waae Global Arts Education Summit ATHENS 2024

Arts, Nature, Technology, Education: Harmony in Unity

PROCEEDINGS

EDITORS

Smaragda Chrysostomou

Clio Fanouraki

Angeliki Triantafyllaki

Elissavet Perakaki

Ilia lakidou

National and Kapodistrian University of Athens press

2026

WAAE Global Arts Education Summit Athens 2024

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Editors: Chrysostomou, S., Fanouraki, C., Triantafyllaki, A., Perakaki, E., Lakidou, I.

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When the Muses speak: A call for Arts Education

In every canvas bold and wide,
In stories that refuse to hide,
In science sparked by wonder's flame,
The Muse's spirit signs her name.
In children learning how to dream,
In classrooms where ideas gleam,
In every note, in every line,
They bring the human touch divine.

A canvas stretched across the street,
A poem scrawled in steady beat,
A dance that tells what can't be said,
A song that wakes the sleeping dead.
They teach the mind, they feed the flame,
They call injustice by its name.
Through every voice, through every frame,
They shape the world, and not for fame.

Refrain
Let the Muses sing, let the colors fly,
Let the rhythm lift, let the spirits cry.
For art can mend what time can break,
Can spark the dream, the thought, the ache.
It turns the noise to something true
It gives the world a brighter hue.
So let the Muses lead us on, Through night and storm, till fear is gone.
With voice and vision, heart and hand, They heal, they dream, they help us stand.
Through every hope their songs renew, They color life and make it true.

Where math and science seek the truth,
The arts ignite the flame of youth.
They spur to feel, to ask, to see
To build a world where minds are free.

A poem can heal, a play can teach,
A painting reaches where words can't reach.
The classroom blooms where colors fly,
And children learn not just the why.

Let music echo through the halls,
Let murals climb the schoolyard walls.
Let every child, in art, be seen —
Their voices, hopes, and in-between.

Clio Fanouraki & Smaragda Chrysostomou,
assisted by Gemini Pro, October 2025.

Introduction to the Proceedings

Dear Reader,

This collection of contributions aspires to provide a comprehensive overview of the 10th Global Summit of the World Alliance for Arts Education (17-19 October 2024), capturing the key themes, discussions, and outcomes of the event and invites you to an experiential reading of what truly took place in Athens.

Following this introduction, the book opens with the welcoming speeches and acknowledgments, highlighting the voices of key organizers, hosts, and supporters who helped bring the Summit to life. These opening remarks set the tone for the event, reflecting its vision, values, and the collaborative spirit that defined the gathering in Athens.

In the following pages, you are invited to read — or rather, journey through — a rich collection of academic papers, artistic research contributions, and workshop experiences that together reflect the diverse and interdisciplinary nature of the Summit. Moreover, you will be able to explore a selection of posters and artistic, innovative experiences and ideas that showcase the creative energy and forward-thinking spirit of the participants.

These contributions offer valuable insights for art educators, policymakers, and academics alike, reinforcing the Summit's central themes of collaboration, cultural exchange, and the transformative power of Arts Education.

We are delighted that the Summit culminated in the creation of the Athens Declaration, a process grounded in the rich discussions held during the event and completed afterwards through the collaborative efforts of key participants. During the Summit, **Mr Ke Leng**, the **Programme Coordinator at the Cultural Policies and Development Entity, Culture Sector, UNESCO**, presented the UNESCO Framework for Culture and Arts Education that was signed in Abu Dhabi in February 2024. The discussions that followed his presentation during the Summit, with participants and attendees from 33 countries and more than 55 Universities across the globe, were compiled and summarized. Subsequently, consultation and reviews with organisations and stakeholders that the World Alliance for Arts Education speaks for took place, so as to represent as many voices as possible for the support of Culture and Arts Education. Professor **Smaragda Chrysostomou** and Associate Professor **Clio Fanouraki**, who had the inspiration and the overall organization and supervision of the 10th Summit, in close collaboration with the four Presidents of the International Organizations: **Sanja Krsmanović Tasić** from the International Drama/Theatre and Education Association (IDEA), **Teresa Torres de Eça** from the International Society for Education through Art (InSEA), **Patricia Gonzalez Moreno** from the International Society for Music Education (ISME), and **Sarah Knox** from the World Dance Alliance (WDA), completed the creation of the **Athens Declaration**. This is ***a call for action*** by governments, local authorities and organisations in formal, non-formal and informal settings so that the implementation of the Framework will become a reality.

