking paper, band, pencil) and play a diy Kazoo (Figure 9). Experimentation with sound-making using kazoo included the imitation of various environmental sounds (Figure 10).

Figure 8. *Kazoo and diy Kazoo*

Figure 9. *Playing the diy kazoo*

Figure 10. *Environmental sounds produced through kazoo experimentation*

Step 4: The participants were moved to chat rooms in groups of threes and fours, being asked to experiment with sound-making using their available materials in order to interfere with one of the videos.
Step 5: Each group presented their sounds to the rest of the participants.
Step 6: Record the sounds produced.
Step 7: Use Canva in order to edit the sound of the video by importing the recorded sounds (Figure 11).

Figure 11. *Canva for editing the sound of the video*
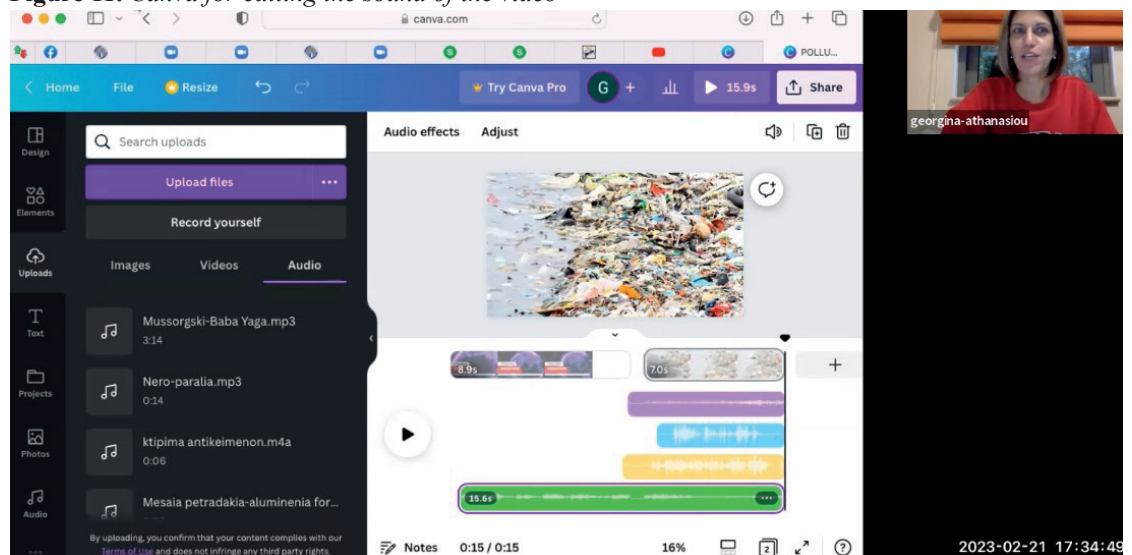
Why can this activity be considered as successful? Final thoughts / observations
The implementation of this activity can be considered successful because all initial purposes were achieved. All participants remained engaged during the whole process through discussion, listening, experimenting with sound-making, collaborating and presenting to other participants. In addition, they concentrated on soundscape and expressed their concerns about it. Discussion lead participants to alternatives for improvement of both soundscape and landscape.

Conclusion

In conclusion, the shift towards visual communication and media in society, and therefore prioritising visual input over auditory experiences can lead us to view the world as a collection of objects to be observed and controlled, potentially hindering our ability to develop a balanced and empathetic understanding of our environment.

To address this challenge, it is essential to recognise the significance of listening in promoting environmental sustainability. By focusing on improving our acoustic environment and cultivating listening skills, we can develop a deeper awareness of the sounds around us and their impact on our well-being.

The chapter highlights the importance of listening skills for fostering environmental consciousness, emphasising the role of the acoustic environment, soundscape, and different modes of listening. Through practical activities aimed at enhancing auditory perception and discriminating sounds, individuals can become more attuned to their environment and actively contribute to creating a healthier acoustic environment.

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Chapter 11
Music and movement in collaborative learning process using ICT

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Abstract

The chapter aims to show the place of music and movement in children's learning process. The assumption is that movement is a way of experiencing art as well as a tool for interpreting musical works and visual arts. The authors tried combining different art types to support collaborative learning in the educational activities. Through the use of ICT tools in the process of arts education, students experience different forms of art creation and interpretation, which allows them to intensify changes in expression and engagement depending on the forms of art activity. This chapter discusses activities designed to combine face-to-face education with online activities. Based on the examples of students' activities (future educators), we describe the process of teaching created to expand and complement artistic interpretations, for example, in the context of socially engaged art. In the activities undertaken, digital activity was consistent with the goals of art education but was an important component of it. The presented examples of exercises were carried out during the course "Creative Arts for Social Inclusion" at the Faculty of Educational Studies at Adam Mickiewicz University, Poznan, Poland. An important issue was that the course was based on a multicultural group of Erasmus students.

Introduction

In this chapter, we will consider whether it is possible – and if so – how the use of new technologies in the arts (especially in music and dance) allows us to preserve the character of artistic education and does not threaten or disrupt the collaborative learning processes that arise during classical classes. In this regard, we discuss music classes' social and cultural context in children's education. We present selected music and movement methods and techniques for working with children (e.g., Emil Jaques-Dalcroze eurhythmics), as well as the assumptions of the collaborative learning process.

In addition, using examples of music and movement activities during "Creative Arts for Social Inclusion" course (prepared and conducted by the authors), we describe how we introduced collaborative learning processes with ICT in a group of students (from various countries – a multicultural group of exchange students). We also consider the effects of this cooperation in learning to be practical and possible to implement in artistic activities. Further, we present the role of the teacher and student in the collaborative learning process during music and movement classes.

The social and cultural potential of music and movement classes

The place of movement in a child's education is not questioned because it arises from the most natural need, allows for a polysensory experience of the world, develops body awareness, is an element of non-verbal communication, and has therapeutic values. When a child moves, they release emotions, quickly establish contacts, and learn actively because their whole body is involved in the learning process. The abundance of methods engaging the child's motor system shows the essence of education through movement. Most of them have their roots in the discoveries or rather pedagogical practices of the 20th century. We can mention Emil Jaques-Dalcroze's euthythmic teaching method, Weronika Sherborne's developing movement method, Rudolf Laban's method, Rudolf Steiner's Eurythmy, Carl Orff music education approach and a spectrum of dance therapy and choreotherapy methods. In the past century, including movement and empirical experience of the world was a new and fresh approach. Today, it is deepened thanks to scientific research on the effectiveness of learning and educational projects, including artistic ones, in which movement becomes a panacea for the digital immobility of the young generation.

Breaking away from the glass screen became one of the main benefits seen in music and movement classes and artistic education. However, it was not only in this area that involvement in art or projects related to practising art was treated as an alternative. Many institutional and non-governmental activities focused on ideas that were not individual but social. Joint action was seen as an opportunity to equalise social opportunities, integrate ethnically and culturally diverse peer groups, and provide space for transferring knowledge and skills related to music and dance. Recalling activities within the El Sistema program or the dance project carried out in Berlin, recorded in the documentary "Rythm is it!" is worth recalling. El Sistema was one of the first activities designed to change society from the bottom up by practising music, opposing the reproduction of poverty, and giving young people a chance to develop passion and sensitivity and acquire a profession through music. The movement started in 1975 by Jose Antonio Abreu focused on creating youth orchestras in Venezuela in areas at risk of poverty. "Play and fight!" – this was the founder's slogan (Fabjanowska-Micyk, 2011). The success of this initiative made El Sistema a transnational movement, and the activities of children's orchestras and choirs continued even during the COVID-19 pandemic. Online activities then provided a chance to restore a sense of community. In this context, IT tools allowed for continued learning and artistic collaboration. A similar story is told in the documentary "Rythm is It" by Thomas Grube and Enrique Lansch, created as part of the well-known film series "Against Gravity". It reports on the educational project of the Berlin Philharmonic Orchestra, carried out as part of the Zuknft@BPhil program in 2003. The idea was to present musical performances to the largest possible audience and to engage people of all ages from various social and cultural backgrounds. The choreography for "The Rite of Spring" by Igor Stravinsky for over 250 people was prepared by Royston Maldoom in various school institutions in Berlin, and Sir Simon Rattle coordinated the musical layer. The meeting of professional musicians and "non-professional" dancers had a therapeutic dimension. Students visited the philharmonic hall for the first time, participated in dance rehearsals, and learned communication through movement and music. Their comments indicate that they experienced a new quality in life, that everyday trials and work positively impacted their peer relationships, and that they motivated them to self-improve in a broader context. The conductor summarised the project: "Music is for everyone, not only for middle-aged businessmen and their wives. The Philharmonic is not an unattainable diva; it is a place where music is created that expresses extraordinary emotions and should be accessible to everyone" (Forecka-Waśko, 2019, p. 247). Educational projects and formal education can be essential in creating conditions for developing a society sensitive to art. If music is to become a vital value for an adult's life, it must be important already during childhood and adolescence.

The moral compass of the young generation. Art as a magnet for change
The document that indicates directions for artistic education is the "UNESCO Roadmap for Artistic Education" from 2006. It was created during Lisbon's "Developing Creative Opportunities in the 21st Century" conference. This document indicates that apart from the goals of acquiring knowledge about art and tools facilitating its perception, there are also other general development values. Contact with art shapes sensitivity, teaches creative and divergent thinking, promotes socialisation and facilitates establishing contacts. Equal access to arts, in turn, allows for equal educational opportunities by introducing children to other worlds that are an alternative to their everyday lives. The authors use a metaphorical term that refers to „shaping the moral compass" of the young generation. Therefore, the Unesco Road Map (2006) brings up arguments intended to help equalise opportunities for equal access to the arts. The deficit in this area is not a new issue.

In artistic education, children and young people's access to art is often limited by the economic and social situation, place of residence, but also by the cultural capital of the educational environment. Therefore, individuals need support in creating equal opportunities in access to the world of art. It is worth noting that contact with culture directly contributes to the harmonious development of the child and plays an important role in the process of acculturation, socialization, upbringing and education of the individual. First of all, music education has an impact on shaping the attitude of the young generation towards music, building a musical language and active participation in musical activities. Unfortunately, due to the commercialisation process of art and music, even education often aims to develop competencies in music perception, so it educates mainly its recipients, not its creators or critics.

It is worth mentioning that the musical material itself is changing rapidly in the area of musical transmission and its quality. Ultimately, it is a consequence of a young person's contact with culture in all its complexity. Zygmunt Bauman described these changes: "Culture today consists of offers, not orders; from proposals, not standards. As Bourdieu noted, culture today uses temptation and bait, temptation and seduction" (Bauman, 2011, p. 27). Trying to find one's way in this reality requires a young person to

have tools that will allow them to understand and evaluate the surrounding world of art and consciously develop their musical taste. Without music education, which creates the ability to perceive music and critical thinking and builds knowledge about music and art, we cannot fully participate in the world of culture.

Emil Jaques-Dalcroze eurhythmics – a method in which music and movement meet
The Emil Jaques-Dalcroze - musician and composer's primary assumption was to combine musical education with movement education (Hoge Mead, 1994, p.4). Presenting music through spontaneous movement and using the body as an instrument capable of expressing musical changes was the foundation of his vision of teaching. The activity of the whole body, the ability to show through movement changes in music and the emotions evoked by it, was an innovative approach at the beginning of the 20th century. Hearing is only sometimes associated with concentrating attention. We do not notice some auditory stimuli. Therefore, in the rhythmic method, it is essential to develop listening skills, especially the ability to see music changes. The exercises engage the entire motor system, stimulating the functioning of the nervous and motor systems (Hoge Mead, 1994, p.10).

Participating in eurhythmics classes is associated with developing sound sensitivity, musical memory, and internal hearing skills. Music serves as a guide, and class participants not only listen to it and follow it but, in a certain way, "become music" by physically experiencing it and expressing it in movement (Greenhead, 2016). As John Habron (2016) mentions, the perspectives of a class observer and a participant are entirely different. Learning through experience and empiricism is the essence of the discussed method.

> (…) Only by being a participant, and not just an observer of the classes, are we invited to creatively stimulate our potential to solve and analyse problems, express thoughts and moods, and respond to musical stimuli. The auditory-motor system is gradually revitalised through preparatory exercises, introducing sight, hearing, touch, and voice into the game and the vestibular system, kinesthesia, spatial awareness, and body awareness. Over time, the participant becomes aware of the presence of other people in the shared space. Our movement - focusing on one part of the body or all of it – is stimulated to some extent by music. An individual or group response to music may focus on one parameter - meter, phrasing, harmony - or be more global. (Habron, 2016, p. 22).

During classes conducted using this method, physical competencies are developed - motor coordination, gross and fine motor skills, balance, and awareness of the body and its features such as weight, symmetry, direction of movement, strength and intention are also developed. Music and movement exercises also affect the pulse and breathing, i.e. vegetative functions. Following the music also organises the teaching process itself-the beginning and end of the exercise result from the rhythm, melody, and musical phrase. Following the tempo of music and lessons is an essential educational aspect, and the transience of a musical work makes concentration and presence "here and now" essential. The reference point is the body's reactions and motor and auditory memory. In this way, we develop internal hearing. Therefore, it can be said that music has a certain kind of authority. It is a tool in the hands of the teacher who, by observing the participants' reactions, can change the pace, mood, and dynamics and adapt them to the emotions and abilities of the participants. The competencies mentioned above seem to be consistent with current educational needs because the basis of numerous difficulties is the inability to concentrate, limited perception of auditory stimuli, coordination difficulties and insufficient efficiency in gross and fine motor skills. This is often accompanied by sensory problems and hypersensitivity to sound and touch. In this context, the polysensory impact of the rhythmics method appears as a therapeutic element: "The goal of teaching rhythmics is to first bring students to a state in which, after completing learning, each of them will be able to say that not so much 'knows' but rather 'feels', and then educating them in need to express themselves" (Jaques-Dalcroze, 1992, p. 40).

Multi-sensory interaction, according to Anetta Pasternak (2010), is realised through the development of the following types of coordination: visual-auditory coordination, auditory and motor coordination, and visual-motor-auditory-voice coordination.

The author emphasises that this method of interaction not only affects the development of individual senses' sensitivity and improves their mutual coordination. He also indicates its positive role in stimulating the development of memory processes because "the more analysers take part in remembering the impression content, the more permanently it is remembered and the easier it is recalled" (Pasternak,

2010, pp. 379-380). Karin Greenhead (2016) graphically describes this process, pointing out that from the beginning, Dalcroze intended to tune and fine-tune the students' bodily, emotional, intellectual, and volitional abilities for their combined artistic, personal, and social development. It can, therefore, be summarised that multi-sensory stimulation of a child is not only the use of various ways to enhance the musical message, but also an opportunity for the child to develop the ability to coordinate the senses of hearing, sight and touch, experience the wealth of stimuli surrounding him, deriving physical and emotional joy from this polysensory experience (see: Habron, 2019).

An essential element of the method is also the development of social competencies. We are talking about interpersonal and intrapersonal competencies. During classes, participants exercise individually and in groups, but even when they do the exercise alone, they visually control the movement reactions of others. On the one hand, it allows them to obtain a kind of "hint" because, to a large extent, people learn through imitation, adapting their movements to the observed behaviour of their friends. However, over time, they begin to hear the changes in the music and react to them more independently. On the other hand, seeing the reactions in the group, he evaluates his movement, i.e., he makes sure that he is carrying out the exercise correctly (Brice, 2003). The group is, therefore, a point of support and reference. Using such didactic principles as the principle of visualisation, grading of difficulty, and multiple repetitions by developing individual musical issues in various ways makes children learn systematicity and perseverance and strive for the best implementation of rhythmic exercises and games. In many publications on the rhythmics method (Brice, 2003; Habron, 2019; Pasternak, 2010), the authors point to the potential of developing multiple intelligences as defined by Howard Gardner, whose concept assumes pluralism of intelligence. Based on the study by M. Brice (2013), it can be seen that most rhythmic exercises can develop several types of intelligence simultaneously. This is possible thanks to the continuous involvement of all spheres of the child's physical, emotional and intellectual activity during classes. Moreover, music and movement classes support the development of dominant intelligence while stimulating those previously considered muted and disadvantaged intelligence.

Students' communication through music and movement is a form of non-verbal communication, which allows them to develop conscious communication of feelings and emotions expressed through art. Moreover, it is worth noting that the music guides the group through the classes, and mutual observation of the participants reduces verbal signals. This method of conducting classes in culturally diverse groups with language and communication barriers allows full participation, integration, and cooperation. The teacher also stays in constant contact with the group during eurhythmics classes. She/he guides and interacts with the group by moving, dancing and playing instruments together. The exchange of ideas, and music interpretation, are the base of the creative processes which asses all meetings. The most important goal of the eurhythmics classes is to develop body awareness, body balance, and the ability to listen and understand music through emotion and, ultimately, to get to know ourselves better by using the art.

Collaborative learning process and ICT
The collaborative learning process has been used in education for many years. It is a term used in many educational approaches, the main assumption of which is the intellectual cooperation of students or teachers and students, e.g., search for a solution, understanding, or creating something. It is "a situation in which two or more people learn or attempt to learn something together" (Dillenbourg, 1999, p. 1). The collaborative learning process can be seen as a method that supports, e.g., deepen positive student interactions (Lou et al., 1996), their critical thinking (elaborate explanations, exchange arguments, formulate new ideas or problem solutions), and 'educational success' of learning from each other (Johnson & Johnson, 2009). Recent research increasingly recognises the value of collaborative learning, identifying it as one of the most effective learning styles, making it used in different types of education, whether working with the youngest children, students, or adults (Kochanowska, 2019; La Rocca, et al., 2014; Leeuwen & Janssen, 2019). However, the teacher's role (as a tutor) is indispensable. In addition to the independence they give the students to collaborate, they can also monitor their difficulties and identify areas for correction or intervene when needed.

To support collaborative learning using ICT, this can be in the sphere of interpersonal communication, e.g., meetings online, computer-supported collaborative work (CSCW), e.g., online documents, or computer-supported collaborative learning (CSCL) to support the knowledge-building process, e.g., online forums or rooms (Ezekoka, 2015). There are multiple benefits of using ICT in collaborative learning. First, it is a space where people from different places, countries and cultures (distance, time, space and social barriers) can work together. Besides, the use of e-technology (applications, online tools) allows the development

of knowledge and learning skills through the process of group progress. ICT in education (and beyond) is not meant to replace face-to-face contacts but to complement them, which is helpful in socially, culturally, and linguistically diverse work. Depending on the tools used, the teacher can coordinate the group's work, supervise, and record the progress of the group's work, provide feedback and materials, good practices and support the process of socialisation and interaction between students.

However, it should be remembered that the use of ICT in education, in general, is intended to support the work of teachers and students in acquiring new knowledge and skills and developing pro-social attitudes, and not to replace traditional teaching methods and direct contact between the teacher and the student. Collaborative learning through ICT provides many educational opportunities to expand students' knowledge and competences (and teachers themselves), help solve problems, seek explanations, and create space for helping each other (Dillenbourg, 1999). In this learning process, the teacher still plays an important role and should act as a tutor - showing students the right path, engaging and encouraging students to help each other, showing new opportunities to use common thinking, culture and language, monitoring progress and minimizing the possibility of conflicts arise. Therefore, in joint learning using ICT, the teacher should not remain passive and constantly expand and update his pedagogical competences to the challenges of modernity.

Implementing collaborative learning process with ICT in art education
The dynamic development of digital technologies is increasingly impacting all areas of our lives. New tools have become, especially in the context of distance learning, an integral part of education in the broadest sense (especially after the Covid-19 pandemic). Noteworthy is also, that in the current school, we have different generations of teachers, e.g., the "baby boomer" generation, generation X, Y, and Z (Kubala-Kulpińska, 2019). They have different competences and skills, due to the period and technological progress in which they learned. They notice the different needs of students and have a diverse approach to using technology in the learning process. Nevertheless, in each of these teaching environments, there is an increasing presence and use of new technologies in the teaching and learning process. Moreover, by far the most modern students - the Alpha generation (millennials, network generation) – are most closely associated with new technologies (Pyżalski, 2019.)

Therefore, the need to use ICT in education is justified. In arts education, this introduces a certain dissonance. The use of ICT sometimes arouses controversy when it comes to the teaching of music and dance. In this aspect, it is important to remember that digital tools are not meant to replace group processes and face-to-face collaboration, which in arts education, especially in music and dance, occur and are extremely important in terms of collaboration and development of the group and its members. ICTs can support the teacher and students in collaborative learning in the areas of interaction, group work, and the learning process.

Based on examples of music and movement activities carried out by the chapter's authors with students during the "Creative Arts in Social Inclusion" course, we will present how collaborative learning using ICT can be implemented during artistic classes.

The course "Creative Arts for Social Inclusion" was conducted with a group of Erasmus students. It was a heterogeneous group regarding culture, age, knowledge, and pedagogical experience. The course combined musical and artistic education based on visual arts, fine arts and theatre. The interpenetration and complementation of arts was one of the participants' most meaningful experiences. An essential element introduced into the classes was the use of new technologies, which, in the opinion of the authors of the program, do not have to be in contradiction with artistic education, but on the contrary, open up new opportunities for young people to explore the world of art. The ability to combine face-to-face activities based on collaboration, listen to each other, and work with movement and touch have been enriched with blended learning. The classes were conducive to experiencing the impact of art here and now and showing the spectrum of possibilities of its use in virtual space. It is worth mentioning that the ability to focus and organise work and the desire for independent exploration is essential in the education process through art. The music and movement part of the meetings was conducted based on Emil Jaques-Dalcroze's rhythmic method, which Is presented above - this method of conducting classes allowed for quick group integration through music and movement games with music. Communication in the group could begin without using words, instead using a system of gestures and movements performed following the accompaniment of music. According to the procedure adopted in the method, the most crucial element was analysing the musical material and its spontaneous translation into movement using the emotional response to auditory

stimuli. Further exercises used forms of work such as singing or playing instruments. Still, they aimed to translate the collected musical and movement experiences into works of art, theatre or even film.