You can find the Athens Declaration in the following pages and here:

You can browse through the proceedings that are organised based on the type of presentation -paper (research and art-based), panel, workshop and poster- and authors' biographies in alphabetical order.

Smaragda Chrysostomou
Professor
Department of Music Studies, NKUA

&

Clio Fanouraki
Associate Professor
Department of Theatre Studies, NKUA

Please note

I. These proceedings contain the **800-word extended abstracts** requested from the authors following the Summit. Where an extended abstract as a response to the invitation for inclusion in the Conference Proceedings, was not submitted, the original, **shorter version of the abstract** is included.
II. The content, grammar, and syntax of the included abstracts are the sole responsibility of the respective authors.
III. The rights of the photographs are the sole responsibility of the respective authors.

ATHENS DECLARATION FOR ARTS EDUCATION

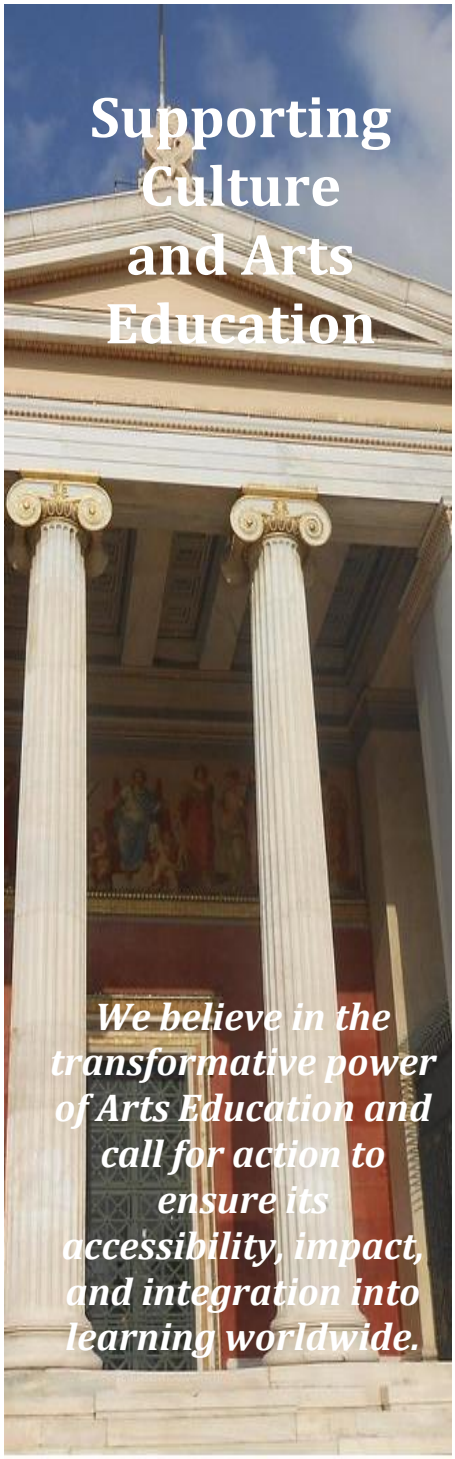
WAAE
World Alliance for Arts Education

HELLENIC REPUBLIC
National and Kapodistrian University of Athens
EST. 1837

Inspired by the 10th Global Summit of the World Alliance for Arts Education, October 17–19, 2024, titled: ARTS, NATURE, TECHNOLOGY, EDUCATION: HARMONY IN UNITY, held in ATHENS and hosted by NKUA

The World Alliance for Arts Education is a network of the four organisations: International Theatre/ Drama and Education Association (IDEA), International Society for Education through Art (InSEA), International Society for Music Education (ISME) and World Dance Alliance (WDA) – a powerful voice for advocacy, networking and research. The World Alliance for Arts Education is committed to advancing arts education for all learners, at all age levels, in formal and informal settings. Working as a united force for arts education, the partnership of the four organisations is uniquely designed to work alongside one another. WAAE is also one of the key players in Culture and Arts Education that work closely with UNESCO to strengthen Arts Education and Education through Arts across the world.

The 10th Global Summit of the World Alliance for Arts Education, October 17–19, 2024, titled ARTS, NATURE, TECHNOLOGY, EDUCATION: HARMONY IN UNITY was organised by the National and Kapodistrian University of Athens (NKUA) in Greece. During this event Mr Ke Leng, the Programme Coordinator at the Cultural Policies and Development Entity, Culture Sector, UNESCO, presented the UNESCO Framework for Culture and Arts Education that was signed in Abu Dhabi in February 2024. The following declaration is the result of the discussion initiated by Mr Ke Leng relating to the implementation of the Framework, as well as the subsequent consultation with organisations and stakeholders that are represented by the World Alliance for Arts Education. In addition, the discussions and presentations that took place during the Summit with participants and attendees from 33 countries and more than 55 Universities across the globe, were incorporated in the following declaration to represent as many voices as possible for the support of culture and arts education.
The following points are a call for action by governments, local authorities, organisations in formal, non-formal and informal settings that will make the implementation of the Framework possible.



*The 10th Global Summit of the World Alliance for Arts Education, October 17–19, 2024, titled **ARTS, NATURE, TECHNOLOGY, EDUCATION: HARMONY IN UNITY** was co-organised by the Department of Music Studies and the Department of Theatre Studies, in collaboration with the Department of Secondary Education of the School of Philosophy, the School of Physical Education and Sport Science, the Department of Primary Education of the School of Education Sciences, and the Modern Greek Language Teaching Centre of the National and Kapodistrian University of Athens (NKUA) in Greece.*

Empowering Arts for Personal and Social Growth

Promote Arts for Well-being. Develop programs that use the Arts to address social issues like inclusion, diversity, and mental health.

Foster Empathy and Understanding. Encourage artistic expression as a tool for dialogue, reconciliation, and inclusivity.

Fight for Democracy. Empower democratic citizenship and peacebuilding through Arts Education.

Encourage Youth Leadership. Support students in leading arts initiatives that promote cultural exchange and social impact.

Strengthening Arts Autonomy and Arts Integration in Education

Advocate for Each Art Form Individually. Every art form (music, theatre/drama, visual arts, dance) has its own unique content, methods, and materials. No art form can substitute another in education. Specialist teachers should be prioritised in teaching each art form.

Integrate Arts with Other Subjects. Integrate the Arts with other subjects and Science, Technology, Engineering, and Math (STEAM) to boost creativity and innovation.

Support Educators. Invest in teacher training, resources, and professional development to empower educators in delivering meaningful arts experiences.

Collaborate with Cultural Institutions. Partner with museums, theatres, concert halls, galleries and artists to bring real-world artistic experiences into classrooms.

Encourage Community Engagement. Promote local arts initiatives, festivals, and creative projects that extend learning beyond schools.

Expanding Access and Inclusion

Make Arts Education Universal. Every student, regardless of background or location, deserves access to quality arts education from an early age.

Celebrate Diversity. The arts are a universal language. We champion diverse cultural expressions that foster understanding and global dialogue.

Encourage the Integration of Diverse Knowledge Systems, including First Nations and Indigenous knowledge, into the arts curriculum, alongside the decolonisation of research.

Reach Underserved Communities. Programmes that support marginalised and disadvantaged groups should be prioritised, ensuring arts education is accessible to all.

Leverage Technology. Use digital platforms, VR, AI and hybrid learning models to make arts education more accessible, flexible, and engaging at the same time requiring an ethical, inclusive, and human-centred approach in their use.