The basis of the undertaken activities was the assumption of using the multicultural potential of the group as an area of intercultural exchange of its participants in the field of art. The proposed tasks aimed to show each participant's cultural richness and shape attitudes of respect for different cultures. The proposed music and dance exercises aimed at developing this area included:

- creating scores and movement studies based on the sounds of the participants' names as a sound (melodic and rhythmic) representation of culture and personality;
- creating choreography for songs based on musical scales representing different musical sounds;
- exchange of experiences on artistic projects implemented in their countries of origin and reflection on the needs of artistic education;
- analysis of the musical material of Walt Disney's fairy tales as pop culture music of a mass nature, presenting various musical styles and combining ethnic music with contemporary music;

In order to better illustrate what happened during the classes, below we will present examples of music and movement activities of students and teachers in the process of collaborative learning using ICT.

The classes included work with the Pomelody music application (Figure 1.) for children, in which we will find new arrangements of the well-known canon of children's songs (e.g. nursery rhymes). These songs have been arranged in such a way as to familiarise the listener with different musical styles, but they are also grouped into thematic blocks: for dancing, for sleeping, for singing, and for fun.

Figure 1. *Playing with Pomelody application connected with educational cards for children*

Among the proposals for musical games with the application and the books created, we will also find musograms, i.e. symbolic notations of musical pieces. Working with musograms was based on reading graphic music notation with movement. Initially, the students only traced the graphic score with their fingers, then transferred the directions and forms of movement to global movements of the entire body, joining in pairs and working in mirror images. This form of work allowed them to activate the whole body and experience "contact improvisation", in which an important aspect is sensing oneself in movement and planning it together in space.

Experiencing the form and structure of pieces in motion prepared the participants for the next part of the task, where they were creating a graphic score for a selected piece from their culture. Their work required an attempt to formally analyse a musical piece and create a graphic composition that could be

transferred to physical activity. Students created their works in Canva as shown in Figure 2. Some were very good at showing musical changes through the appropriate shape, form, colour, and sequence of symbols. However, it took much work to understand the structure and phrasing of songs from different cultures based on previously unknown musical scales and using different musical languages. However, it was an enriching experience that allowed students to learn about various musical worlds and showed the horizons of intercultural musical education.

Figure 2. *Music score designed for children in Canva*

Another activity aimed at activating the participants' creativity, integrating the group, and undertaking joint vocal and movement activities was the creation of musical scores composed of the participants' names. Because the students represented different countries and cultures, even with the sound of the name and its accentuation, one could notice differences in timbre, articulation, rhythm, and dynamics. The names of the participants became musical material, which, when performed in sequences, created a piece based on experimenting and playing with speech. They used movement to change places in the classroom, and each change in the student standing order evoked changes in their musical piece. They had to react quickly and read the new musical theme using their voice. This form of work created further opportunities to explore games in which we used playing instruments, games with gesture and sound, and finally, an attempt to record the resulting musical motifs in the form of a graphic score. Thus, alternative forms of musical notation are mentioned in the work. During the classes, students became aware that the sound of their native language was unique and had musical features.

Figure 3. "*Creating on water" (Ebru method). Recording of the creation process and the effects of the work.*

Moreover, they quickly learned their names with proper prosody and accentuation. They continued their musical creation by adding colours and shapes using visual images of names on water. The Figure 3 presents this activity taken with paper marbling technique - Ebru method. In this part of the class, they tried to translate the sounds into shapes, which they painted themselves on the water, as well as prosody and accentuation, adding colours of their choice. Sometimes, the students 'sound names' were symbolically given the colours of the national flags. This had an additional learning value in a culturally and linguistically diverse group. After doing the works using the Ebru method, we created a colourful gallery of sonorous names, where each student tried to describe his or her work in words, combining the melody of his or her name (music and movement) with the visual image of the work. In verbal expression, students often referred to the sounds and movements they had previously created (performing them as they spoke). Afterwards, students shared reflections among themselves, referring to the symbolism of the sounds, shapes, and colours in the artwork. They were eager to take the artwork with them at the end of the class.

Conclusions

Nowadays, it is essential that arts in education can still be attractive to the young generation. Its presence in a child's development is undeniable, but students seek and acquire knowledge differently. In the collaborative learning process, combining expert knowledge of a given field of art with the potential of education using ICT is necessary. In other words, for the collaborative learning process to occur correctly, it is necessary to combine traditional and modern teaching methods. However, this can only happen with teachers developing and updating their knowledge and their role as tutors, who, on the one hand, leave a dose of freedom for independent searches and solutions and, on the other hand, constantly supervise the group cooperation process. Moreover, we note that the process of constructing methodologically correct and, at the same time, attractive classes for today's recipients (in this case, using ICT in music and movement education) is highly time-consuming, requires knowledge and skills in each field of art, and ICT tools used during classes.

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Chapter 12
Evaluating Socially Engaged Arts in Schools: Scope, Dimensions, Criteria and Methodological Opportunities

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Abstract
The chapter delves into the complexities of evaluating Socially Engaged Art (SEA) projects taking place in school environments. Through a collaborative exploration with educators engaged in a training course for primary schools, this study elucidates questions and challenges that arise while evaluating SEA projects. By intertwining reflective insights of teachers and an overview of pertinent literature on SEA project evaluation, this chapter identifies key lenses and opportunities for framing and advancing the evaluation methodologies of SEA projects within school settings and offers guiding questions for teachers to consider when evaluating SEA projects. Through this inquiry, the chapter contributes to the ongoing discourse surrounding the evaluation of SEA within educational contexts. By bridging the realms of practice and theory, it offers valuable insights for educators, researchers, and practitioners seeking to navigate the complexities of evaluating SEA projects in primary school environments.

Introduction
Evaluating Socially Engaged Art (SEA) projects represents a challenging task since it implies complex questions about what is being measured, by whom, and for what purposes (Duncombe et al., 2018). At the same time, it requires justifying their potential for engagement, social gain or impact (Badham, 2019), as well as measuring the intrinsic and instrumental value of results that are perhaps intangible (Dunphy, 2015).

This endeavour is further complicated when SEA projects take place in school settings, since it requires a delicate balance between educational objectives and project evaluation. Furthermore, often teachers may feel that they are not familiar with the appropriate criteria and methods for evaluating these projects. Consequently, evaluation may end up playing a secondary role or being loosely considered. Nonetheless, as pointed out by Korza & Schaffer (2012), evaluation in these contexts is necessary or even desirable, so for any progress to be made there is the need for feedback and practical guidance.

To address these challenges and provide practical guidance for practitioners, in this chapter, we will delve into the complexities of evaluating SEA projects taking place in school environments. To this end, we start with the analysis of concerns, questions and challenges expressed by teachers regarding the evaluation of SEA projects. Drawing upon these experiential reflections, the chapter will engage in the analysis of existing literature concerning the evaluation of SEA projects, unveiling key questions that should be addressed and possible methodologies to tackle them.

Specifically, to carry out this task we worked with seven primary school teachers who were involved in a training course on SEA projects offered in the context of the CARE/SS project. During a session of the course dedicated to evaluation, the involved researchers collected concerns and reflections expressed by educators through a field diary and through Miro digital boards, where teachers could contribute their thoughts. The collected data, including notes and contributions from the Miro boards, were systematically reviewed. Themes and patterns related to the challenges and opportunities faced by educators in evaluating SEA projects were identified and put in dialogue with relevant literature on evaluating SEA projects.

For better organising this research, the outcomes of this analysis were then structured according to two layers in order to provide a comprehensive framework for evaluating SEA projects in schools: 1) Dimensions and criteria for the evaluation of SEA projects in schools; and 2) Methodological approaches for the evaluation of SEA projects in schools.

In the next sections, we will delve into these aspects. Specifically, the framework is structured as follows: for each dimension, we will briefly point out key concerns, challenges and reflections and identify some criteria and questions that can guide the evaluation process. Subsequently, we will describe various possible methods and tools to provide a rich panorama of applied possibilities.

Defining the scope of the evaluation

The first challenge that emerged from teachers' voices pertained to delineating the scope and emphasis of evaluation. Specifically, educators highlighted the dual task of evaluating both the project itself and assessing its impact on students' learning outcomes. These different perspectives were often intertwined in their discourses, pointing out the need to clearly define the scope and extent of evaluation.

On one hand, teachers were concerned about how to properly evaluate the project's execution, outcomes, and social impact. These concerns addressed the need to assess the project's effectiveness and identify areas for improvement, to eventually reproduce a similar process in the school or reinforce its impact through iteration. On the other, educators were tasked with evaluating the project's influence on students' learning to coherently fit the projects with the goals and requirements of the school curriculum and track students' individual processes. Teachers highlighted that, due to the specific setting of the school and curriculum requirement, the evaluation of students' learning process during SEA projects is also a crucial task to be taken into account. This dimension of evaluation encompassed diverse aspects ranging from knowledge acquisition to skills and competencies, (I.e. artistic competencies, critical thinking, collaboration, and social engagement). In this sense, the complexities address both the fit between the project and the school curriculum requirements, as well as the ways of evaluating how and what the students have learned from this experience.

This dual goal points out how evaluating SEA projects in schools can either be framed through a collective lens (as project evaluation), through an individual lens (regarding the learning process and learning outcomes evaluation), or through both. As a first step, it therefore becomes necessary to clearly define the lens through which evaluation is framed and set its scope. To facilitate this task useful questions that evaluators should ask themselves are: Do we want to evaluate the project per se or not, and to which end? Do we want to assess the learning outcomes of participating students or not, and to which end?

Subsequently, once educators have defined the scope and lens through which evaluation is framed, then methodological attention should focus on defining appropriate dimensions, criteria and methods to guide the evaluation and avoid being overburdened by it. In order to guide this task, in the following sections we will overview a set of key dimensions and criteria, derived both from literature and from teachers' voices and explore them through the lenses of project evaluation and learning evaluation. Subsequently, we will delve into reflecting on appropriate evaluation methods.

Dimensions and criteria for evaluating SEA projects in the school

From the analysis of the teachers' concerns and reflections and the literature on the subject, we have identified different dimensions and criteria that can be useful to guide evaluation. In the following sections, we examine these different dimensions, highlighting how they can guide the definition of criteria both for project evaluation and for learning evaluation while connecting to pertinent scholarly references.

1. Evaluating the artistic dimension of SEA projects in schools

Teachers participating in the course highlighted the inherent complexities involved in evaluating artistic projects and artistic practices within educational contexts. Although art teachers are necessarily familiar with assessment and evaluation, as it lies at the core of educational settings (Eisner, 2007), they might approach these with a certain tension. Unlike traditional subjects with clear-cut answers, artistic endeavours are multifaceted, making assessment a complex matter (Simoniti, 2018). Hence, art educators in schools often need strategies to negotiate with established educational standards while trying to keep an experimental and disruptive stance that can generate (meaningful) change (Smilan & Siegesmund, 2023).

In this context, a central point identified by educators in the course revolved around the tension between evaluating the artistic outcome of a project and evaluating the process undertaken to achieve it. This tension, as articulated by participants, mirrors discourse in the literature concerning the implementation and evaluation of artistic projects in schools (Smilan & Siegesmund, 2023). Notably, Acaso (2018) underscores the tendency of artistic projects in educational settings to prioritize the attainment of

aesthetically pleasing results over the process of research and artistic creation. This inclination often sidelines the educational value inherent in the creative process, leading to a disproportionate emphasis on superficial outcomes. However, a risk can be also found in the excessive indulgence toward the results of the project. As Rogoff (2008) warns, the establishment of pedagogical aesthetics based on the thought that 'what matters is the process' may also be risky, since it can undermine the effort to reach a valuable outcome. These tensions are further examined by Murphy and Espeland (2007), who explored the 'troubles' that teachers encounter during their practice regarding the evaluation of artworks. The first trouble encompasses defining the meaning of assessment and evaluation in art education sceneries, as the terms can be interchangeable, usually encompassing 'assist' (as ongoing in the process) as well as 'value' (as a summative return of the results). The second dilemma grows from defining the criteria to assess/ evaluate a process and/or its results, where to gather them from (professional experience or established guides), and the possibilities of changing these criteria might incite. The third concern involves appraising non-verbal activities (such as with image or sound) with verbal expression, since written indicators used to evaluate can be produced but might not glimpse the 'ephemeral' nature of certain art practices. Lastly, the fourth trouble deals with where the focus of assessment is placed when arts education intertwines with other curricular areas, and how to prevent (or favour) arts from becoming a subsidiary, a medium to the achievement of other areas' goals.

This overview points out tensions that are intrinsic to the evaluation of artworks in school. From a practical perspective, this implies considering how the process unfolded, whether its goals were met, how its results entail artistic value and how the project intertwines with other curricular areas. To guide this task, useful questions can be:

- How did the process of creation unfold? Is the project conceptually robust, addressing pertinent social issues with depth and insight?
- Does it demonstrate artistic skill and creativity in its execution, whether through visual art, performance, or other mediums?
- Does it push boundaries and challenges conventional modes of artistic expression? Which role do the art practices cover concerning other curricular areas?

From the perspective of evaluating students' learning, teachers pointed out the importance of assessing whether students were able to put the project in contact with different artistic practices, understand the key ideas behind SEA projects, unfold ethically and creatively during the project execution and being able to effectively document and communicate the project. Useful questions to guide the evaluation of these aspects can be:
- How effectively did the students integrate elements from various artistic practices into their project?
- Can the students articulate how their projects relate to different artistic works?
- Did the students demonstrate an understanding of how different artistic practices influenced their project's development?
- To what extent did the students grasp the core concepts underlying SEA projects?
- Did the students demonstrate awareness of how their artistic projects can contribute to social change?
- Did the students show creativity and originality in their project development?
- To what extent did the students overcome challenges and adapt creatively during the project's execution?
- How well did the students document their artistic process?
- In which ways do students manage to connect the project with other curricular areas?

2. Evaluating the participatory dimension of SEA projects in schools
The participating teachers highlighted that SEA projects also add another layer of complexity to the evaluation: these projects are necessarily participatory, which implies that additional attention should be paid to evaluating how this participation unfolds and takes place throughout the project (Schlemmer et al., 2017). Effectively evaluating this dimension requires navigating various complexities inherent to participatory approaches.

While traditional evaluation metrics may focus on quantitative indicators such as participation rates or attendance numbers, assessing the depth and quality of engagement poses a more nuanced task. Evaluators must delve into the nature of participation, examining factors such as levels of involvement, meaningful

contributions, and the extent of stakeholder empowerment, etc. This implies, for instance, paying attention to diversity and inclusion, mutual learning, collaboration, issues related to power distribution, decision-making, and distribution of roles and responsibilities.

These concerns are reflected in the literature on participatory processes, which highlights how the evaluation of these processes may address different aspects ranging from evaluating the outcomes of participation to evaluating participation itself (Brisolara, 1998). In that regard, an outcome-focused evaluation might ask whether participants' lives were improved and whether mutual learning took place. Conversely, the focus on participation may aim at evaluating in which way and to what extent participants were involved and could influence the project and decision-making, and how responsibilities were distributed. Finally, evaluations of impact could also ask whether participation has enabled, for example, more democratic ways of doing in the long term (Bossen et al., 2016).

In this sense, evaluating the participatory dimension may encompass different factors and criteria, which make a clear definition of the scope of this evaluation needed. To guide the evaluation of this dimension, useful questions may be:
- How engaged were students during the project? Are different participants actively involved in the creation and implementation of the project?
- What roles did the students, educators and other stakeholders assume in the session? How were responsibilities distributed? Who did what tasks?
- How did participants express their ideas? Was there diversity in participation?
- Who had the opportunity to speak, and who did not? Were there any barriers or challenges that impacted the level of participation?
- To what extent and in what ways were the multiple stakeholders' objectives, goals, and agendas taken into account? Who was the ultimate decision-maker?
- What evidence or signs of mutual learning can be observed?

On the other hand, through the lens of evaluating students' learning and learning outcomes, addressing the dimension of participation requires paying close attention to their skills and competencies regarding collaborative and group work. This implies, for instance, being aware of how communication unfolds in the group, how they work as a team, listen to others, respect different opinions and assume responsibilities in the projects. These criteria can help in framing questions to guide the evaluation:

- How do students communicate their ideas during group activities? Do students actively listen to their peers' contributions?
- To what extent do students contribute to group discussions? How do students provide constructive feedback to their peers?
- Can students be observed sharing responsibilities and supporting each other?
- Do students collaborate effectively to achieve common goals?
- How do students handle conflicts that arise within the group? Are students willing to negotiate to reach a consensus?
- How do students collectively make decisions? Do students take on roles that align with their strengths and skills?
- How do students demonstrate respect for diverse perspectives, cultures, and backgrounds within the group?

3. Evaluating the community dimension of SEA projects in schools

Community-oriented projects further complicate the evaluation landscape, as they aim to build relationships and increase communal participation in diverse environments (Smith, 2022). Beyond students' participation, the impact on the broader community becomes a focal point. In this sense, teachers acknowledged that the evaluation of the participatory dimensions should not only focus on participatory processes among students but should also encompass broader dimensions related to the relation with the community. In this context, teachers highlighted three key dimensions related to the evaluation of the project: (1) how projects build and sustain different ways of relating with the community, (2) the impact of the projects concerning social change, and (3) the sustainability of the projects. These dimensions are also identified in the scholarly literature, and are partially mirrored in the work of Duncombe et al. (2018), who articulates the evaluation of SEA projects through three simple questions: (1) What do you want your piece to do? (2) How do you know that it has worked? And, after the intervention has been completed and assessed, (3) What do you want to do next? These questions, either voiced, written on paper or inputted

in an app, can then be followed by other clarifying sub-questions, so as to guide a journey and understand the creative and political process, 'in an æffective approach to assessing the impact of artistic activism' (Duncombe et al., 2018, p. 58).

From a practical perspective, hence evaluating the SEA project implies taking into account the evaluation of the ways of relating with the community. SEA projects inevitably imply building and sustaining a relationship with a specific community and its ethical implications (Badham, 2019). Consequently, relevant aspects should address evaluating how this relation is built in terms of commitments from the different parts, the ways in which the goals of the project are set, the extent to which community members are involved in different stages of the project, the level and quality of community engagement, the establishment of trust, collaboration, mutual respect and mutual listening, etc.

Furthermore, since SEA projects often include marginalized or underrepresented groups, evaluation should take into account the respect for diversity, the observation of power dynamics and the role of accessibility barriers that may hinder meaningful participation from different collectives. In this sense, Badham (2019) and Belfiore (2022) point out that interaction with participants should prioritize their care and be sensitive to the different forms of local knowledge that could be provided. Likewise, Jan Cohen-Cruz (2017) highlights that this care should also be reflected in the writing and communication of the project, ensuring that it unfolds in a way that is accessible to everyone who has been part of the endeavour, whatever their profession or educational level.

Evaluating the impact of the project covers aspects related to assessing whether the project has produced some kind of tangible or intangible transformation in the community both in the short term and in the long term (Duncombe et al., 2018). Furthermore, as Cohen-Cruz (2017) points out, identifying the impact should be carried out from the points of view of all the key partners, to keep with socially engaged art's goals. This may include for instance, the concrete outcome of the project as well as observing whether the project has produced some kind of changes in terms of participants' empowerment, well-being, knowledge and skills acquisitions, new partnerships, etc.

Nonetheless, the task of evaluating the impact of a SEA project can be tricky since, as suggested by Newman et al. (2003), community-art projects often rely upon a 'celebratory' assumption of benefits, impact and satisfaction, largely trusting self-reports as a means of evaluation. In their conclusions, they advocated that assumptions of 'benefit' should be observed mainly through indicators agreed upon, assessed, and revised by target communities, and that evaluation should seek usefulness rather than accuracy regarding how an art project affects individuals and communities and how its effects are sustained. Equally, in another literature review, Galloway (2009) also asserted that measuring the success of the social impact of art projects proves difficult, as their variety of settings resists generalizations and comparisons, and favours the assumption of positive outcomes. His study pointed out the inherent issues in explaining and defending successfully to which extent an art practice can cause particular outcomes. Based on her experience as an SEA artist and evaluator, Badham (2019) drew attention to matters of complexity and trust. SEA projects rely on the construction of relationships between stakeholders which need to negotiate their paths while in action. This incorporates a layer of uncertainty, as outcomes might not be fully graspable or quantifiable. The results could be tenuous and concerned only with a small population. Small audiences may also give 'conditioned feedback' during and after the project, not giving a completely honest review due to political concerns or feelings, and wanting the project to continue. Finally, there is the question of time, as it is difficult to find moments to capture nuances and changes in public and theme, either throughout the project or immediately after its end. Project results, she continues, may not emerge until long after the project has ended.

This view seems to overlap with the insights of Duncombe et al. (2018), in which concerns extracted from interviews with fifty-six socially engaged artists involved in defining the impact of their projects are elucidated. Artists voiced the main difficulties in the assessment of SEA as describing who has to measure, to what purpose, and identifying who has to be 'convinced'; outlining what has to be measured and if intangibles have to be accounted for (while wondering how to measure 'radical social change'); esteeming the time needed to see transformation (while evaluation takes place during or shortly after the project); and lastly, having the resources to commit to an authentic evaluation (in form of time, skills, or money to externalize the process).

Finally, evaluating the sustainability of the project implies assessing whether the project has the resources to continue through time beyond the initial period. In several cases, SEA projects have received criticism that they are considered short-term initiatives, where the effects of the intervention are difficult to maintain once the project is completed (Dunphy, 2015). In this sense, crucial factors to be considered are institutional support, community ownership, available resources, existing partnerships and capacity building in the community.

This overview suggests some questions that may be included in the evaluation of the project. Examples of them can be:

- How did the relationship between the students and the community members unfold? To what extent are community members involved in different stages of the project?
- Did the project manage to establish trust between the students and the community? How did collaboration and mutual listening take place between different stakeholders involved in the project?
- How does the project demonstrate respect for diversity within the community? What observations can be made regarding power dynamics among project stakeholders?
- Are there any accessibility barriers hindering meaningful participation from different collectives within the community?
- Did the project allow different ways of participating? Up to which point all voices were heard and taken into account in the project?
- What tangible outcomes has the project produced in the community, both short-term and long-term? Have there been any observable intangible transformations, such as changes in attitudes, perceptions, or knowledge?
- Did the project enable any specific changes in participants' empowerment or well-being?
- Have new partnerships or collaborations emerged as a result of the project?
- Does the project have the necessary resources to continue beyond the initial period? To what extent do community members feel ownership over the project and its outcomes?

These dimensions, from the perspective of evaluating students' learning, suggest criteria that specifically relate to the student's competencies for establishing and maintaining fruitful and respectful relations with a community as well as competencies related to their skills in managing complex projects. Relevant questions can be:

- How did the student incorporate themes of empathy, diversity, and inclusion into their project? How ethically and respectfully did the student approach their ways of relating with different community members?
- How did students communicate with community members and stakeholders? Can students demonstrate active listening, empathy, and respect in their interactions with the community?
- To what extent do students involve community members in the different stages of the project? Are students able to engage community members in meaningful ways?
- Do students demonstrate an understanding and appreciation of the socio-cultural diversity within the community? How do students navigate cultural differences and adapt their approach?
- How effectively do students plan and organize project activities, timelines, and resources? Can students demonstrate strategic thinking in addressing challenges or obstacles?
- Can students identify and address issues that arise during the project? How do students adapt their plans and strategies in response to changing circumstances or unexpected challenges?
- Up to which point students were able to navigate and manage the multiple needs and agendas embedded in the project?

4. Evaluating the reflexive dimension of SEA projects in schools
Through the conversations, teachers highlighted the importance of reflexivity in this kind of practice. According to Guillemin & Gillam (2004) reflexivity is defined as 'a process of critical reflection both

on the kind of knowledge produced from research and how that knowledge is generated' (p. 274). In research, reflexivity is commonly used to guarantee rigour in qualitative approaches. Furthermore, in participatory and community-based projects it becomes crucial to ensure ethical conduct at every stage of the research process (Bettencourt, 2020).

This notion, adapted to the context of school-based projects, points out the crucial importance of having students critically reflect both on the project as well as on their learnings and attitudes through it. Teachers put a strong emphasis on these aspects as a way to properly evaluate SEA projects. From this perspective, relevant questions can be addressed:

- Are students able to reflect critically on their experiences, identify lessons learned, and apply insights to improve future projects?
- How do students assess the alignment between the project's initial goal and the outcomes achieved? Can students identify strengths and weaknesses in the project?
- What insights do students gain from reflecting on the project's impact on the community? How do students evaluate their level of engagement and interaction with the community?
- How do students evaluate their participation and commitment to the project? How do students assess their role within the project team and their contributions to collective goals?
- What key lessons do students draw from their experiences working on the project? Do students identify specific areas for improvement or refinement in future projects?
- How do students reflect on their ability to adapt to changing circumstances during the project?
- What new knowledge, skills, or insights have students gained through their participation in the project? In what ways do students perceive their learning as a result of their involvement in the project?

Methodological approaches for the evaluation of SEA projects in schools
Through the synthesis of teachers' reflections and the review of related literature, we identified a diverse range of tools and methods available for evaluating SEA projects. An aspect that emerged as a key cornerstone in teachers' reflection was related to the participatory dimension of evaluation. The participating teachers stressed the fundamental importance of involving at least students (and eventually also community members) in the task of evaluating the project, both in terms of its process as well as in relation to its outcomes. In this sense, teachers suggested the importance of involving students in the process of reflection and continuous assessment, promoting self-reflection about their role and involvement.

This perspective is echoed in the literature on SEA projects, which suggests the importance of employing participatory approaches to evaluation (Thompson, 2012). These projects often involve multiple stakeholders with varying interests and objectives. Hence, evaluation should be framed in a way that allows it to respond to the needs of the multiple parties involved. In this sense, Duncombe et al. (2018) advocated that the methods chosen for gathering evidence must be tailored to the communities involved. Furthermore, research on this topic also points out the importance of employing culturally responsive methods (Brown & Di Lallo, 2020) so to avoid barriers to accessibility and ensure that the evaluation process itself reflects the principles of equity and social justice.
Badham (2019), on her part, recommends engaging assessment in a democratic and non-paternalistic way, with the evaluator not assuming a position of power, but rather facilitating a participatory dialogue between actors in the project. Evaluation should help frame and critically configure the key priorities of the project by combining creative processes and 'traditional' forms of academic research (I.e. generating an artistic group dynamic but asking open-ended questions and recording the answers) to provide public accountability. Target communities should be encouraged to reflect during the process to understand it better and improve it overall, and to imagine how its activities could be iterated in the future without the artist being present. In relation to this aspect, Helguera (2011) advocates extensive documentation of all parts of the project in a multi-sided and collectively generated manner; however, he warns that documentation should not condition activities, as it is a subsidiary of them.

Useful tools to adapt these ideas to the primary school setting can be found in methods and techniques for documenting processes such as diaries, visual documentation, and field notes created by the students

(Vella & Sarantou, 2021). Furthermore, methods such as interviews and group discussions were also suggested. Other ideas to work with participatory evaluation in art and civic engagement can be recovered from Stern & Seifert (2009), and further examples of 'arts for change' can be retrieved from Borstel & Korza (2017).

The teachers considered that these methodological approaches, in addition to being able to improve and give coherence to the evaluation of the project, could also offer additional learning spaces for the students.

Discussion and preliminary conclusions

Assessing SEA projects in primary school settings presents several challenges, echoing both within scholarly discourse and with the voices of educators involved in the course. At its core lie two intertwined complexities: firstly, determining what facets to evaluate, to which end and through which criteria; secondly, determining which are the most suitable tools and strategies to carry out the evaluation process itself.

In this chapter, we put together scholarly discourses and educators' voices and reflections in order to identify key dimensions, criteria and methodological approaches for evaluating SEA projects in schools. In particular, we organized these aspects according to two main lenses: 1) Evaluating the projects, and 2) Evaluating students' learning. And with a set of four dimensions: a) Evaluating the artistic dimension of SEA projects in schools, b) Evaluating the participatory dimension of SEA projects in schools, c) Evaluating the community dimension of SEA projects in schools, and d) Evaluating the reflexive dimension of SEA projects in schools. These dimensions develop, in time, into several sub-dimensions, as portrayed in Figure 1.

Figure 1. *Considerations to Evaluate SEA Projects in School.*
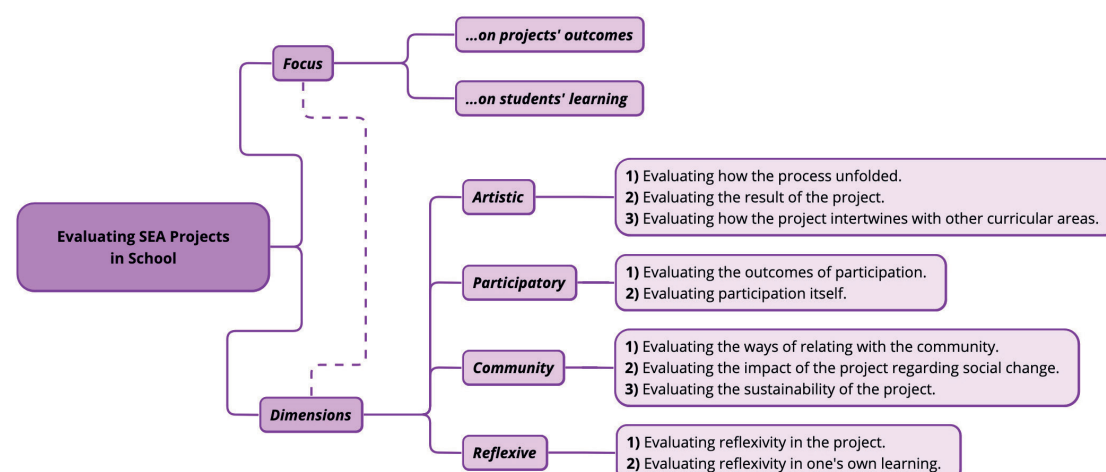
This structure is aimed at answering teachers' concerns and offering a pragmatic guiding structure for educators who aim to carry out and evaluate SEA projects in their schools. In that regard, it should provide a useful norm-reference to develop localized, site-specific formulas of assessment. 'Authentic art assessment' in educational contexts, as pointed out by Smilan & Siegesmund (2023), should be promoted on the basis of care (to others, to spaces, and the environment), connecting with Barad's (2007) need for entanglement with the world. Tensions should be placed on the reinvention and tinkering of evaluation standards, and in the over-value of technical proficiency as a unit of measurement of success. Spaces for students' voices to be heard, and to formulate and answer questions for their community ('How do we shape the common we?'), are paramount. On the premises that 'good art can bust a rubric' (Smilan & Siegesmund, 2023, p. 18), it may be wise that, in evaluating SEA projects in school premises, we question objectivity in favour of working by dialogue, comparison, and negotiated benchmarks.

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PART III
PEDAGOGICAL KALEIDOSCOPE: NURTURING MINDS IN
UNIVERSITY CLASSROOMS AND SCHOOL COMMUNITIES

Chapter 13
Micro-Teaching at the University of Malta
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Abstract
This chapter describes the micro-teaching sessions developed in relation to two programmes for teachers following the CARE/SS courses in Malta. It describes the tasks given to teachers and the different outcomes and types of presentations, as well as the teachers' own assessment of these tasks. The chapter begins with a discussion of micro-teaching within the context of continuous professional development courses for teachers and then focuses on the micro-teaching sessions developed by the University of Malta CARE/SS team and teachers. Microteaching helps teachers refine skills such as the use of digital technologies and receive immediate, constructive critique from peers and academics, enabling them to reflect on their practice. One of the advantages is the safe, supportive environment in which they are held. In Malta, the two classes were actually quite small, which meant that the setting provided a low-risk environment where teachers could experiment with new teaching methods and techniques without the fear of failure. While this supportive setting fostered creativity in teaching, some sessions tended to be more like traditional presentations. In one of the courses in Malta, the micro-teaching sessions also facilitated peer learning, collaboration, and interdisciplinary learning, as teachers from different arts subjects approached topics from their specific perspectives. The chapter analyses the two courses critically, understanding how tasks could have been further improved.

Introduction
The University of Malta CARE/SS team developed two courses for teachers, both of which came to an end with micro-teaching sessions prepared by the participating teachers. While the two courses shared some content, the pedagogical approach was quite different in each case. One of the courses (called Course 1 in this chapter) was a blended course, most of which was held online over several weeks, and included five visual art teachers and one generalist primary teacher. One of these teachers opted out of the micro-teaching session, and the remaining five participants worked individually. The other course (Course 2) was short-term and intensive (three days), and was held entirely face-to-face, with the participation of twelve teachers representing different arts subjects: art, music, drama and dance. The teachers in this school showed an interest in organising a face-to-face workshop, probably due to the excessive exposure to online workshops during the pandemic. The second course still included the use of online technologies and its micro-teaching sessions involved group work. The different pedagogies employed helped us to make comparisons between the two courses, some of which will be discussed in the concluding section of this chapter.

Micro-teaching is a methodology that can enhance educators' strategies and skills, and prove crucial for professional teachers aiming to refine their practice. It emphasizes the improvement of specific teaching skills through focused practice and constructive feedback in a safe, supportive environment. This method not only fosters experimentation with new techniques but can also boost teachers' confidence while working with new content: this was particularly in evidence during the Maltese micro-teaching sessions. Moreover, micro-teaching can facilitate peer learning and can serve as a vital tool for professional development that encourages ongoing learning and adaptation.

Dwight W. Allen (1966), one of the key figures of micro-teaching methodologies, believed that micro-teaching can help teachers improve their teaching methods in a relatively short period of time and change their perceptions of their own teaching behaviour. He advocated for a systematic approach to teacher training and professional development, where feedback played a critical role in the individual teacher's

transformation of his or her own practice. One of the uses of micro-teaching that Allen proposed was team teaching, which was implemented in Course 2 of the Maltese CARE/SS courses. In recent years, the emphasis on teacher effectiveness in educational policies has increased the importance of enacting practices that approximate as closely as possible actual teaching scenarios, leading to the strengthening of practice-based teacher preparation in various contexts (O'Flaherty et al., 2024). Developing teacher effectiveness is especially valuable in teacher training programmes, providing teacher trainers with a focused instrument for developing specific skills, a vehicle for continuous training and a setting in which instructional skills and behaviours can be modelled and supervised (Pandey, 2019). While the Maltese CARE/SS courses and micro-teaching sessions were implemented with in-service teachers, some of whom were seasoned practitioners, it was evident that continuous professional development that includes micro-teaching can be beneficial at different stages of a teacher's career.

Micro-teaching sessions in Course 1
Instructions given to participating teachers relating to micro-teaching required them to fill in a template reflecting their approach to their micro-teaching session. Each micro-teaching session was to place an emphasis on a Sustainable Development Goal (SDG) or two, include creative resources like online videos, an outline of their teaching approach, list online tools (like Padlet) that were planned for the session and describe briefly students' involvement in learning activities with an emphasis on Acquisition, Investigation, Practice, Production, Collaboration, Discussion, the six learning types described by Laurillard (2012).

One of the microteaching sessions focused on SDG 12 Responsible Consumption and Production, and SDG 14 Life Below Water. The Prezi presentation prepared by the participant introduced the idea of responsible citizenship and linked it to the depiction of overconsumption in examples of art. Further information about overconsumption, its effects on life under water and its connections with practices like overfishing was given, followed by a children's video on contemporary threats to life under water. This was followed by a practical task requiring participants to design a mind map related to recycling in art, accompanied by relevant internet links. The teaching approach selected by the participant was small group instruction with a student-centred constructivist pedagogy, linked to inquiry-based learning. Learning types included in the sessions were acquisition, investigation, discussion, production and practice. The presenter initiated a discussion about relevant SDGs, helped to develop the acquisition of knowledge about overconsumption and its effects on sea life, and finally progressed towards production and practice with the creation of a sculpture made of recycled materials and things.

Another participant's microteaching session revolved around SDG 9 (Industry, Innovation, Infrastructure), with a special emphasis on urbanisation and architectural heritage in Malta. This participant focused mostly on her own teaching and what kinds of activities she uses with her students, so the session felt a little more like a lecture than a micro teaching session. The content was quite rich, targeting the Senior Secondary Art Option Students (ages 14 – 16) through issues-based activities that touched on a variety of related themes – from spatial planning and the media to the farming industry, the loss of prime arable land and the loss of recreational spaces. Artistic examples were also varied, including both conventional approaches to graffiti. The teacher explained that a brainstorming exercise about sustainable development in Malta by means of a mind-map could be used to introduce this SDG to students. This task encourages argumentative responses related to global issues and the negative impact of processes of excessive urbanization and gentrification on people's lives. Although the presenter had difficulty coping with some technical issues during the session, she nevertheless provided examples of visual art pedagogies that serve to create a good platform to engage online communities, making use of Padlet to locate densely populated areas around the country. She also listed some digital tools and software that can help with computer-aided designs in environmental posters and similar activities and suggested that teachers could make use of street art and itinerant performances in order to extend beyond art institutions like theatres and museums. The teacher also made reference to all of Laurillard's learning types (add ref). Students acquired information about the SDG and recorded their personal understanding of issues related to sustainable cities. Inquiry was implemented via the investigation and documentation of different artists and artworks by means of a work journal. Discussion on the importance of heritage, conservation and restoration fostered an understanding of the importance of aesthetics in architecture, while sketching landscapes and other scenes and realizing a finished product developed practice and production skills respectively amongst students. Finally, teamwork was also encouraged during the organization of an exhibition that galvanized the importance of collaboration.

While the third presenter made reference to a number of SDGs, her micro-teaching session focused mainly on SDG 12 Responsible Consumption and Production. In this case, the teaching approach approximated that of a teacher with her students. The session began with "I am going to pretend you are my little ones", then moved on to a short presentation on the importance and significance of flowers for the ecosystem, the flower industry, the commercial cultivation of flowers and the unsustainable resources and services used to grow and transport the flowers. The teacher targeted mainly young students and artistic techniques and activities included the making of paper dolls with flowers. Students were encouraged to research artists like Arcimboldo and Georgia O'Keeffe, and brainstorm on flowers grown in Malta in order to design floral compositions and textile designs with endemic flora and recycled fabric. The main learning types identified by this presenter were discussion, investigation and production.

The fourth participant chose SDG 13 Climate Change, with a special focus on rising seas due to global warming. for his micro-teaching session. In order to convey clearly the threats posed to various aspects of human, animal, and environmental health and safety, he used online videos and works of art about the sea by contemporary artists like Ana Teresa Fernández, Timo Aho and Pekka Niityvirta, and Pedro Marzorati. His teaching approach emphasised collaboration among teachers and the need to integrate various disciplines over a period of class time to this specific SDG. In his plan, he included a week dedicated to climate change and its effects on societies, during which students could learn from science, geography, art and other teachers as well as experts in related fields. This period of content acquisition and small group discussion would lead to periods of art practice and production, focusing on the creation of layered images using online tools, work on a collaborative installation and the production of posters using Canva (which had been introduced to the course participants by the University of Malta team). While the presentation was mainly in an expository mode, the participant prepared a rich variety of sources, including films and references to related issues such as the use of fossil fuels that made the session very informative.

The fifth participant in the micro-teaching programme prepared a session that revolved around SDG 14 Life Below Water. Creative resources she chose included an online video and polls (Slido), aimed at the primary sector (the participant is a generalist primary teacher). She used plenty of visuals in her presentation and referred to class activities that were tactile and hands-on. She also linked the content of the lesson to her own personal experience of finding plastic objects on the beach. An initial brainstorming task required students to share their ideas of life below water, followed by an introduction and class discussion about plastic pollution. The discussion included an activity in which students were challenged to think and share how each one of them can reduce plastic usage in their daily lives. This task presented the teacher with an opportunity for assessment of learning. This acquisition and discussion period was followed by a practical activity. Students were guided to create a poster that can be shared on social media, reminding people not to throw plastic objects on the beach and in the water.

Evaluation of Course 1 Micro-teaching
Technical problems were in evidence in two of the five micro-teaching sessions. One of the sessions was held on Zoom and was hampered by what seemed to be a weak internet connection. Another participant conducted her session physically in class but experienced connection problems between her device and the class monitor (this was resolved by using a different laptop). While both situations were relatively minor and represented 'regular' problems in classrooms nowadays, it is important to note that backup plans might be necessary in case devices or online tools do not function as planned.

Another issue that has been already referred to is the fact that sessions tended to follow an expository rather than interactive mode involving peers in the class at the time of the micro-teaching session, even though the participants had been informed about the importance of thinking of the sessions as 'regular' (albeit scaled down) lessons with students. In at least one case, it was noted that the participant had very likely prepared a scaled down teaching encounter that simulated a real teaching experience and pedagogical skills, but seems to have switched to a more traditional approach after she observed a previous presenter share information in a lecture-like presentation.

When a few of the participants were asked about their experience during interviews at the end of the course, they referred to the micro-teaching sessions as one of the course's highlights. One of them replied that micro-teaching was a valuable experience and could have been improved if they had been given more time and space to work on the premises (several sessions in the Course 1 programme were held online). This is a valid comment and can be taken into consideration in future courses because the teachers clearly enjoyed the possibility of giving each feedback at the end of the micro-teaching sessions.

MicroTeaching Session for course 2

For the case of course 2, the micro-teaching sessions convened as group efforts. Basically, while one group played the teaching role and the other group acted out the students' role, in the subsequent microteaching session the 2 groups switched roles. For the purposes of this section and the subsequent section sharing evaluation comments on the microteaching session in course 2, we refer to the teaching groups taking turns to lead the microteaching as Group 1-2 and Group 2-2. Both groups included 5 members as two participants could not attend the 3rd course meeting when the microteaching session was held due to travel duty.

The chosen theme of Group 1-2 for the microteaching concerned emotions linked to SDG 16- Peace, Justice and Strong Institutions. This microteaching experience was performed by a team of five teachers, three of which were specialised in visual art, another in music and another in drama. Their performance still included a balance of all arts disciplines, despite the absence of dance teachers in the team. Group 1-2 started by inviting the participants to join in a brainstorming exercise considering different types of emotions. For this activity Group 1 started with photos as an artistic form to fuel participants' thinking about emotions in the arts. For this first activity, a whiteboard was used by one of the teaching group to record the different types of emotions that came up. In the next activity, group 1 invited the audience to attend to the emotions that excerpts of music from Prokofiev's Piano Sonata No.6, generated within them (Figure 1). In this activity, the Music teacher in the teaching group1 took the lead articulating the emotions that the music playing in the background was building up in her so encouraging the audience to do the same. The rest of group 1, acting as the teaching group in the later part of the explanation, then started chiming in, leading those who were acting the student part to follow suit in exploring emotions in music (Figure 2). Later, she asked those playing the students' role to think of movements/actions that they would associate with the generated emotions.

Figure 1. *Participant playing the piano in the music room transmitting her video online*

Figure 2. *Responding to music while exploring emotions*

 In a subsequent activity group 1 turned participants' attention to the 'Google Arts and Culture' app (Figure 3). The digital tool was used to search for works by renowned artists such as Lichtenstein to explain how, through the artwork the artist commands the emotions of those who view the work. A reproduction of Roy Lichtenstein's 'Whaam' painting (Figure 4a) was projected on the interactive whiteboard alongside comic art (Figure 4b), which was used as propaganda during the Second World War. The participants playing the students' role were encouraged to use the Art-in-a-Bag materials (Figure 5) to create a comic strip cartoon which narrates a short story concerning conflict. They were invited to work in small groups to create a comic paying attention to the emotions they wanted to elicit by their creation (Figure 6). Unfortunately, the microteaching session had to be stopped because time ran out and this small group student-led activity did not take place as originally planned.

Group 2-2 chose the second sustainability development goal (SDG2) of 'Zero Hunger' and how it is dealt with in the arts as their chosen micro-teaching theme. This microteaching session started out with an exposition activity on the part of the teaching group 2 connecting the different sustainability goals with planet care and social issues before zooming in on the 'Zero Hunger' goal for ending world hunger. During this more traditional teaching episode, group 2 presenters were more like walking through the participating audience a number of different art media and how these may be used with students to teach them about SDG2. But during this teacher-led activity, group 2 also demonstrated co-teaching as they all chimed in giving this informative episode a conservational orientation. Questions were then directed at the audience in an attempt to open the conversation to the participants who were acting in the student role, but this did not appear to work well. In the next activity, the teaching Group 2 invited the participating audience to work on an artistic creation to raise awareness on SDG2. Again, this microteaching session was stopped when the students were still working on their creations because time ran out.

Figure 3. *Participants exploring the 'Google Arts and Culture' app*

Figure 4a. *Participant referring to Lichtenstein's work*

Figure 4b. *Participant referring to comics*

Figure 5. *Art-in-a-Bag contents*

Figure 6. *Participants collaborating*

Evaluation of Microteaching Session for Course 2

Due to intensive sessions where time ran out, the microteaching templates of Course 2 were sent to the two groups including guidelines via email. Although the templates were explained during the session and samples were shown, the participants still did not manage to complete them well. It could be because it was Summertime and given that the participants were working half-days, they found it hard to dedicate time to liaise with each other online to fill in the templates. This reduced the links between the microteaching performance and the SDGs they aimed for. It seemed that the microteaching activities were more considered as acting performances which most of the participants excelled in.

The microteaching sessions took place in the same location as the rest of the face-to-face course. The horse-shoe arrangement assumed for the physical space in which the course convened and how the course convened emphasizing student-centred strategies for learning permitting a lot of opportunities for the students to take on teaching roles may have served as unspoken prompts for participants to follow suit in the microteaching setting.

The microteaching sessions were held as a last activity on the 3rd day of the 3-day course after the refreshments break which also permitted students some last-minute time to continue organizing themselves for the microteaching. Both groups amply prepared for the microteaching.

As for the case of course 1, during the course 2 microteaching session, several technology-related problems arose. Primarily, there was a persisting problem with the high-definition multimedia connector (HDMI) connector to the interactive whiteboard, but this problem had a detrimental effect on several of the planned micro-teaching activities. As aforementioned, this showed how digital technologies can fail us and the need for contingency planning. Teamwork came on show several times here with some of the teaching group continuing with the planned teaching activities as best they could while one or two of the teaching group receding into the background trying to get the digital devices to work. There was also put on show how teachers find themselves having to think on their feet finding solutions to arising problems on the fly. For example, while 2 members of the teaching group 2-2 worked on fixing the HDMI connector problem, the complement of the teaching group continued with the learning activity inviting the participating audience to pin paper post-it notes on the traditional whiteboard sharing words that evoked thinking about world hunger and SDG2. This incident also put on display the seamless collaboration in co-teaching.

At the beginning of the first microteaching session, some of the teaching group 1-2 appeared to be uncertain of themselves playing the teaching role with their colleagues manifesting this through a flippant, joking attitude. Evidently the microteaching session was getting the participants to move out of their

comfort zone and putting them in what appears to have been uncharted waters taking the lead teaching colleagues in a more formal setting (Ledger and Fischetti, 2020). The awkwardness only lasted the first couple of minutes into the session. The strength of the other Group 1-2 teaching colleagues confidently playing the role from the very start and the fact that the participant group chose to overlook the behaviour gave them the additional space they needed to switch into the teaching role required of them for the microteaching episode. As happened for the case of the microteaching in course 1, microteaching does not always work as intended. What is described above as participant difficulty to switch into the role of teaching peers may be one reason. There might be other reasons for microteaching to derail such as alternative understandings of what is meant by a microteaching session by involved participants as may have been the case for some of the illustrative examples of derailment in the microteaching session of course 1.

During the interviews, an Art teacher mentioned that microteaching served for developing a stronger teamwork among them as all group members "had time to express themselves and with regards to their particular subject". By 'particular' she referred to the different arts subjects within the specialised school-Visual Art, Drama, Dance and Music. She explained that all group members were sensitive to represent the integration of diverse art forms.

Despite their efforts aiming at interdisciplinarity through different arts, their microteaching still was mostly dominated by the drama subject. In a way this could be due to the teaching, which is a performance in itself, especially when involving each group member in switching roles as teachers and students (Figure 7). Had it been dominated by Music, Dance or Visual Art, microteaching would have turned into a mere presentation or teacher-centred approach. In a way, microteaching provided a platform for the participants of Course 2 to experiment with diverse teaching methods, drawing upon elements from different artistic disciplines to create engaging learning experiences for students. The participants' use of the materials inside the 'Art-in-a-Bag', continued to confirm this. While rehearsing for their micro-teaching sessions, they exchanged ideas stemming from their expertise, for instance in constructing props by moulding the self-hardening clay (Figure 8a) and in maintaining rhythm while playing the tambourine (Figure 8b). Besides collaborating on interdisciplinary project-based learning, such experiences encouraged them to eventually tailor their lessons to specific learning needs and styles.

Figure 7. *Participants wearing red caps taken from Art-in-a-Bag to show students' role*

Figure 8a. *Sharing expertise in clay moulding*

Figure 8b. *Sharing expertise in music rhythm*

Conclusion

The participants clearly appreciated the possibility of developing microteaching sessions during the courses implemented by the University of Malta CARE/SS team. Some feedback showed that these sessions were among the participants' favourite sessions because they gave them the possibility of interacting amongst themselves in a safe environment and receiving immediate feedback from peers. Some participants also expressed the desire to have more opportunities of this sort because they believe that interaction and collaborative experiences among teachers are lacking. Given that most participants' teaching experiences were limited to the secondary sector, it was not possible to gauge whether this lack of collaborative interaction is also prevalent in the primary sector. Having peers provide constructive criticism encourages a culture of open communication and continuous improvement among teachers. Such sessions can also provide teachers with the opportunity to experiment with new teaching methods; however, this was not always the case in the two courses in Malta. This may be due to the fact that some of the participating teachers were not familiar with micro-teaching methods. Further courses can probably encourage innovation and more creativity in teaching approaches.

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Chapter 14
Big ideas in action: Exemplary implementations in the public space

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Abstract

During the training courses provided by the AUTH team under the CARE/SS European research project, trainees learned about the crucial concepts of socially engaged arts and actively participated in the artistic process. They practised with digital media and various art forms and methods to obtain a genuine experience of the perspectives of socially engaged arts. The educational programme's objectives were to encourage collaboration and active participation in learning. Thus, the trainees participated in smaller and larger experiential art activities based on at least one of the five big ideas. This helped them to challenge unjust social attitudes and structures and assume the role of social advocates by proposing solutions. This chapter presents two examples of the application of socially engaged arts in education, highlighting the importance of collaborative processes for change in the public space. These projects reflect the personal and professional development of the participants in a challenging arts training programme, which synthesised three pillars: socially engaged arts, critical pedagogy, and new technologies for the first time in formal education.

Introduction

There seems to be a natural bond between art and education, especially between socially engaged arts and critical pedagogy. The two of them "share a joint commitment to social justice, critical consciousness, and transformative praxis" (Ioannidou, 2024, p. 7), and if combined, they can engage students in learning meaningfully and critically. Vella (2024, p. 7) stresses the connection between socially engaged arts and education and suggests that "socially engaged art practices can engender educational strategies that build students' awareness for acute social problems" but also "connect learning with students' lives and experiences." Helguera also (2011, p. xi) points out the parallels between the processes of art and education. He believes that "some of the greatest challenges in creating socially engaged artworks can be successfully addressed by relying on the field of education" (xi). The argument can be reversed: many of the challenges our world faces today can be addressed if schools rely on arts and socially engaged arts, in particular, to educate future citizens with the vision of a socially and environmentally fair and sustainable future. In justifying his reasons for writing books when decision-makers do not read them, Vonnegut (Allen, 1988, p. 123) suggests that you catch them when they are young, "before they become generals and presidents and so forth, and you poison their minds with humanity… to encourage them to make a better world."

Eisner (2002, p. 8) indicates that education has a lot to learn from the arts,

> as the distinctive forms of thinking needed to create artistically crafted work are relevant not only to what students do but also to virtually all aspects of what we do, from the design of curricula to the practice of teaching to the features of the environment in which students and teachers live.

Art learning or learning through the arts involves "the construction, interweaving, and interpretation of personal and socio-cultural meaning" (Burton et al. (1999, p. 45). The same competencies and dispositions extend to other subject areas and different knowledge domains. As Eisner (2002, p. 14) suggests,

> the sense of vitality and the surge of emotion we feel when touched by one of the arts can also be secured in the ideas we explore with students, in the challenges we encounter in making critical inquiry, and in the appetite for learning we stimulate.

In this sense, socially engaged arts offer education the critical framework proposed by critical pedagogy. Freire suggested that reading the word allows us to read the world (Freire & Macedo, 1987). In the same vein, Helguera (2011, p. 80) proposes that the artwork is "a tool of understanding the world." Therefore, socially engaged arts and education have a lot to learn from each other. Still, most significantly, they can combine forces creatively and succeed in collectively constructing knowledge to help create a democratic and critical society prone to working for sustainable changes in the world.

In her extensive global research study, and through comparison of data from more than 60 countries, Bamford (2006) identified concrete educational, as well as cultural, and social benefits of the arts in education and showed that quality arts education programmes are valuable for the child, the school, and the community. With art being an essential component of children's global development, the urgency of preparing teachers efficiently to integrate the arts into their practice becomes obvious. Teachers in today's world can justifiably be frustrated when required to make their teaching relevant to their students' needs, experiences and interests, as well as connect it with real-life issues and serious social problems. Socially engaged art meets both requirements: it invites children to connect with art pieces on their terms, individually and meaningfully. This allows them to acknowledge social problems and invites them to participate in their solution. The question is, how prepared are teachers to integrate art into their daily practice?

Generalist teachers often find themselves responsible for delivering arts programmes so schools can cope with heavy teaching loads (Garvis & Pendergast, 2012). However, the reduced time allocated to music and visual arts education in teacher education programmes has diminished generalist teachers' confidence and competence in implementing art projects in their classrooms (Barrett et al., 2019). Generalist teachers need to believe in their self-efficacy in teaching the arts or through the arts, which underscores the importance of high skill levels of training and support for them (Garvis et al., 2011). Research has confirmed that equitable access to arts instruction could equip teachers with the knowledge and skills required to embrace arts-based pedagogies (Carroll & Harris, 2022). Research has also shown that generalist educators can successfully incorporate arts into their teaching practices, which again highlights the need for more focused arts-integrated educational training in generalist teacher courses (Vuuren, 2018). Ioannidou (2022) proposes a well-rounded, personalised educational programme that takes advantage of the unique aptitudes, talents, knowledge, and experience of the teachers of any specific group, offering them the opportunity to grow. This would also entail opportunities for generalist teachers to receive arts training from specialists in the arts sector (Ioannidou, 2016).

Gouzouasis et al. (2013) emphasise the importance of arts-based praxis in professional growth, "becoming pedagogical," highlighting the role of disciplinary and interdisciplinary frames of mind in creating new forms of pedagogy. This approach aligns with the findings of Meyer & Wood (2019), who developed a model to guide preservice art teachers towards increased social responsiveness through service learning, making their future practice more contextually relevant. Additionally, Arnold (2019) explores the concept of artful praxis to understand self and teacher identity, emphasising the transformative nature of experiential inquiry. This resonates with the idea of praxis inquiry in teacher education, which empowers preservice teachers to construct their professional understandings through reflective practice (Burridge et al., 2010). Moreover, integrating indigenous perspectives in arts education ensures that teachers' praxis disrupts cycles of insufficient teaching, particularly in addressing historical injustices (Williams & Morris, 2022). By adopting a justice as praxis paradigm, as advocated by Everett (2020), educators can work towards creating more inclusive and equitable learning spaces. Learning through the arts in praxis involves teachers –and children– in continuous reflection, innovation, and social engagement.

Evidence-based impacts of students' participation in the arts

To test the validity of the above claims and see the potential benefits of a harmonious and creative combination of socially engaged arts with education, the Erasmus+ CARE/SS programme[1] was designed and implemented. In its framework, social engagement training programmes were developed in the five partner universities[2] for undergraduate and postgraduate student teachers, in-service teachers and a few arts education students. The partners in the CARE/SS programme were fully aware of the benefits of the arts in education, having already participated in relevant projects.[3] The challenge in the CARE/ss programme was to explore the prospects of socially engaged arts in education and design a programme intended to develop students' critical reactions to social problems and their active participation in their solutions. A parallel pursuit was the implementation of new technologies, so the training courses used a blended learning framework. By combining new technologies with artistic practices, the training

programmes aimed to create inclusive and critical learning environments that sensitise and empower students to engage with social issues and contribute to sustainable societal transformations.

At Aristotle University of Thessaloniki (AUTH), three different courses were offered: one postgraduate for in-service teachers during the winter semester of 2022-23, and two courses for future teachers, one in Greek and one in English, for Erasmus student teachers; the latter two courses were carried out during the winter semester 2023-2024.

The teaching and learning scenarios of the training programme were developed around principles of theoretical traditions such as socially engaged arts, critical pedagogy, sustainability, arts education and new technologies and aimed at the holistic development of learners. Activities were developed according to the Guide, *Socially Engaged Arts Curricula for Teacher Training Programmes* (Vella, 2024) and built on the big ideas selected to facilitate the integration of socially engaged arts into the school curriculum. The five big ideas were Public space, Respecting diversity and inclusion, Sharing knowledge, Collaborative processes and Sustainable transformations in society.

Drawing from the theoretical traditions permeating the training course, participatory, collaborative, interdisciplinary, multimodal, and experiential teaching strategies were implemented. Participants were introduced to the conceptual framework of the course through interactive PowerPoint presentations enriched with relevant artwork and experiential in-class short art projects. They were familiarised with digital methods in two workshops and were encouraged to use new technologies such as blogging, Padlet, Canva, Prezi, Artsteps, and Movie Maker to present their work. At the same time, they were prompted to critically explore the use of digital media and new technologies in education. In addition to face-to-face sessions, trainees were offered a rich collection of educational materials (e.g., videos, presentations, online training sessions, and lots of art and art projects) related to the CARE/SS objectives through both the CARE-full and AUTH eLearning platforms.

While being immersed into the conceptual framework of the programme and being exposed to numerous examples, participants were also invited to collaborate and experiment using both tactile and digital applications and reflect on their learning process so that they could gain both theoretical and practical background and be fully prepared to apply theory into practice. In the hands-on in-class projects and activities, participants were instructed to rely on their newly acquired knowledge and share responsibility for planning and implementing socially engaged artistic projects associated with real-life issues (see Figure 1).

Figure 1. *Pre-service student teachers collaborating and experimenting in SEA workshops*

In their final assignment, participants were requested to design an intervention based on at least one big idea and draw from one strategic teaching card, i.e., an example of the Guide. They then had to present their assignments in the form of micro-teaching. Except for the apparent professional development, the programme pursued participants' personal growth as well, in that it aspired to promote their creativity and inductive, critical thinking, their respect for diversity, their critical approach to social, educational and artistic issues, and their active involvement for the solution of crucial social and environmental problems (Ioannidou, 2024).

The expected results for the children in both imaginary teaching scenarios were, primarily, the children's sensitisation and awareness of social problems affecting their lives, their inspiration to take responsibility and seek practical solutions within their power, and their trust in the power of the arts to forge communities and trigger collective action. Additional academic gains that could contribute to their holistic development were their familiarisation with participatory, collaborative, multimodal, and experiential learning practices, increased experience with digital tools and the consequent literacy skills growth. At the personal level, the children's gains could be enhanced creativity, critical thinking, empathy for the less privileged, environmental awareness and respect for diversity.

The examples of the application of socially engaged arts in education presented below highlight the importance of collaborative processes for change in the public space. It is interesting to note that public space was the most preferred big idea by participants, probably because it touches on numerous aspects "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" (Ibid, 2024).

Since space limitations allow the presentation of only two examples, the selected examples serve as agents of the intentions and accomplishments of the training course.

We created a massive waste problem. Let's help solve it.
The first of the two examples was the final assignment of one of the Erasmus teams, comprised of three future teachers. Erasmus students were enthusiastic about the course and eagerly participated in the training programme beyond their academic requirements. Their lesson plan exhibits a good understanding of the course's theoretical background and a firm conviction in the power of art to enhance student learning and development but also to instil a genuine commitment to preserving our shared space.

The teaching scenario focuses on the global crisis of waste management, thus drawing attention to the serious problem of environmental pollution, and it is addressed to city dwellers who live with the problem every day.

Step 1: On the first day of implementation, the children are introduced to the subject of the unsustainable accumulation of garbage and the role each citizen must play in its management. The trainees stress that school children are citizens with rights and responsibilities for the environment.

Step 2: After the general introduction to the subject, children watch a relevant documentary and discuss it in class. At the end of the session, children are asked to collect the garbage they produce in a week and bring it to class for the following lesson. The children are instructed to bring "clean" garbage, namely, their own, after cleaning it thoroughly for hygiene and safety reasons.

Step 3: The following day of implementation, children use the garbage they brought to create a sizable figure statue, the "garbage man." The teacher facilitates the process and makes sure that all children contribute with their ideas and participate equally. The teacher also elaborates on the task's symbolism and significance and prompts children to share their thoughts while working. The figure is an art piece that must be attractive so that passersby stop to look at it and thus get the message. A big bottle can serve as the body of the statue. Smaller bottles or rectangular boxes can be the legs and arms of the garbage man. For the head, students can use an inflated balloon. On the face of their creation, the children can place a mirror so that whoever looks at the statue sees themselves as the possible careless, neglectful citizen who litters irresponsibly (see Figure 2). Children also discuss and write a compelling message to mount on the figure, e.g., "collect trash, take care of our planet."

Figure 2. *Creating the garbage man*

Step 4: The children and their teacher write a message to follow the garbage man and make the symbolism of the art piece more concrete to the public. The message includes a site address with a relevant video. The statue is placed in a public space, possibly changing locations daily (see Figure 3).

Figure 3. T*he garbage man in place*

What this brief description indicates is that this group of future teachers embraced the core intentions of the training course, and, driven by their concern for the detrimental impact of waste accumulation in our cities, they created a teaching scenario that pursued all of the training programme's goals: it included a socially engaged art piece, prompted children to work collaboratively, insisted on the equal participation of all, relied on experiential activities and multimodal, interdisciplinary methods, and built on the children's critical thinking and reflective narratives to promote their causes. Among the group's intentions was "to inspire a groundswell of collective responsibility within the local community," as they believed that "[t]he creation of a strong community bond serves as the catalyst for individuals to feel a sense of agency and responsibility, thereby propelling them to adopt sustainable practices."

Moreover, they saw their project as "a call to action and a belief in the simplicity of the solution" and expressed the hope that it could work as a catalyst for lasting change. Unfortunately, the environmental damage is so severe that urgent and large-scale interventions are necessary to change behaviours and actions. However small as they may be, the impact of initiatives such as this is valuable in influencing public opinion and creating communities. As the creators of this project proclaim in a rather romantic but fresh and optimistic appeal in their epilogue:

> The success of our idea hinges on the enduring bonds formed within local communities, as these connections will fuel the replication of our model and inspire others to take up the mantle of environmental responsibility. Through unity and shared purpose, we believe we can pave the way for our planet's sustainable and resilient future.

It takes a lot of enthusiasm and commitment to bring about change, and the hopeful outlook expressed by these future teachers is what this course aimed for. Hopefully, as professionals, these teachers can enrich the school culture with their knowledge and enthusiasm and contribute to sustainable transformations in the school and society.

Creative changes in the public space
The main big idea of the second example, the public space, is combined with that of respect for diversity and inclusion. In most assignments, even though students allegedly worked on one big idea, most, if not all, big ideas permeated their projects. The focus here is on playgrounds. However, the project's creators, a group of nine future teachers, decided to use the children's immediate and thus familiar environment, i.e., the schoolyard, as a substitute/model for the changes suggested in a local playground.

Step 1: The children in the imaginary class are introduced to the subject of the project by watching and discussing a video created by the trainees featuring a reportage on a neglected playground. The "reporter" interviews a "mother of a handicapped child" and a "child user" of the playground. They both stress the problems they face in the playground and suggest solutions.

Step 2: In the following session, the class and their teacher carry the action in the schoolyard. The children are instructed to observe the schoolyard critically and try to pinpoint and note down things they like/dislike in it. Back in their classroom, the children compare notes and, with their teacher, create a Padlet entitled Artistic Change in our Schoolyard with their ideas.

Step 3: In the next session, the class brainstorm to produce ideas for changes in the schoolyard and their ideas are recorded in a separate section of their Padlet. The children's social messages regarding the development of environmental awareness, respect for diversity and human rights are also included.

Step 4: In the following session, the children, in groups of four, design and draw their ideas (i.e., bird nests, animal feeders, plant pots) with recyclable material. They photograph their creations and upload them in the third section of their Padlet. The children can suggest both applicable as well as unfeasible ideas for change, for example, inclusive playground toys for handicapped children. They can also suggest signs and boards for children to write messages or poetry, e.g., limerick. The children's drawings are photographed and uploaded on a separate section of their Padlet. Finally, the children discuss the materials they need with their teacher and share tasks with group members.

Figure 4. *Artistic change in our schoolyard. Birdfeeders*

Step 5: The children, with their teacher's guidance, materialise their plans, create items in groups and arrange them in the schoolyard (see Figures 4-6).

Figure 5. *Artistic change in our schoolyard. Playing and recycling*

Figure 6. *Reading and writing in our schoolyard. A library and a poetry board*

Step 6: They decide to produce a play to promote their idea of creating an inclusive environment for their handicapped peers to the whole school, and they write the script as a class activity.

Step 7: They rehearse and present their play to the whole school. The teacher videos the school play and uploads it on the Padlet.

Step 8: In the final session, the children reflect on the whole project and discuss the aftermath of their participation in the experience.[5]

This teaching scenario reflects its creators' firm belief in the arts as a vehicle for change and a strong tool in educators' hands. These future teachers assert their trust in collaborations, active citizenship, and respect for diversity, as well as experiential, interdisciplinary, and multimodal methods. They stress the importance of shared responsibility and action, "our mobilisation is a turning point, a catalyst for

change in our immediate environment, aiming at a better society, a better life." They also put emphasis on the children's gains, e.g., collaborative disposition and critical and reflective thinking. "Through their participation, the children will appreciate the value of collective action and social contribution for the common good." They recognise the importance of their involvement in the project: "It was a unique experience; we were all possessed by empathy and felt concerned, responsible for the problems we discovered," and suggest arts-based activities be organically integrated into the school curriculum to promote the children's awareness of man created problems and their responsibility in solving them.

Discussion

Learning through the arts in praxis involves a multifaceted approach integrating various pedagogical strategies and innovative practices. As mentioned above, the theoretical traditions imbuing this training course entailed participatory, collaborative, interdisciplinary, multimodal, and experiential teaching strategies. The assignment examples described here and most of the assignments developed by trainees demonstrate their understanding and creative application of the course principles. For most of them, the training course worked as a model, and its methods and principles were filtered down to their own instructional suggestions. In the following discussion, we draw evidence not only from the two examples described but also from the variety of good assignments presented to us.

Almost by definition, socially engaged art is *participatory*, even at the basic level, i.e., it cannot exist but in the eye of the beholder. In the case of socially engaged art creations, social interaction is a primary target, so active participation is sought. Asking students who have been instructed in all their schooling to absorb and repeat prescribed content to participate actively in their learning process is challenging for both instructors and students. However, being invited to participate in a collaborative project seems to have inspired and empowered the overwhelming majority of participants in all three courses: they unleashed their creativity, and they produced projects that abided by the course instructions but also reflected an enthusiasm in the joy of participation in a collaborative project that built on their ingenuity and inspiration:

> For us, the whole process was a novel experience of interaction, authentic communication and collective action. To realise our plan and complete our assignment (which makes us proud as it decorates the main entrance hall of our School), we had to contribute equally with our ideas and views. In addition, we were given the chance to reflect on and express our views on significant social issues. … We consider that if the particular activity was an unforgettable initiative of social sensitisation and action that promoted our need for creativity and our struggle to improve contemporary reality, it must have the same impact on our young students.

Collaboration was also a requirement on principle, as collaborative work is the essence of any project procedure. Most groups of participants commented on the challenges of collaboration, a sporadic experience in their schooling, but overall reported positive results:

> Despite occasional differences and conflicts, quite normal considering the different backgrounds of group members, we did not allow any of this to deter our working process… We worked together, side by side and managed to deploy our creativity and inspiration to the fullest. The constant friction for the completion of a project teaches us how to collaborate and, by extension, how to coexist, communicate, understand each other, and live harmoniously.

> Both the activities in the framework of the courses and the collaborative processes followed in the final assignment helped me discover the "magic" of art: You don't need talent to create. All you need is the right disposition and collaboration to unite all different things into a voice to be heard, make the case and defend your message.

A good example of the collaborative processes developed in the course was a project developed by one of the participating teams, a group of ten future teachers. Their teaching scenario was based on broad partnerships, including intergenerational interactions: It involved a. students of different ages (grades one and six) engaged in a mutual music activity; b. students and seniors, members of a Centre of Open Care for Senior Citizens who shared their respective knowledge of group games of the past and the present, speaking at the same time of the values that must prevail in play as well as every social interaction; c. students from a sixth class in a mainstream school of Thessaloniki and a sixth class in a rural area in

Thrace with students from the Muslim minority, who shared on a Padlet traditional customs and stories of their respective cultures; d. collaboration between the sixth-class students and the theatrical group En Dynamei Ensemble[4] to retell traditional fairytales, rid them of stereotypes and perform the new politically correct versions together.

The collaborative dimension of the course activities created a sense of solidarity, a *community* of learners and partners in the effort for social change: "Through collaboration, a community was created, we shared ideas, and there was a sense of solidarity." To claim that this sense of community has any seeds of permanence is a relatively high aspiration. However, one can only hope that in their professional life, the participants in these training courses could capitalise on their experience of belonging to a community, the sense of participating in a network of people with similar ideologies and pursuits, so that the impact of their training might outlast the duration of the course.

Artistic activities are logically hands-on, *experiential* activities. Most participants in the training programme appreciated the experiential character of the classes: "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." Influenced by their positive experience, they created excellent experiential activities for the children in their imaginary classes.

The training programme relied on *multimodality* and *interdisciplinarity*, and participants adopted both procedures in their own assignments: They pursued their goals through most artistic media, including visual arts, drama, literature (e.g., storytelling, poetry) and digital media that afforded experimentation with films and music, as well. Interdisciplinarity was also an almost natural choice for most of the teams in their effort to create an eloquent whole:

> In designing our activities, we tried to organise them in many ways; we believe that when what we create is multimodal and when we deploy as many channels of communication as possible…our final product becomes effective and attractive for the children.

Participants' comments on the character of the training course and their experience with it reflect a distinct paradigm shift from their own traditional schooling, which is still the dominant trend in education. They cherished their involvement in participatory, collaborative work and appreciated their gained critical, reflective outlook on things. Through their work and formal and informal evaluations, participants affirmed their determination to be more careful and thorough in observing the world, question regularities, cast a second look at the norm, and be prepared to work towards sustainable change. Moreover, this training programme demonstrated that arts-based practice can enrich teaching methods and foster a more dynamic learning environment. By embracing arts-based pedagogies, educators can enhance their teaching repertoire, promote social responsiveness and active citizenship and foster a more inclusive educational experience for all students. Certainly, this limited exposure to unconventional, alternative teaching strategies on its own could hardly secure sustainability or a lasting impact, i.e., teachers who rely on more holistic, unconventional approaches and choose to expose their students to critical explorations of the world around them. However, along with similar initiatives, such training courses promise to increase teachers' commitment, sensitivity, and activism regarding societal issues.

Notes
[1] CARE/SS Critical ARts Education for sustainable societies, Erasmus+, KA2: Strategic Partnerships for higher education, KA220-HED - Cooperation partnerships in higher education.
[2] Frederick University, Cyprus; University of Malta, Malta; Aristotle University of Thessaloniki, Greece; University of Barcelona, Spain, Adam Mickiewicz University, Poznan, Poland.
[3] The European-funded research project CARE was the most recent involvement of three CARE/ss partners: Frederick University, University of Malta, and Aristotle University of Thessaloniki.
[4] En Dynamei is an inclusive theatrical group comprised of artists with and without disabilities who perform to abolish borders and segregation and eliminate distances among people.
[5] For a more detailed presentation of the group's creations, see https://padlet.com/elinamelissourgou1/padlet-h9bn2diurkf0x6im

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Chapter 15
Convergence in Education: Transformative Initiatives for Social Unity through Collaborative Arts in Schools

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Abstract

This chapter discusses how the trainees (in-service teachers) of the Continuous Professional Development training offered by the Frederic University team were able to create mini-professional learning communities, develop learning scenarios, and implement them in the school setting using new digital media. The chapter focuses on one group's collaboration and the implementation of their learning scenario in two different schools. The teachers were able to develop children's communication skills through various means (multimodality) based on collaboration, critical thinking, and creativity. Embracing the framework of sustainable development and socially engaged arts, the teachers organised experiential and interdisciplinary activities aimed at addressing prejudices and divisions. Children were able to approach challenging social issues, such as migration, and engage in actions that promote empathy and social cohesion. The interactive installations created by the collaborative groups were directed at the entire school community within the framework of artistic activism. The implications of this action concern the characteristics of artistic activities that can promote meaningful active participation and involvement of all children, thereby restructuring practices and redefining the role of arts in the school environment.

Introduction

This chapter aims to discuss the snowball effects that continuous professional development (CPD) can have on children and their school communities. The increasing and demanding requisites within the realm of education accentuate the significance of ongoing professional development for educators. This proactive endeavour ensures that teachers remain adequately equipped to confront the evolving requisites of their vocation, thereby facilitating the delivery of relevant and quality education to their pupils. Devoid of continuous professional development (CPD), the realisation of any educational reform becomes extremely difficult (Ucan, 2016). In many educational systems, CPD is the action of policymakers/ educational authorities who wish to implement educational changes. However, educators themselves frequently seek novel methodologies and approaches to enhance their pedagogical practices and pupils' academic progress. Emerging paradigms for teachers' CPD underscore the pivotal role of collaborative learning facilitated through professional learning communities (PLCs), which foster deep engagement among educators and with the training's content. Within PLCs, educators find a conducive environment to deliberate on theoretical frameworks, exchange insights and practical strategies, devise innovative instructional materials, experiment with novel pedagogical techniques in classrooms, and critically reflect on outcomes (Steyn, 2017; Pavlou, 2024).

The chapter is divided into the following sections: First, a brief overview of the in-service training that the teachers participated in is given. Next, the learning scenario developed by three teachers is described. The learning scenario was implemented in two schools. Elaborated descriptions of these implementations are given with plenty of visual information. Differences between the implementations are highlighted to demonstrate how teachers were able to adjust the learning scenario to their own context. Lastly, reflections on the implementation and children's feedback are given to further support the benefits of interdisciplinary activities addressing prejudices and divisions.

The Contribution of the Arts in Promoting Sustainable Societies: Fostering Active Citizens

The training was titled "The Contribution of the Arts in Promoting Sustainable Societies: Fostering Active Citizens". It was not a simple one-time workshop/seminar/lecture that followed a one-size-fits-all approach but an interactive, sustained, and tailored professional learning opportunity to teachers' needs (Pavlou, 2024). It encouraged teachers to take responsibility for their learning and implement what they

learned in their classrooms. The training followed the main principles of the CARE/SS (Critical ARts Education for Sustainable Societies) project, described in the first part of this Handbook. It aimed to relate arts subjects (visual arts, music, drama, and literacy) to real-life situations, particularly to issues of the environment being their local built-in environment, natural environment, or social environment (issues of social acceptance and inclusion) through socially engaged arts activities. The teachers 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.

The training was not compulsory; there was an open call through social media to in-service primary school teachers to participate. After registration, teachers were required to participate in all different training activities. Twenty-four female teachers completed the training, the majority of whom were well-experienced teachers. The training was delivered by distance learning methods through the Moodle platform. It was a 25-hour training that included synchronous meetings (seven two-hour weekly meetings) and asynchronous activities. The topics of the meetings are given in Table 1. The trainers included an art educator, a music educator, a drama educator and a literacy educator.

Table 1. *The content of the training*

Week	Topic of the meeting
Week 1	Introductory meeting: Education for Sustainable Development and the Arts.
Week 2	Visual arts education: the "public", public art and art education.
Week 3	Music education: our natural environment and music.
Week 4	Theatre education: approaching inclusivity and active citizenship through drama techniques.
Week 5	Literacy education: literacy and creative reading and writing.
Week 6	The synergies of arts for promoting important values/ ideas in education. Developing educational materials.
Break	Study week to give more time for collaboration in mini-PLCs.
Week 7	Sharing ideas: presenting learning scenarios (units of lessons) on the basis of the training's philosophy.

Each meeting, except the final one, had a theoretical and a practical part. The theoretical part included a lecture and involved answering questions and discussing and debating issues. To this end, digital means/ tools were adopted to allow ease of response and interaction. Activities allowed for collective inquiry, collaboration, and individual and group learning. The practical part included the production of creative work (either individually or collaboratively) using the materials that were posted to the trainees (the Arts-in-a-Box methodology was adopted (Pavlou, forthcoming). Thus, the teachers were invited to create artworks and soundscapes, perform roles or produce creative writing.

The PLC worked on two levels: a) the plenary PLC and b) the mini-PLCs. The plenary PLC comprised the entire professional learning community (trainers and trainees) and was evident in the activities that they all did together. The mini-PLCs were formed when teachers were divided into smaller groups during each meeting. For example, trainees were divided into Zoom breakout rooms to collaborate on specific tasks. At times, collaboration in the breakout rooms did not only involve debating or discussing issues but also producing collaborative work (i.e. a short play) or instructional resources. In meetings 1-5, the Zoom breakout room function randomly formed the mini-PLCs. This allowed trainees to get to know all trainees well.

During the sixth meeting, specific mini-PLCs (groups of 3-4 teachers in each one) were established to work together for the remaining activities of the training. The main goal of Week 6 was to enable trainees to bridge theory into practice, develop learning scenarios based on the aims of the training and implement them in their classes. Figure 1 presents the process used during Week 6 to enable participants to bring together all the different aspects of the training, identify synergies among important components, and determine the title of their learning scenario and its main goal. A week's break from meetings was provided for the groups to collaborate on their own time and develop their learning scenario and its resources. Table 2 contains the template given to the teachers for developing their learning scenarios. The groups were given the opportunity to arrange individual meetings with the trainers to discuss any issues of concern or receive feedback on the development of their learning scenarios. At the final meeting,

all groups presented their learning scenarios and received feedback from the other groups. At least one teacher per group was required to implement the learning scenario. Some groups opt for all members to implement the learning scenario. Teachers who implemented the learning scenarios with their classes uploaded their reflections and evidence of the implementations later to the Moodle platform.

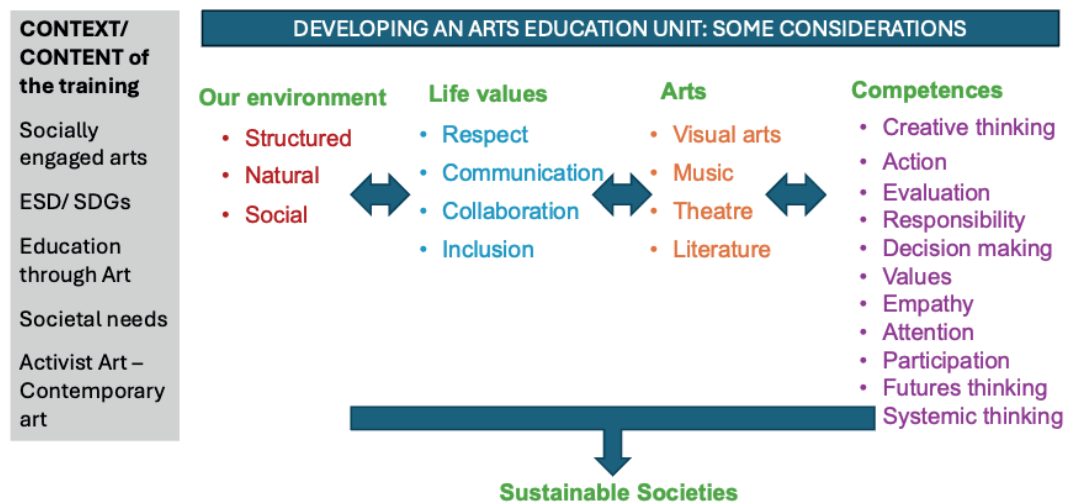**Figure 1.** *The process of identifying the focus of the learning scenario.*

Table 1: *The template for developing the learning scenario.*

Section A.	
A1. Theme: Environment	Choose what is valid for your unit: the structured, the natural or the social?
A2. Life values	Choose what is valid for your unit; some or all of the following: respect, communication, collaboration, inclusion, other (specify).
A3. Subjects	
A4. Class	
A5. Duration	
A6. General aim	
A7. Learning outcomes	
A8. Artworks	Works of art may include visual arts, music, drama and literature.
Section B: Detailed information	
B1. Theme	
B2. Subject	
B3. Duration	
B4. Learning outcomes	
B5. Vocabulary	
B6. Materials/ means	
B7. Past knowledge/ experiences	This information is necessary only for the first lesson plan of this unit.
B8. Activities	Present all activities in detail, including the assessment
Repeat the information in points B1 to B8 (excluding B7) for each lesson plan of this learning scenario	

The learning scenario: With a suitcase in my hand

This section zooms in on the collaboration of one mini-PLC and the implementation of their learning scenario in two different schools. Three teachers collaborated to develop the learning scenario titled 'With a suitcase in my hand'. Two of them already knew each other and were colleagues at the same school, while the third got to know them through the training. Obviously, the two were able to discuss issues face-to-face, but they also created a Viber group to exchange ideas between the three of them and arranged a Zoom meeting and a physical meeting despite the fact that they did not live close by. These initiatives demonstrated their commitment to their mini-PLC and the training.

Table 2 gives a brought view of the learning scenario that they co-created. It presents part A of the template given to the teachers for their planning. The full information about their planning is presented

in the following section where a detailed description of the implementation is provided. Overall, the teachers aimed to enable children to explore, in an experiential and interdisciplinary manner, the identities of migrants and refugees to break down prejudice and promote empathy, respect and collaboration. Children engaged with different works of art, including sculptures, installations, fairy tales, songs and artistic actions.

Table 2. *The planning of the learning scenario 'With a suitcase in my hand'.*

Section A.	
A1. Theme:	Social
A2. Life values	empathy, respect, communication, inclusion
A3. Subjects	Literacy, Health Education, Drama, Art
A4. Class	One second-grade and two fifth-grade classes.
A5. Duration	Five lessons x 80' each.
A6. General aim	To approach the identity of the migrant and refugee in an experiential and interdisciplinary way, so that students realize that we are all potential refugees or migrants and thus remove prejudices and segregation, cultivating empathy through a spirit of cooperation and teamwork
A7. Learning outcomes	Summary: By the end of this unit of lessons children should be able to: - enhance and exhibit respect and empathy for migrants, especially refugees-migrants, by appropriating their stories in an experiential way through artistic activities. - prepare a collaborative group interactive installation in the school space on the theme of migration and refugees. - effectively communicate their message in an attempt to involve the whole school community.
A8. Artworks[1]	- 'With a Red Button', children's literature by Eleni Betinaki (in Greek). 'Little Amal', a 3.5-metre puppet of a 10-year-old Syrian refugee child, is the centre of The Walk activities1, created by the Handspring Puppet Company. - The song 'Running', featuring Gregory Porter. - Pierre David Triptyque, 300x106x102 – 200x106x102 – 53x106x102 cm, bronze by Bruno Catalano, situated in Venice, Italy. The bronze sculptures, characterised by the total absence of the central part of the body, are ethereal "unfinished" characters, part of the Les Voyageurs series, who are always carrying luggage.

The implementation

All three teachers implemented the planning but with some variations according to their context and their own teaching style. For example, one was very familiar with embedding technology in her teaching and was able to incorporate different software used during the training, some of which she had used before and new ones; she used Jamboard, VoiceThread and Padlet activities with the children. Her colleague (in the same school) also incorporated different software with her support but simplified the activities due to the fact that the children in her class were younger. The third teacher, who was the least confident in her digital skills, opted to apply the activities without the use of digital tools. She had a personal preference for language and literacy lessons, and so she added activities related to these lessons that she felt were important for developing children's abilities to argue and discuss. In both schools, the final outcome included a group installation presented to the whole school community, but in one case, the installation included a performance. For presentational purposes, School A refers to the school where two teachers implemented the unit, and School B refers to the school where one teacher implemented the unit (see Table 3). Whenever activities were differentiated in the implementation, this will be highlighted.

Table 3. *The implementation*

School	Teachers implementing the scenario	Classes involved in the implementation	Use of digital tools	Final Group collaborative work
School A	Two	Second-grade and Fifth-grade	Yes	Art installation
School B	One	Fifth-grade	No	Performance

The teachers who implemented the learning scenario were class teachers, so it was easy for them to use an interdisciplinary approach. The activities were executed during the Greek Language (Literacy Education), Health Education, and Art subjects' lesson time. Since drama is not a subject in Cypriot schools, drama activities were included in the other subjects. Next, the activities are described.

Literacy education

In both schools, different literacy activities were run. The first literacy activity included children 'weaving' a collaborative story using actual wool and the following words: boy, war, home, boat, red button, play, loneliness, blackbird, girl, hand, home, and joy.

Figure 2. *Children 'weave' a collaborative story. School B.*

Figure 3: *Reading, discussing, drawing. School B.*

The second activity included reading the story 'With a Red Button' about a refugee boy named Asid[2]. Then, children drew and 'used' the main, secondary, and inactive characters of the story in space while trying to identify their characteristics and locate information about them (see Figures 3 and 4).

Figure 4. *Drawing characters and connecting them. School A.*

Figure 5. *The six hats of thought. Second graders, School B.*

Children were also invited to wear different hats (Figure 5) that represented different ways of thinking to try and solve the problem at hand by addressing it from different points of view. Children expressed their ideas orally, and in the case of the more technologically confident teacher, they were also given the opportunity to document their ideas through a Jamboard activity (Figure 6).

Figure 6. *The six hats of thoughts; exchanging ideas through a Jamboard activity. School A.*

Another creative writing activity that also acted as an evaluation activity included taking on the role of the main character of the story, writing a short note, and putting it in a matchbox along with a red button. Here are some of the children's writing included in Figure 7.

> If I were Asid, I would like the button to transform into a teddy bear, to be able to hug it in difficult times and when I'm feeling lonely.

> If I were Asid, I would like the button to transform into a flying carpet, taking me back to my parents so that I wouldn't be alone.

> If I were Asid, I would like the button to transform into a city and tele-transfer me to my past life, but without any wars.

> If I were Asid, I would like the button to transform into a magic light that would make true my wishes: no war, have my past life back, have my friends and family and whatever I needed.

Figure 7. *Evaluation activity through creative writing. School B.*
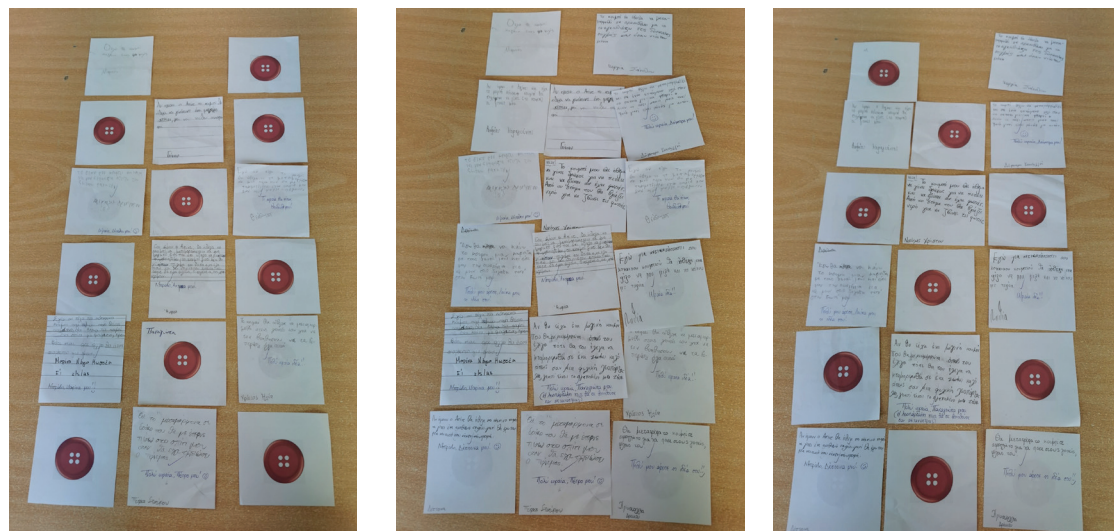
Health Education

During the Health Education subject, the children engaged with different works of art: Litte Amal, the Running Song, and Pierre David Triptyque (see Table 2 for more information about these works). Children were invited to step into the other person's shoes: to be Amal (the puppet) or Asid, the refugee boy of the fairy tale 'With a Red Button', or someone running (connection with the song Running) or an immigrant (connection with the sculpture Pierre David Triptyque). Children expressed ideas and discussed the messages communicated through sculptures, songs and puppets. Discussions also revolved around the feelings that arose during their engagement with these works of art. The development of the competencies of understanding, respect and empathy was evident in children's responses, as they were in during other activities.

The drama activities that followed included making a sculpture alive and then having him/her at a 'hot chair'. In School B (see Figure 8), the teacher collaborated with an amateur actor, a parent of a child from another class, to come into the class, be the sculpture that comes to life, and silently walk up and down, holding a suitcase and looking like he is deep into his thoughts. The children were invited to say aloud what he might be thinking while he was walking. Then, they invited the 'sculpture' to sit on the 'hot chair' and answer their questions, which would enable them to truly understand who that person was, why s/he travelled and what s/he was trying to do at the present time. In School A (see Figure 9), the teachers undertook the role of the sculpture that came to life.

Figure 8. *An amateur actor brings to life the sculpture and sits at the 'hot chair'. School B.*

After the 'hot chair' activity, the children noted their views regarding reasons for moving to another country. In school A, children noted their views on a Slido activity, while in school, children noted their views on their notebooks. Time was given to discuss views, answer new questions posed by the teacher, undertake roles and express opinions by substantiating their opinions with arguments.

Figure 9. *The sculpture comes to life. School A.*

Another activity involved children imagining that they were moving countries for different reasons (planned or emergency reasons) and needed to 'pack' their suitcases accordingly. They could pack objects, clothes, memories, or even dreams. The children drew the contents of their suitcases (Figure 10).

Figure 10. *'Packing' objects, clothes, memories and dreams.*
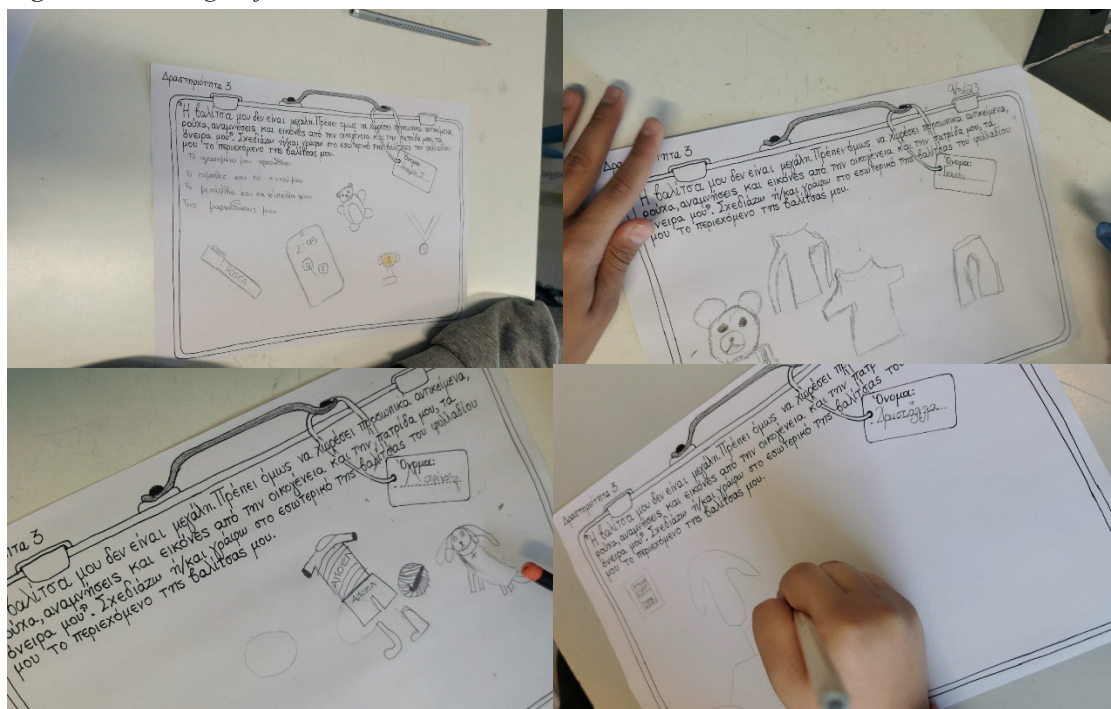
At the end children reflected on the lesson by adding a short post-it note on a drawing before leaving the classroom. The notes demonstrated that all activities (including the meeting of an immigrant even if he was an actor) were powerful in understanding deeply what it meant to be an immigrant and to break stereotypes.

Art Education

The main aim of the art activities was to engage children with different installations, to inspire them and to think of different possibilities. Then, through collaborative work, children were to prepare and curate their own installations to effectively communicate their messages about migrants and refugees to the whole school community.

In chool A, the children were already familiar with art installations, especially the fifth graders. The fifth-grade teacher invited the children to comment on art installations prior to the lesson by setting up a VoiceThread activity (VoiceThread is an open software with many useful free access characteristics). The same teacher used the mentimenter and jamboard software in class to document and organize children's ideas and propositions and also receive their reflections (Figure 11). In chool B, the children used their notebooks to document and organize their thoughts and propositions (Figure 12).

As teachers noted, it was the first time that the children had to think about how others would engage with an installation that they would set up. This motivated them a lot and got everybody engaged. The messages communicated were those of understanding, concern, empathy, respect, support and care for the well-being of all.

Figure 11. *Children's reflections. School A.*
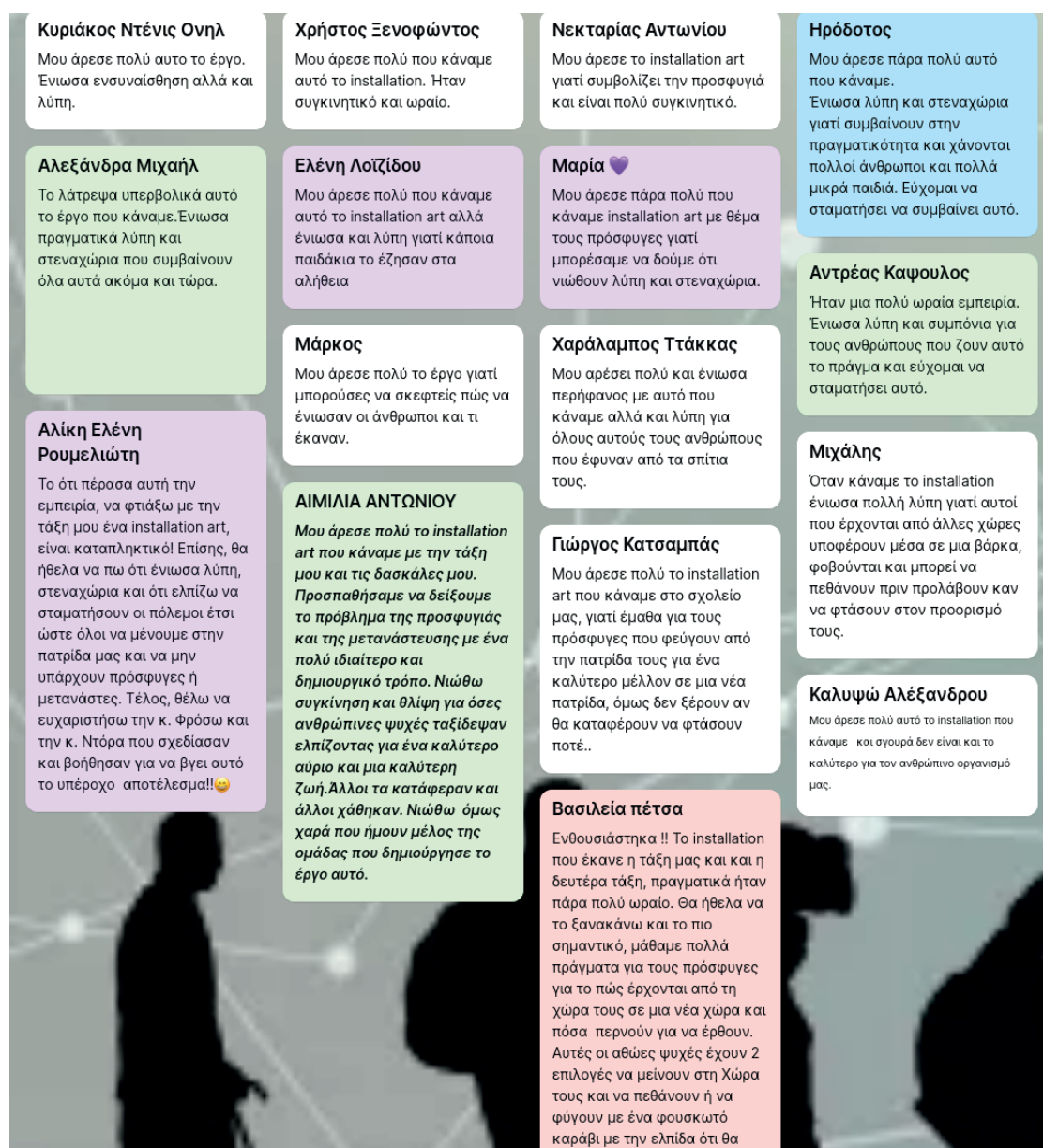
In school B, children decided that they wanted to do a performance instead of an installation inspired mainly by the Running song. They proposed different ideas according to their abilities: some felt more comfortable in reciting, others in dancing and others in imitating. In the end, they decided that all were going to perform similar actions, as a whole, to endorse all ideas. They started with reciting, then performed the song, formed a circle, left down their personal objects and spread towards different directions, imitating how immigrants/refugees leave their homes to travel to other countries (Figure 13).

Figure 12: *Children collaborating and noting down their ideas and propositions. School B.*

Figure 13: *Climses of children's performance to the school community. School B.*

Also, children in School B invited the other children to write their responses to their performance (see Figure 14)

Figure 14. *Children are writing down their responses to the performance of the fifth-graders.*

In chool A, the installation was the collaborative result of two classes: a second-grader class and a fifth-grader class. Fifth graders took the lead but were also respectful of the ideas presented by second graders. They all took responsibility for bringing objects and setting up the exhibition, which their teachers video-recorded (see Figures 15 and 16).

Figure 15. *Setting up the art installation. School A.*
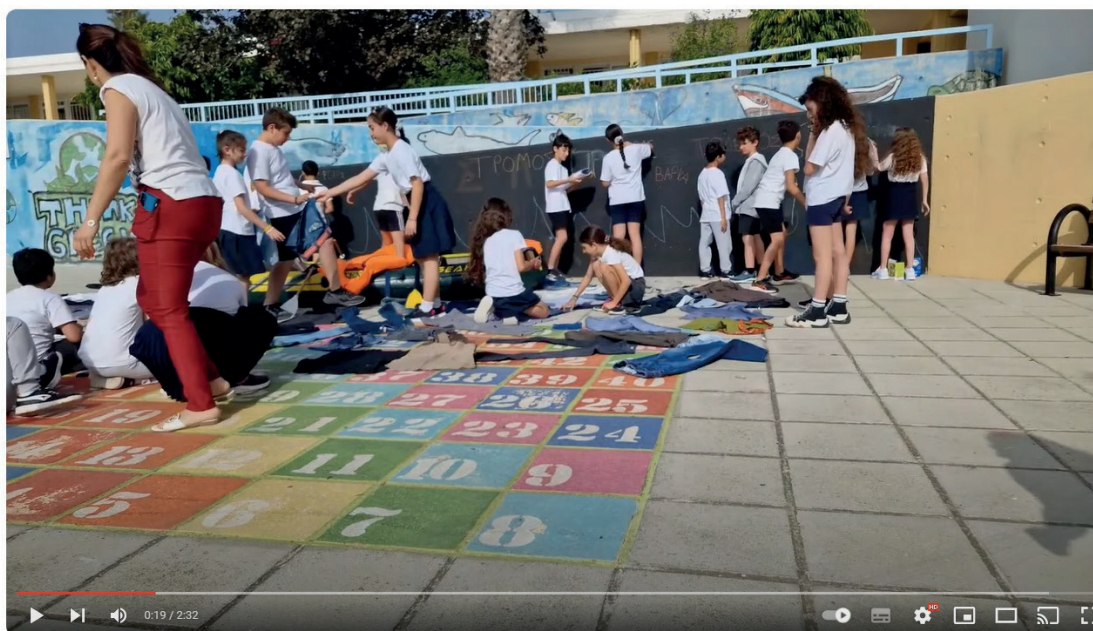
Figure 16. *Setting up the art installation. School A.*
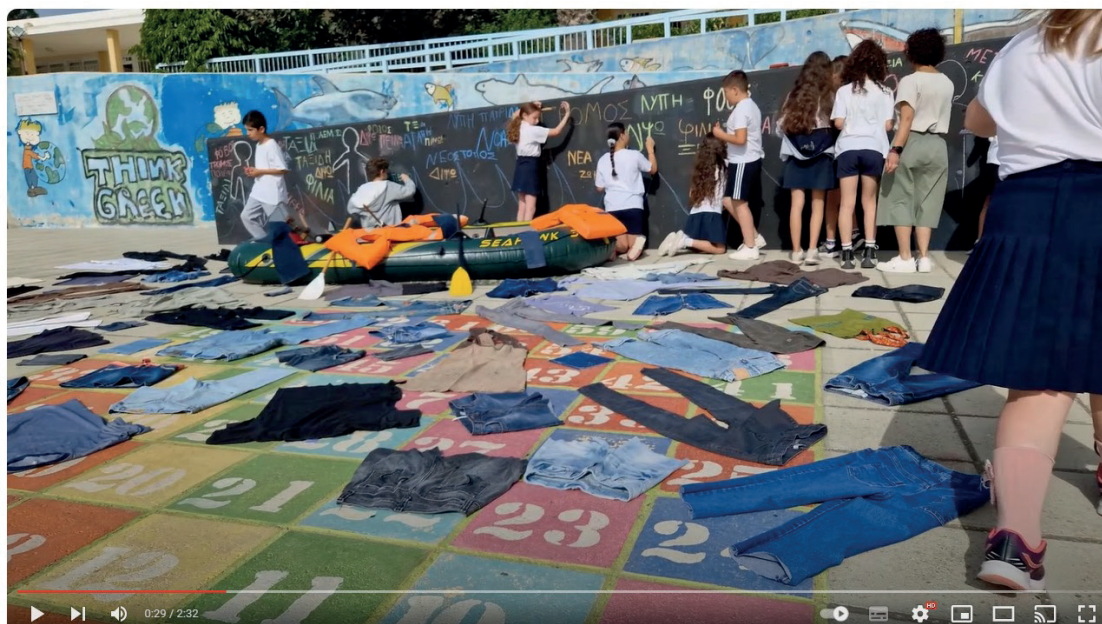
The video recorded was afterwards enriched with children's voices. Children from both classes assumed the role of a refugee child travelling in the boat or a child living in the 'receiving' country and expressed emotions of fear, uncertainty, despair, support, welcome, comfort and care. The video is available on the school's website[3]. The school community (other classes and parents) was again invited to see the installation and respond to the messages communicated.

Conclusions

Writing this chapter in the Spring of 2024, when war is continuing in our neighbouring countries, with real fears of escalating in other countries, and with immigrants/refugees arriving in boats in Cyprus every few days, one cannot but think of the necessity of having these arts-enhanced lessons in our schools. We need inspired teachers well equipped to respond to contemporary societal pressing needs and enable children to make sense of their world. Children need to engage in experiential activities that promote empathy and social cohesion through participation and collaboration.

As teachers themselves said, they noted increased participation by all children due to the experiential and embodied way of learning, increased understanding of others, increased exhibition of responsibility and understanding of basic human values due to the emotional/affective engagement in the activities. At the same time, they noted increased critical thinking, creativity and action due to the participation in narrations, creative writing, drama activities, creation of artworks and curating a collaborative performance or an installation for the whole group community. Children developed their communication skills through various means and were able to communicate powerful messages to their community. And all these were visible because of the arts. The interdisciplinary integration of the arts led to another way of learning, another kind of education that hopefully can bring change to the way children think, interact and collaborate with others in their daily lives and empower them to bring change to their families and friends.

Notes

[1].'Little Amal has become an international symbol of compassion and human rights. She carries a message of hope for displaced people everywhere, especially children who have been separated from their families (https://www.walkwithamal.org/).

[2].'With a Red Button' is a story for children by Eleni Mpetinaki (in Greek). The main character of the story is Asid, a refugee boy. When war breaks out in his homeland, he becomes afraid, even though he is fearless (Asid means lion). One night, he goes away completely alone and the boat carrying him leaves him on an island. He will find himself on a shore with only a red button with two holes as his only companion, which becomes his friend, his toy, his friend and transforms each time into what he misses, what he loves, what he needs. There often comes a seabird, jet-black, with a strange and long beak. It's Aristotle the sea crow. The story takes an unexpected turn when suddenly, one morning, Asid loses his button.

3. The video recording is available on YouTube, and one can locate it through the school's website (https://www.youtube.com/watch?v=oBjwY_EwseU).

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Chapter 16
Art Microteaching in Teacher Education:
Collaboration, Experience and Skills Development

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Abstract

The education of pre-service teachers is a significant process for developing educational systems worldwide. In this chapter, we focus on microteaching, a recognized and appreciated method of teacher training. It usually involves preparing and conducting short teaching sessions in a safe environment with students' peers, who take the roles of learners and feedback from tutors/observers. The introduction establishes the contextual framework for microteaching implementation in pre-service teachers' education. The centrepiece of the chapter presents a case study results: an analysis of microteaching implemented during the courses "Drama Method for Social Inclusion in Teaching Practices" and "Creative Arts for Social Inclusion" (offered at the Faculty of Educational Studies of Adam Mickiewicz University, Poznań as the implementation of the CARE/SS project). The analyses of the meaning and functions of arts microteaching in the experiences of participants of courses are exemplified by their statements from interviews. This part focuses on developing teaching competencies and practical skills of pre-service teachers. It also proves microteaching's potential to stimulate collaborative processes and engagement for social inclusion in intercultural contexts. Finally, we deliver a description of microteaching that integrates various art disciplines and the usage of new technologies in education practices.

Introduction

Teachers' education is a crucial element in the development of educational systems worldwide (Feszterová, 2024). It is also an extremely demanding process. As society changes and new technologies influence how students learn (Cradler et al., 2002), the educational environment becomes increasingly diverse and special educational needs are more accurately diagnosed on a growing scale; teachers must continuously adapt their teaching methods (Zhou, Martinovic, 2017) and group management approaches. These challenges can be difficult for teachers, especially for those who lack prior experience in these areas. One important tool in teacher education is microteaching, a method that allows teachers to test new methods and teaching tools in practice (Santovena-Casal et al., 2024).

In this chapter, we describe and exemplify the role of microteaching in working with pre-service teachers' education. We analyze how they can practice their teaching and practical skills with microteaching while integrating arts disciplines with new technologies. Simultaneously, we illustrate encouraged collaborative processes for social inclusion.

Microteaching in pre-service teachers' education

Microteaching is a method of teacher training that involves conducting short teaching sessions in a controlled environment, followed by receiving feedback from other teachers, mentors, observers, or student peers. In these sessions, teachers usually conduct lessons that last from a few to several minutes, using various teaching techniques and methods (Fernandez, 2005). The remaining members of the group can play the role of students. It is used in every kind of teacher education, such as professional development, but also during teacher studies, which is the subject of this text. Microteaching is, therefore, a type of training lesson during teacher studies. After the lesson, the pre-service teacher receives personalized feedback about their work. This feedback can include both positive aspects and areas for improvement. Students have the opportunity to reflect on their performance, evaluate their effectiveness, and make adjustments to their teaching style (Azuelo et al., 2013).

Microteaching allows future teachers to develop key teaching skills essential for working with students. Primarily, it helps answer the question of how to effectively conduct classes in a group, managing the diversity of students' needs and stimulating their engagement. Microteaching also allows teachers to efficiently manage their time during lessons to achieve intended educational goals, which can be a significant challenge in school practice (Remesh, 2013). Pre-service teachers can test techniques that help strengthen collaboration and integration among students in a group, which is crucial for creating a positive classroom atmosphere (Rizkiani, Darmahusni, 2024).

Microteaching also allows teachers to experiment with various teaching methods and adapt to different classroom situations. Teachers learn to analyze their teaching methods and observe and evaluate other teachers, which develops their analytical skills and critical thinking. It is a great way to practically apply skills acquired during training or pedagogical studies, both in group management and disciplinary matters, as well as subject matter. For instance, merely learning IT tools during studies that can be used in teaching is not enough to make them a real part of a teacher's work toolkit. However, using them during microteaching sessions allows teachers to see how they work to achieve specific lesson objectives (Tondeur et al., 2012). Zhou, Xu and Martinovic (2017) showed that teacher candidates who had opportunities to practice what they learned about using technology through microteaching found it beneficial for professional learning.

Moreover, microteaching fosters collaboration among future teachers, leading to the exchange of knowledge and experiences as well as mutual support. As research on microteaching shows, microteaching has a positive impact on developing professional identity in pre-service teachers (Mergler & Tangen, 2010) and significant progress in terms of sense of self-efficacy in teaching (Arsal, 2014). Pre-service teachers appreciate what also showed in research: microteaching as a chance to develop timing, planning, asking questions, managing the class, using different materials and examples and physical appearance during the teaching process (Saban & Coklar, 2013).

Among the challenges and disadvantages of microteaching, one can certainly mention the difficulty in creating conditions similar to those in a school classroom. Since microteaching occurs in a controlled environment, it may not reflect the authentic challenges teachers encounter in a real class situation (He & Yan, 2011). It can be challenging to simulate student behaviour in a classroom. In some cases, teachers may feel pressure from receiving feedback, which can affect their confidence and creativity. Feedback may be subjective and dependent on the observer's perspective, leading to potential biases and a lack of objectivity.

Despite these challenges, microteaching is an opportunity to experience situations related to classroom work in a higher education setting as closely as possible. Microteaching is one of the methods used to educate future teachers at Adam Mickiewicz University in Poznan, Poland (AMU). We demonstrate the usefulness of microteaching during courses conducted at the Faculty of Educational Studies of AMU in the academic year 2023/24 within the implementation of the CARE/SS project.

Developing pre-service teachers' skills during microteaching at AMU courses
In this section of the chapter, we share microteaching experiences from the courses: "Drama Method for Social Inclusion in Teaching Practices" (30h) and "Creative Arts for Social Inclusion" (30h). Both courses were included in the university program called the AMU-PIE offer, which is dedicated to students taking international exchanges at AMU. The courses aimed to show the impact of art in a broad social context, especially working with disadvantaged groups, social inclusion, and multicultural and intercultural education. Students had the opportunity to acquire or deepen their knowledge of drama methods and some art disciplines (e.g. theatre, music, dance, visual arts) and apply them in a new context.

The courses focused on broadening the ability to use the arts in teaching culturally diverse groups. During the classes, theoretical issues related to the use of Socially Engaged Art and Big Ideas (mainly respecting diversity and inclusion and collaborative processes) were addressed to discuss possibilities in increasing the quality of life of vulnerable social groups but also to consider ideas on the microscale (at schools). The courses were prepared according to the CARE/SS project: their goals highlighted strengthening competencies in using digital/online tools and sustainable development understanding in education. In teaching students, we have used diverse art disciplines supported by digital and online tools, including MS Teams, YouTube, Canva, Mentimeter, Padlet and Pixton.

The courses were offered only to pre-service teachers at preschool, elementary, primary, and secondary education levels. Thirty-nine students (pre-service teachers) participated, mostly females (34). At home Universities, they were mostly enrolled on undergraduate (Bachelor) degrees (35) in study programmes connected with education areas: Pre-primary Education (13), English or foreign language teaching (14), Subject teaching (5) and Social Education (3). Students who attended courses varied due to nationality – the majority were from Turkey (16) and Spain (11), while "others" covered students from the Czech Republic, Kazakhstan, Ukraine, Greece and China. After finishing classes, we conducted semi-structured interviews with nine participants. Each interviewee was representative of different final teams that prepared the final course project (micro-teachings based on courses' content). There were five female students from the "Drama" course, coded: PL1 (from Kazakhstan; 18 y.o.), PL2 (Kazakhstan; 20 y.o.), PL3 (Turkey; 22 y.o.), PL4 (Turkey; 19 y.o.), and PL5 (Spain; 22 y.o). From the "Creative Arts for Social Inclusion" course, there were three females: PL6 (Ukraine; 20 y.o.), PL7 (Czech Republic; 33 y.o) PL9 (Spain; 20 y.o.) and one male: PL8 (Turkey; 24 y.o.). The reconstruction of the meaning and functions of arts microteaching in the experiences of participants of courses is exemplified by their statements from interviews. All quotations from interviews (conducted in English) are presented in their original form according to interview transcriptions. Square brackets are used to clarify terms, insert insertions, or shorten quotations.

Microteaching in experiences of AMU-PIE courses' participants
Most pre-service teachers (19 out of 39) already had some teaching experience. The teaching practice was usually part of their obligatory curriculum program. The school internship usually lasted at least one month and was taken at public schools (14) rather than private ones (5). All the other students who did not have practice so far had at least micro-teaching experiences during previous classes at their University.

Microteaching was a crucial part of both courses. The general idea we followed was experiential learning, according to the modern tendencies in teaching philosophy supplementary to constructivism, inquiry learning, and problem-based learning. Courses were arranged with real-time classes enriched with students' asynchronous activities. After short theoretical introductions (usually asynchronous and online), students emerged into the subject with experiential learning (workshops form). Each thematic block was concluded with reflection and analyses of taken activities and some supplementary theoretical references. The contact classes were consumed for integration and were fully focused on the content of learning. It was a fully experiential process, where we not only taught about arts disciplines and online tools, but students practised them by doing.

The micro-teaching was arranged among the course participants, focusing on implementing the knowledge and skills developed during the classes. During this time, some students acted as teachers and prepared tasks based on the content they had learned. The other students took the roles of children/youth. In the "Drama" course, the final block was dedicated to microteaching. Students prepared scripts for drama meetings and practised them by acting as drama leaders. Students worked in five (3-4 members) teams. During the "Creative Arts" course, students have prepared two tasks with microteaching. They were asked to implement the Big Ideas of Socially Engaged Art in both. They prepared music lesson scenarios (plan) and comic books. They were practised during the course in pairs – students in teams conducted pre-prepared exercises with other group members.

Microteaching proved to be a significant experience for the pre-service teachers. After the courses, during the final interviews, all students showed their interest in microteaching. Their experiences were divided into several categories, which we use as metaphors in forthcoming headings.

Being a teacher
As part of microteaching in both courses, students prepared scenarios of classes (drama meetings or music and movement tasks) for children or adolescents of a selected age group. Students also had to use a selected aspect of Big Ideas in the planned activities and justify its choice. Thinking about the structure of the exercise to highlight, e.g., collaboration, multicultural learning, and changing space, was to make future teachers aware that activities in the field of art can have therapeutic, socio-therapeutic, integration, and culture-forming functions. Also, they decided precisely on the group they would dedicate their classes to. Therefore, they had to reflect on children's abilities to concentrate, act, improvise, listen or move according to their development stage.

The presenters' tasks were conducting scheduled classes, preparing appropriate props, and implementing complex content. It gave them the possibility to manage the group and check themselves in the role of

teacher, which was clearly present in their reflections:

> I really enjoyed [conducting microteaching] more than traditional learning. When students teach themselves, they start to appreciate teachers more
> [...]. In the teacher role we do not hesitate – there is no way to be shy, we stop being shy in talk, because we are the one who talks. (PL1)

The form of microteaching involves students' knowledge about children's education in terms of psychology, child's emotional and social development, methodology (primary and preschool education), and special needs in the field of education. The scenarios prepared by the students were implemented during classes in which all students of the subject participated. The situation is artificial, but allows experimentation with the role of meeting leaders and tutors/teachers in a safe environment. The microteaching gave students insight into the need for further progress and gathering competencies to manage the group and stimulate participants' interest:

> We could be a teacher, take a role of teachers, but of course, students do not feel like real pupils, so it was quite difficult to manage them. (PL2)
> We can create some projects together and present them [...] and that would be a real experience. We are just playing, but when you show it to other people, then it makes it a real experience. (PL4)
> It could not work if the second person is not involved in process, he doesn't work or doesn't want to do some activity [...], then you will fail (PL2)

Microteaching gives an understanding of what it means to be a teacher. The process of planning and leading classes of drama, music and movements allowed students to experience difficulties while leading the group and taking the teaching. The following photos present students (on the right) leading activities during their microteaching in "Drama" course.

Figure 1. *Students taking the role of a teacher: giving instructions to the group.*

Teaching experience shown that arts education is a space in which students have also become creators while sharing the knowledge:

> When you present something and people ask [questions] you about it. When you had some information and they show that they didn't know it [before]. It is relevant, [because it proves] they took something from you (PL5).

It proved future teachers' strengths are creativity and openness to undertaking various forms of activity and sharing knowledge with others.

Creating a basket of good practices

Microteaching allows pre-service teachers to find practical solutions in diverse situations. In that way, they built their "know-how" expertise. They prepared drama meetings with the implementation of the chosen course content and the application of some ideas. They prepared scripts and led classes, implementing chosen exercises covered by the script. Microteaching created a natural opening for the exchange of methods and content of teaching. It's about the creative usage of experiences:

> Taking ideas from teachers and peers from different countries and faculties, we need different ideas, games, activities, it's like looking at activities and later using them. [...] We talked a lot about the school issues, problems and some possible solutions [...] it gave examples for us. (PL1)

In the course, the future teachers' task was to create forms of exercises whose main goal was to integrate various forms of art and include new technologies in the learning process. This emphasized the idea of integrating multiple teaching areas in accordance with the concept of integrated teaching, experiencing activity through art and transferring experiences to remote activity. While participating in microteaching,

students become aware of the advantages and needs for improvements:

> *I still need more observation, when you go to the class with children [...]. You always put some practical part, you are always giving some hidden message in those exercises, so I need more observation on how to do it. [...] I need more instructions, [...] more tips, what to do when you face problems. (PL4)*

Students noticed their personal development and increased competence in using methods and techniques presented during classes. They also mentioned multiple links and possibilities for using those methods in their teaching careers.

The lesson of collaboration

The students strongly stressed that microteaching was one of the most collaborative experiences they had during the courses. It was due to teamwork that the final scripts were prepared in 2-4 teams. Students increased social skills (e.g. communication) and created strong bonds with other group members:

> *When we did the final task - we were helping each other with learning. [...] In our team, it went well with collaboration and cooperation. (PL5)*

While working in teams, students had to split the roles (decide how to work on the script, prepare materials, and take teaching activities). On the day when they were divided into teams for microteaching, they have received materials ("Art in the Box") and started a discussion on possible use of materials. This stage is illustrated in the following photo of "Drama" students.

Figure 2. *Students starting collaboration: brainstorming on "Art in the Box"*
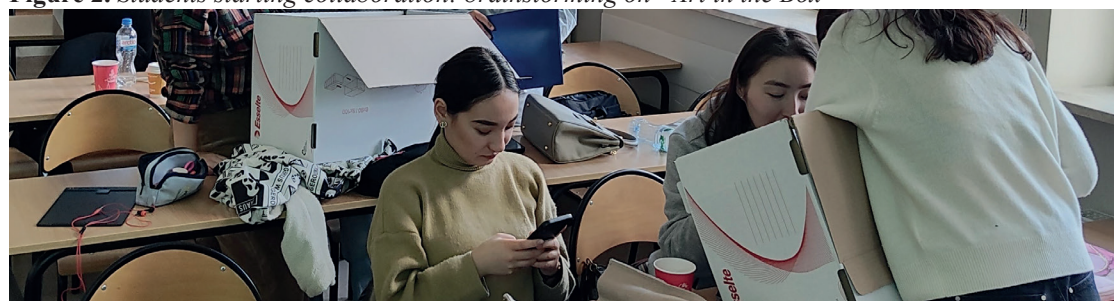
Cooperation in microteaching created a chance for the development of abilities like negotiation and mediation. It also brought some challenges:

> *It was good a good first step, because I wasn't alone. [...] Some people take too many responsibilities and others don't, and it doesn't work. Everyone should have some word to say and everybody should work together. (PL4)*

During microteaching intercultural education was implemented as part of education through art. To develop competencies in this area and show the possibilities of intercultural learning concept (Marciniak & Metz, 2023) in art, the "Drama" course students worked with problems of exclusion corresponding with their local cultural context. Students of Creative Arts presented their native music in an accessible way to listeners with different cultural backgrounds. Those experiences built students' cultural awareness:

> *As a teacher, I would emphasise the customs of other countries, increase knowledge about other countries, and do more cultural things. (PL3)*
>
> *At the beginning, I thought that Spanish students were a closed group. [...] I met new people with whom we still keep in touch after the classes. (PL8)*

Under the watchful eyes of supervisors and colleagues

The main idea of microteaching is to experience teaching practice in a safe environment. Although the activity is on the students' part, they still need a teacher as a tutor to support them in the learning process and to integrate and supervise their integration of knowledge with practice. The discussion regarding teaching was the most interesting part for the students. They observed their work, drew conclusions, and improved their exercise proposals:

> *The teacher gave us a lot of information about improvements and what we can do better. You were also so strongly engaged in listening carefully. (PL1)*
>
> *Professionalism, explaining everything very clearly, what to do, what not to do, you gave us feedback and we felt free in the classroom. (PL4)*

After the presentation, the class tutors and the group members commented on the activities. It was a sum-up of each team's microteaching (Figure 3).

Figure 3. *Taking feedback from the group after microteaching activities*

The feedback was focus on the structure of the exercise, their content (drama or music and movements), therapeutic values, methods of communication with children and organizational skills. The expectation was to make the "proper" feedback – with clear and direct information and critical comments (free of criticism and judgements). The crucial conditions for that were interpersonal "trust", strong bonds in the group and a climate of openness and acceptance:

> *You interacted with us, not like friend, you were a teacher, but it was really good communication. About presentations, [...] If teachers and students think that it's informational, then your opinion is confronted. (PL2)*
> *While performing the exercises, we did not judge each other. The works allowed us to open our minds [...], everyone introduced themselves, there were no wrong answers, even though each work was different. (PL8)*

All these experiences contributed to enriching and reflecting one's teaching skills. Students noticed their personal development as group leaders, and their increased competence in using methods and techniques presented during classes.

Personal growth during microteaching – integrating arts and new technologies
In this section, we present the meaning of microteaching in developing specific competencies and skills of pre-service teachers. The emergence of media in education has initiated one of the most important changes in the approach to learning, also in arts. Thus, our interest is focused on activities where pre-service teachers use new technologies integrated with diverse art forms in the educational process. We present some elements of microteaching from the "Creative Arts" course because, during it, students were obliged to support the planned teaching process using new technologies.

Teaching music and movement with ICT tools
Students prepared a scenario (script) of music and movement classes for a chosen age group of children. They selected a piece of music for work with the group, and its development was to consider various forms of the child's musical activity (listening, movement, singing, playing instruments). In preparation for the script, they worked with three online platforms: Pomelody, Chrome Music Lab and Canva.

The essence of this microteaching was to design music and movement classes. During this time, students developed group cooperation by creating a scenario and presenting activities. They also developed critical thinking skills when evaluating proposed activities. Further, they build awareness in education through art and integrating music and dance with other areas in child education and upbringing. Thanks to working with their native music, students reflected on music that was an element of their culture. Pomelody was used to view existing musograms (with supporting materials) and analyse them. Chrome Music Lab enabled experimentation with music, combining sound, form, shape, and colour exploration. One of those experiments was inspired by Wassily Kandinsky, an artist who compared painting to making music. It turns anything you draw into sound – lines, circles, triangles, or scribbles. Canva allows the creation of presentations with simple animations combining sound and moving images (Figure 4).

Figure 4. *Animation of musical scores in Canva based on national music.*
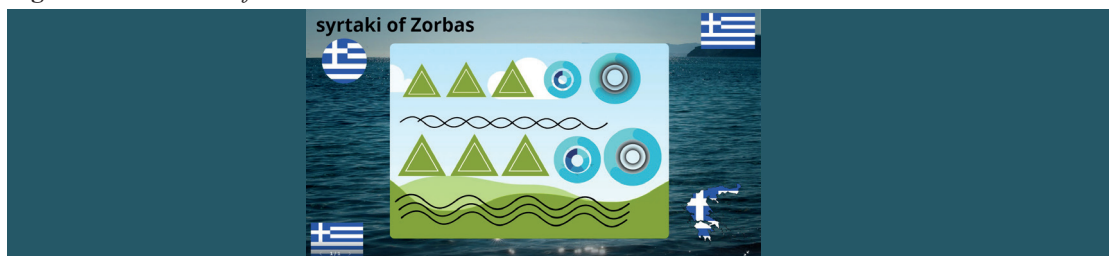
Microteaching developed students' skills and competencies in multicultural education, collaborative learning, music analysis, and visual aspects of music notation, music as a cultural element (musical habits), and the preparation of musical tools designed for children.

**Figure 5.** *Playing with Pomelody application during students' microteaching.*

During feedback sessions of this microteaching (Figure 5), students checked whether the visual form they proposed was legible, harmonized with the audio message, and whether it could be used for other musical activities such as playing instruments, movement or dancing with music.

Integrating varied arts disciplines with ICT

Students were asked to combine different types of art, mainly musical and movement activities, with visual art. One activity involved integrating shadow theatre with the world of movies. Students chose characters from their childhood well-known cartoons (e.g., The Lion King, Luca, Elsa), created a classic form of shadow puppets, and gave them new, socially involved roles described during a short etude.

On these bases, students prepared microteaching: they created a script including a climax that changed the course of the original story. Students recorded videos, took photos (for time-lapse films), and created their own short educational films (using applications such as Canva, Stop Motion Studio, Lapse It, and InShot). In those films, they combined contemporary art elements with classical art (shadow theatre). The films had to be suitable for preschool or early school education children (Figure 6). Other course participants took the roles of children during the activity, and afterwards, leading students pointed out the educational values of their films.

Figure 6. *Still from a film with a shadow puppet (combining classical and modern art).*
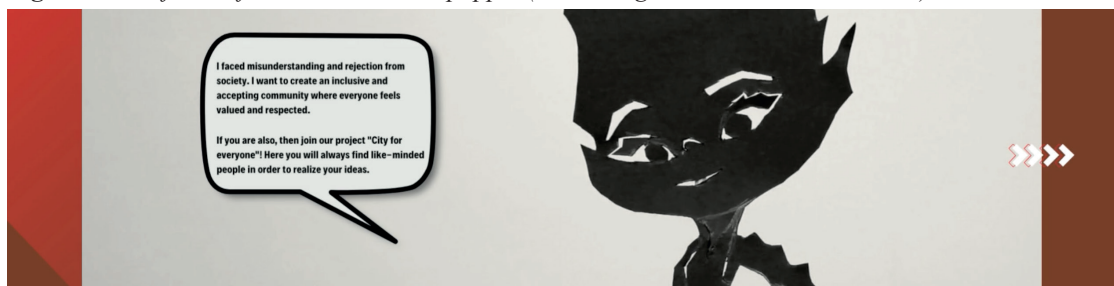
The essence of this microteaching was to develop the student's critical thinking and problem-solving ability. They integrated narrative storytelling, visual arts, and puppet theatre (classical arts) with the usage of ICT to prepare educational movies for children. They also prepared a script of exercises with their films and practised it.

Socially engaged comic book

Creating an educational comic book was another example of students' activity using art and ICT tools for microteaching. Students learned to use the PIXTON tool, which allows them to create avatars and comics and to use storytelling. They also learned the basics of creating educational stories for children. Comics is an art that is controversial due to common violent content. However, it can be positively implemented in educating younger children due to its content and structure, e.g. limited text, storytelling and narrative mixed with images (Janicki, 2016). Pre-service teachers prepared microteaching with educational comic books for preschool or early school children to address some contemporary environmental, social or cultural problems. In the PIXTON application, students could use their avatars for direct tasks prepared for their "pupils", i.e., worksheets, mind maps, card games, etc. Students could search for sample lesson plans and sample scenarios, which were available in an editable version. Students prepared comic books in teams and printed them (Fig. 7).

**Figure 7.** *Student's comic book "Adventure of Turtle Batu" prepared in PIXTON.*
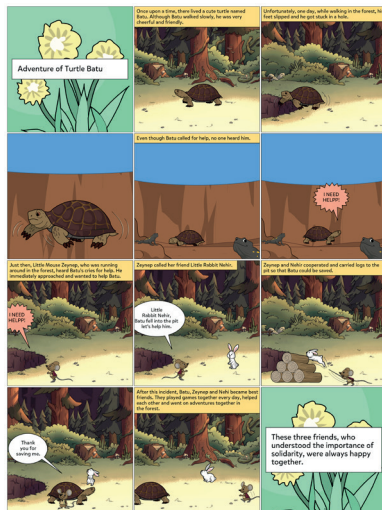
At the following classes, leading students conducted short exercises with their comics while other course participants took roles of children. Afterwards, the works were assessed by peers and discussed with the teacher. They analysed comic books: readability of the sequence, the content of the dialogues, iconography and plot/narrative, educational purpose and offered solutions to a social problem. Students taking internships used those comics in their work after individual consultations with a teacher. During this microteaching, students gained theoretical knowledge about educational comics and learned to use the PIXTON application. They created educational comics themselves containing stories based on Big Ideas. They also enhanced their soft skills (in group work and consultations on their ideas) and discussed difficulties appearing in comics. Further, they trained teaching skills and social competencies while using comics in a group simulating preschool and early school children.

Theatrical forms for social inclusion
Students also used Kamishibai theatre during the microteaching within the "Creative Arts" course. They were introduced to its assumptions and form in education. It is a form of "paper theatre", also called "picture theatre" or "narrative theatre". Most Kamishibai stories are fables, fairy tales, or short stories with a dozen illustrated cards with text on the back. The facilitator sees the text, and the children see the image. Course participants prepared their art works (paintings) and text (fairy tale, story) for children, creating personal stories for the Kamishibai theatre (Figure 8).

Figure 8. *Creating stories for the Kamishibai theatre.*
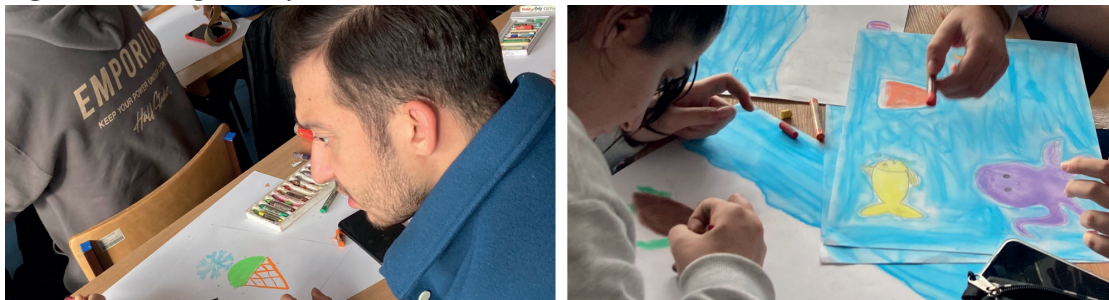
The stories created for purpose of microteaching concerned socio-emotional situations representative for preschool or early school education children. During this activity, students presented the story dedicated to the rest of the group (taking children's roles). After the presentations, they discussed the fairy tale's message and its adjustment to the audience's age. Finally, student groups' works of Kamishibai performances were recorded to be shared with the broader community. Some students used their workouts during their practices at kindergartens and schools. The essence of this microteaching was to develop students' competencies for designing theatrical art forms (Kamishibai theatre) that was used for their microteaching. This task developed the student's creative potential and teaching competencies in socially and emotionally engaged arts.

Conclusions
Microteaching is an effective method of training future teachers that offers many benefits, such as practical experience, personalized feedback, and a safe learning environment. It introduces a practical approach to training, allowing teachers to learn through experience and experiment with various techniques in

controlled conditions. This enables teachers to acquire the skills necessary for working with students. However, it is essential to consider this method's disadvantages, such as limited scale, emphasis on evaluation, and potential biases in feedback. It is crucial to balance the advantages and disadvantages of microteaching to provide future teachers with comprehensive and well-rounded training. The examples described in the text allow us to trace how microteaching supported preservice teachers in achieving course objectives. It contributed to stimulating collaborative processes for social inclusion and developing skills in working in culturally diverse contexts. Microteaching activities enrich students' ability to integrate new technologies with diverse art forms in the educational process.

The participatory and experiential nature of microteaching and involvement in dimensions beyond conducting regular classes with different methods enriches the group of future teachers. It allowed them to reflect not only on their teaching tools but also on their teacher identity, methods of building a group, fostering collaboration, and utilizing the possibilities of the presented strategies and methods when dealing with challenging and demanding topics.

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Chapter 17
Bringing socially engaged arts to the primary school through teachers' learning communities
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Abstract

This chapter explores how two in-service teachers developed socio-artistic projects and/or practices in their institutions while attending the CARE/SS training programme Bringing the Socially Engaged Arts (SEA) to the Primary School. Based on a blended mode of delivery, which combined online and face-to-face sessions, the course delved into the theoretical and practical aspects of incorporating SEA into teaching and learning. First, the participants gained a hands-on understanding of concepts, case studies, and strategies for integrating SEA into the primary school curriculum. During the second term of the course, the trainers tutored the participants in designing and carrying out SEA projects in their educational settings. However, most of the in-service teachers could not implement any due to the lack of time at the beginning of the academic year. In this respect, the two experiences discussed in the chapter show that the support of a teachers' learning community becomes crucial to bringing to life a SEA project in school contexts, given that it is a process that usually requires connecting and mixing several different agents, groups, disciplines, areas of knowledge and institutions.

Introduction

Bringing Socially Engaged Arts to Primary School was an advanced blended learning programme for in-service teachers, officially recognised by the University of Barcelona's Institute for Professional Development (IDP). It took place from June 22 to November 25, 2023, combining online and face-to-face sessions at the CESIRE, a pedagogical resource centre dedicated to the support of educational innovation and research. Organised by the University of Barcelona (UB) team as part of the CARE/SS project, the course delved into the theoretical and practical aspects of incorporating socially engaged arts (SEA) into teaching and learning processes. More specifically, it sought to equip in-service teachers with comprehensive, experiential knowledge of key concepts, real-world examples and effective methodologies for infusing SEA into their respective school environments and curriculums. The programme emphasised the pedagogical and critical elements of arts education, aiming to promote a multifaceted engagement with societal issues.

Thus, the participants were expected to acquire several specific competencies on SEA projects and arts-based collaborative practices throughout the course: becoming familiar with some key concepts and discussing SEA examples; knowing the distinct phases of design, implementation and assessment of SEA projects; fostering critical and dialogic thinking; enhancing collaborative skills; achieving proficiency in utilizing online tools for educational objectives; using digital applications and websites to promote a more expansive, interdisciplinary and project-based approach to the curriculum; applying critical strategies to approach and observe built environments through arts; and finally, developing and carrying out a SEA project within their own school settings, which included collaborative design and evaluation.

Besides all these competencies, the trainers of the programme fostered active engagement during the sessions and proposed collaborative activities during which the in-service primary teachers had to share and discuss in small groups their experiences, questions and perspectives about SEA. It was a way of establishing a reflexive learning space to critically explore the participants' teaching practices regarding the social turn of arts. In so doing, we were also promoting a pedagogical relationship with and among participants based on the notion of professional learning communities (PLCs), understood as a community of practice in which people come together to investigate and learn collaboratively (Grossman et al., 2001). A PLC seeks to critically interrogate a specific practice through "ongoing, reflective,

collaborative, inclusive, learning-oriented and growth-promoting" manners (Stoll et al., 2006, p. 223). More particularly, a teachers' learning community (TLC) leads practitioners to develop individual and collective capacities for improving students' outcomes. The teaching methods employed throughout our course were also intended to create this kind of cooperative bond among participants, making in-service teachers constantly work as a PLC during the sessions as well as encouraging them to transfer this sense of community to their schools.

As already mentioned, the course delivery was blended. This means that seven sessions (two hours each) were offered online via Zoom, while three were face-to-face (three hours each) at the CESIRE. Twenty-four people (23 women and one man) initially signed up for the course but only eight finally completed it. The loss of participants was mostly associated with the calendar of the programme, split into two parts: four sessions (three online and one face-to-face) were held from June to July, and the remaining six (four online and two face-to-face) from late September to November. Almost half of the in-service teachers left the course in October, mostly due to the heavy workload they had to deal with at the beginning of the school year. The dropouts also affected one of the main aims of the programme: designing and implementing a SEA project in the participants' institutions and, as a result, bringing socially engaged arts to the primary schools' curriculums. Only two teachers were able to start bringing their project to life during the second part of the course.

However, it is important not only to understand how these two projects related to or arose from the learning programme, but also the barriers that other in-service teachers found when seeking to launch theirs. Thus, this chapter elaborates on the tensions and possibilities associated with the course to affect primary schools through SEA, as well as the role played by teachers learning communities in promoting, developing and supporting SEA practices. In this regard, one of the two implemented projects – called Let's act for the climate and discussed in section three – went beyond the often-compartmentalized structure of primary school curriculums by connecting and mixing several different agents, institutions and disciplines. The project could be carried out thanks to the support of the management team of the school, a kind of TLC that sees art as a means for connecting experientially to the environment and producing interdisciplinary learning experiences among primary students. On the other hand, another participant in the course could not implement her SEA project but influenced other colleagues from her school to draw on the social turn of arts. In both cases, therefore, the capacity to bring SEA to the primary school curriculum depended on a learning community allowing for such movement.

In the next section, I offer some theoretical reflections about the notion of teachers' learning community, underscoring its connection with SEA and its influence over the CARE/SS training programme organized by the UB team.

Teachers' learning communities
During the course, the trainers approached and openly referred to the pedagogical relationship with and among the participants as an opportunity to develop TLCs. In the first sessions, we shared the term with the group of in-service teachers, explaining its main features and linking it to the design and implementation of SEA projects. Indeed, TLCs share with SEA education the understanding of learning as a social phenomenon that is collective and experiential, and that necessarily arises from some context (Lave & Wenger, 1991). In tune with this perspective, the pedagogy associated with SEA projects has also focused on the exchange of experiences and ideas (Schlemmer, 2017), fostering conviviality among participants (Garoian, 2019) and enhancing the potential for groups and individuals to thrive (Atkinson, 2022). There is, therefore, an obvious theoretical resonance between the goals and means of both notions. Regarding the programme of Bringing the Socially Engaged Arts to the Primary School, the connection between TLCs and SEA is not only conceptual but also eminently practical. If the basis of any SEA project is collaborative and demands the formation of partnerships to affect or transform a specific context, then relying on a learning community seems crucial to do so at schools. PLCs foster participation and interdependence, constructing a shared approach to collaborating and (re)inventing a particular practice (Little, 1999). As Seashore, Anderson and Riedel argue (2003), "what teachers do together outside of the classroom can be as important as what they do inside in affecting school restructuring, teachers' professional development, and student learning" (p. 3). When we asked the in-service primary teachers to design and implement a SEA project in their educational settings, it entailed using collaborative strategies through arts to involve other teachers and groups within and beyond the classroom. According to Helguera (2011), this process is the most important artwork emerging from SEA.

Besides building a shared perspective among participants outside the classroom, one of the main characteristics of TLCs is also to investigate and learn collaboratively and regularly, thereby giving rise to a professional learning inquiry. In other words, TLCs are social groupings of educators that come together to reconsider pieces of knowledge and beliefs, improve their practices and enhance student's ways of learning (Cochran-Smith & Lytle, 2002). Overall, most of the teachers who joined the CARE/SS course in Barcelona felt close to the SEA perspective and had already valued its potential for primary school students. But sharing a notion as TLCs, even if it was expected to play a key role in the practical proposal of the course, doesn't mean that that kind of community could be easily built or achieved. As described in the next section, when a teacher community existed previously, it paved the way to implement and complete a SEA project. If not, bringing such a project to life following the timeline of the training programme, became hardly feasible.

This is not to say that the in-service teachers who could not implement a SEA project did not benefit from the course content and activities otherwise, as discussed in section four. However, institutional barriers such as disciplined-based hierarchical structures at schools or constraints of time (especially at the beginning of the academic year) also needed to be taken into account for the proposal of the programme. TLCs, as much as SEA, not only lie in developing a collaborative process but also depend on the spatiotemporal ecology to carry it out regularly and sustainably. Wenger (2006) points out that mutual engagement, and hence a means to interact and favour interdependence, is essential for any community of practice. In the next two sections, I explore along with two primary teachers how the CARE/SS course and its proposal for developing a SEA project found joint efforts, obstacles or other paths at their schools.

Let's act for climate
Cristina Julià is a primary teacher of Music and English at the Tres Fonts de les Corts school, in Barcelona. She is also part of the management team of the institution, which is specially composed of six members due to its size. Thus, half of her school days are dedicated to teaching, and the other half to coordination tasks. "I always say that I'm a teacher of Music from the heart, although I currently must teach English. In any case, I introduce music in my classes all the time", she explains. In tune with this mix, the management team of the Tres Fonts de les Corts thinks of arts as an inclusive tool for approaching everyday life in the school, in the sense that artistic practices allow for collaboration among different grades and groups of students. "Arts offer a lot of possibilities", Cristina claims. Among them, the school has been collaborating with La Caldera, a dancing creative centre which is nearby, for eight years: "We started inviting two of their choreographers to organize corporeal expression activities in the classes of Physical Education. Now, they do twelve sessions per year with different groups. And, as one of the choreographers usually says, everything that goes through the body is grasped differently".

The long-term partnership with La Caldera was also the seed of Let's act for the climate. At the time she joined the course Bringing Socially Engaged Arts to Primary School, in late June, Cristina was already starting to prepare the new project together with her workmates at the Tres Fonts. In previous years, the school had organised one performance about the water cycles and another about energy, both featuring the students' families. Climate change was, this time, the theme chosen to be explored across all the grades during the first semester of the course. Even though the school has always promoted an interdisciplinary approach to this kind of projects, climate change especially gave rise to connecting different areas of knowledge since it necessarily encompasses and intertwines social and natural issues. Thus, Let's act for the climate involved artistic actions and activities in many subjects, while the embodied work with the choreographers from La Caldera was key throughout the process and finally came to the fore at the end of the project.

Concerning the subject of Natural Sciences, the students focused on environmental pollution (mainly in the oceans), experimenting with the greenhouse effect and researching climate change through press articles. For Language, they had to survey their families about ways of saving energy at home, connecting the responses with an inquiry into renewal energy. The task for Artistic Expression consisted in making up an installation, finally called Sea of plastics (Figure 1), to reflect on the current state of the seas and how human actions threaten marine ecosystems nowadays. In the subject of Education in Civic and Ethic Values, the children tackled issues such as eco-anxiety and environmental responsibility and collaboratively created a jigsaw puzzle on climate change (Figure 2).

Figure 1. *The installation Sea of plastics built by the Tres Fonts de les Corts' students*

Figure 2. *A collaborative jigsaw puzzle on climate change.*

Let's act for the climate also included a demonstration held by the Tres Fonts' educational community in front of the District headquarters of Les Corts on October 23, 2023. It asked for the improvement of sustainable measures in the neighbourhood on the day before the International Day of Climate Change. Besides all these exercises and activities, the subject of Physical Education played a crucial role in the project. The two choreographers from La Caldera selected several ideas related to climate change (consumerism, ecological balance, natural disasters and the regenerative power of nature, etc.) that could be performed by the 4th-grade students. They also prepared the corporeal dynamics utilized throughout the twelve sessions, as well as proposed some questions that the children finally shared with the audience of the final show, mostly made up of their parents and relatives. The questions wanted to make everyone pay attention to a series of environmental concerns.

Firstly, an exhibition at the Tres Fonts de Les Corts gathered all the materials produced for the aforementioned subjects and activities so that the families could see them all together and properly explained by the children. Secondly, a dancing show put an end to the project. It consisted of six choreographic acts where the movements performed by the children sought to embody the climate change ideas that had been worked on during the corporeal sessions.1 "The last moment was very beautiful. It started with a sea of plastic wrapping and drowning a girl, and then suddenly, all the students came up with flowers of plastics made by themselves, as a way of expressing that there needs to be hope. During the project, we didn't want to cause anguish to the children. It was important to offer a positive message and think that we must find solutions", Cristina remembers. This was the grand finale of an interdisciplinary, socially engaged arts project mainly fuelled by the perseverance of the Tres Fonts management team and the teachers' learning community that has become established in the school over the years. In Cristina's words, such an approach to arts could not exist without the bonds they have built with other associations or groups:

We have to take advantage of our surroundings and the equipment here in Les Corts. The building of the school is an old Fiat factory. Nearby we have the dancing creative centre La Caldera, with rehearsal rooms and a small auditorium; the civic centre Tomasa Cuevas, with a theatre that we use sometimes; and the youth centre Ca la Panarra. In one square, there is all this equipment. We need to collaborate and enrich among ourselves. Also, the main street of the school is closed to the traffic, so we can organize activities there asking for permission.

How did Let's act for the climate relate to the course Bringing Socially Engaged Arts to Primary School? Above all, Cristina highlights the exchange of experiences and ideas with other in-service teachers: "It was very nice to see people and schools from all over Catalonia interested in this usage of arts and involving other techniques (sound, textile, etc.) to this end. We all had the same sensibility and worked as a community". In fact, not having this type of community around makes it very difficult, if not impossible, to implement a SEA project at primary schools. Cristina recognizes that Let's act for the climate is inconceivable without the support of the management team and the efforts of the teachers at the Tres Fonts de Les Corts school. Also, she especially values the observational strategies (see Chapter 7) and the evaluation methods (see Chapter 12) shared during the training programme, even though most of them could not be properly applied to her school's project due to the lack of time. In her view, "not having enough time to reflect on what you're doing along with the students" is a common gap when bringing a SEA project to life.

Unlike Cristina's experience, most of the participants of the course could not implement a SEA project in their schools. Another case is explored in the next section to show the difficulties in trying to develop one, as well as to see how the training programme also enabled one primary teacher to conceive of teaching strategies to learn otherwise in the classroom.

Social engagement within the classroom

Ilona Muñoz is a part-time teacher of Musical Expression at Xirinacs school, in Barcelona. After the summer break of Bringing Socially Engaged Arts to the Primary School, she missed several sessions because "the beginning of the academic year is crazy". Nor was she able to develop a whole SEA project during the training programmeme; only to implement some elements that turned out to be "very powerful" in her practice. As Ilona teaches first grade, she also had to translate the content of the course, normally oriented to more advanced ages, to her type of students: "Sometimes I felt the term 'socially engaged' addressed to an adult view. Five-year-old children can hardly see any society. For them, the forest begins with one tree. Therefore, I focused the engagement on the classroom and how the group could become committed to the very artistic process". This meant turning listening activities into free creations and, at the same time, being inclusive of different learning styles and special needs.

More specifically, Ilona's students had to translate Arvo Pärt's Spiegel im Spiegel (1978) into creations by placing common things (stones, lids, rolls of toilet paper, etc) over the floor (Figure 3). "One child told me, 'I don't know how to go on'. They raised many questions about the artistic process. And for 5-year-old kids, as well as for me, this was a blast. It was not properly 'socially engaged'. However, the way I see it, the fact that all the children, differently abled or not, could participate in the same activity and produce similar objects, did deserve that description", Ilona argues. After the activity, the kids danced for a while around the creations. Then, Ilona took photos of all their works and built a kind of museum. The following week, the group created a collective artwork with the same materials, finding visual resonances between some of its parts and social spaces such as the city or the forest (Figure 4). "Rather than their reflections, it was important as a way of learning to work collaboratively", she points out.

Figure 3. *One child's creation with common things.*

Figure 4. *A collective artwork with common materials.*

The shift from the individual creations to the collective work was inspired by Bringing the Socially Engaged Arts to the Primary School. In Illona's view, learning to know "how to take a step back, seeing which difficulties were taking place and letting the children drive the process", was a consequence of following the training programme, often focused on observing contexts and applying collaborative, ongoing strategies. Also, in one session the trainers presented the work of two artists who utilized textile materials. Ilona suggested drawing on their methodologies to create communal bonds among the children but couldn't convince the first-grade coordinator. However, as she has a good relationship with other teachers from more advanced grades at Xirinacs school, she started sharing with them materials and ideas about textile methods. As a result, her colleagues ended up organizing a week of activities dedicated to fabrics (Figure 5):

They bought a big loom and got an old sewing machine from one student's family. They have researched textile arts, such as the practice of Colombian male weavers, and have also contacted an elderly people association called Radars to connect weaving with care. In a nutshell, they have carried out a project that gives me goosebumps, although I couldn't do it due to the age of my students, the refusal of the coordinator, etc. [smiles].

Figure 5. *A textile activity during the week dedicated to fabrics in Xirinacs school.*

Thus, the barriers found in first grade to implementing this project made Ilona pass the baton to other teachers and, in so doing, outline a learning community. This was also connected with Bringing the Socially Engaged Arts to the Primary School, where participants had to constantly exchange insights and experiences during the sessions. "As this approach to arts affects me a lot, I spread it. If I can't do it, then let's see if other grades can pick it up. And it makes me happy to know that it's not only me, that there are other teachers with the same interests in arts", Ilona says. Perhaps this collaborative step is the germ of a forthcoming teachers' learning community. In Ilona's experience, in any case, the CARE/SS training programme on SEA led her to use artistic practices within the classroom as a tool for creating inclusive learning situations. Concerning this, she puts another example:

Pina Bauch's Nelken Line is a choreography that includes a few gestures to dance about the fall, the winter, etc. It has been performed all over the world, anybody can do it. We adapt the choreography to refer to natural elements and their social uses: how water is wasted, types of fires… Making these elements go through the children's bodies, as well as being inspired by an artist's practice and designing an activity that everybody could join, came from the [CARE/SS] course.

Ilona missed not getting to know even more artistic references during the CARE/SS course. Not necessarily SEA references but artworks and artists' projects that she could re-appropriate along with the children within the classroom. In the end, it is this re-appropriation that ultimately turns artistic practices into socially engaged.

Conclusions

From June to November of 2023, the CARE/SS course Bringing the Socially Engaged Arts to the Primary School sought to provide the participants, mostly in-service primary teachers, with the main SEA theoretical points and methodological applications to integrate this perspective into their educational practice. For the second part of the course, we also asked them to design and implement a SEA project in their schools. However, this proposal turned out to be at odds with the beginning of the academic year, a period in which most of the teachers didn't even have time to attend the sessions of the training programme. Also, this lack of availability revealed another issue: more often than not, the implementation of a SEA project in schools requires some kind of TLC behind to lend support to interdisciplinary bonds, the creation of partnerships or the collaborative steps that need to be taken throughout the process. In turn, TLCs need time to develop and maintain mutual engagement (Wenger, 2006). As Stoll et al. (2006) point out, "the research suggests that the school needs to be organised to allow time for [TLCs] staff to meet and talk regularly" (p. 240). The CARE/SS course, in any case, should have considered the conditions under which the participants could meet or not its practical proposal.

Thus, the promotion of SEA perspective cannot overlook the fact that any educational practice is also attached to an ecology, understood here as a social technology of belonging, co-becoming and coexistence (Stengers, 2005). Mutual engagement is the basis for making a SEA project move forward. Concerning Let's act for the climate, both the management team and the teaching staff from Tres Fonts de Les Corts school allowed for the implementation of such a project, continuing a line of artistic collaboration among teachers and other agents consistent over the years. Primary teacher Ilona Muñoz from Xirinacs schools did not find that mutuality in her grade but could relay her ideas to other colleagues and feed into their activities. Additionally, Ilona translated some course content into a different, collaborative learning strategy, boosting inclusivity and redefining the term socially engaged as a doing that takes the classroom as its context.

In leading participants to reflect and perform as a TLC, however, the course Bringing the Socially Engaged Arts to the Primary School did work as an ecology needed to develop a SEA project. During the sessions, the in-service teachers felt there was a kind of teachers' virtual community sharing the same approach to arts in Catalonia. We hope this is also a first step to creating or reinforcing in-person TLCs and continuing to relate primary schools to SEA and, in this way, to the possibilities offered by their surroundings.

Notes
1. There exists a public video recording of the show: https://www.youtube.com/watch?v=BdfBcc3cL58

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