By taking decisive action in these areas, we can build a future where Arts Education is a driving force for personal growth, social progress, and cultural innovation. WAAE, working closely with organisations and institutions for the Arts and Culture and Arts Education across the globe, systematically supports UNESCO's initiatives. The 10th Global Summit provided an open platform for advocating the importance of the Arts and discussed pathways for implementing the recent UNESCO Framework for Culture and Arts Education.

We call on policymakers, educators, artists, and communities to join us in making Arts Education accessible, valued, and recognised as an essential part of learning at all stages of life.

Advancing Research and Innovation

Support Interdisciplinary Research. Connect universities, schools, and cultural organisations to develop innovative Arts Education methodologies.

Document and Share Best Practices. Create open-access platforms to exchange teaching strategies, case studies, and successful program models.

Enhance Lifelong Learning. Expand Arts Education opportunities beyond traditional schooling, including workplace learning and adult education.

Advocating for Investment and Policy Reform

Increase Arts Education Funding. Secure financial support from public and private sectors to provide the necessary resources and infrastructure.

Influence Policy. Urge governments to integrate Arts Education into national curricula and prioritise its development.

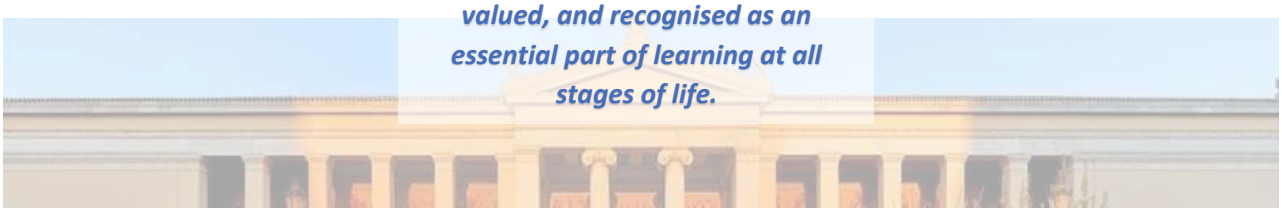
Measure and Showcase Impact. Conduct research and share success stories to highlight the benefits of arts education and drive further support.

Transforming Education Through the Arts

Reform Curriculum and Teaching Methods. Develop adaptable learning models that incorporate artistic practices for deeper engagement and understanding.

Ensure Every Child's Right to Arts Education. Advocate for policies that guarantee universal access to creative learning opportunities.

Showcase the Impact. Demonstrate how Arts Education enhances cognitive, emotional, and social development, enriching lives and communities worldwide.



HELLENIC REPUBLIC
Ministry of Education,
Religious Affairs and Sports

Under the Auspices of the Hellenic Ministry of Education, Religious Affairs and Sports

waae Global Arts Education Summit ATHENS 2024

Arts, Nature, Technology, Education: Harmony in Unity

waaeathenssummit2024.com

17–19 October 2024

VENUE
Modern Greek Language Teaching Centre

WAAE
World Alliance for Arts Education

HOST INSTITUTION
National and Kapodistrian University of Athens
School of Philosophy

CO-ORGANISERS
Department of Music Studies
Department Of Theatre Studies

COLLABORATORS
School of Physical Education and Sport Science
Department of Primary Education
Department of Educational Studies
Modern Greek Language Teaching Centre

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World Alliance for Arts Education
Global Arts Education Summit Athens 2024

ARTS NATURE TECHNOLOGY EDUCATION: HARMONY in UNITY

The Pythagorean-Platonic view of harmony refers to the integration of the many into the one; that is, harmonization is the process of bringing different elements together into a well-fitting whole. The theme of this year's conference revolves around the interconnectedness of arts, nature, technology, and education and how they can work together in unison to create a transformative learning environment. We seek to discuss and celebrate the power of the arts in shaping educational practices, promoting sustainability, embracing technological advancements, and enhancing the overall human experience.

In an era where our world is rapidly evolving, we find ourselves navigating through an ever-changing landscape, seeking harmony between progress and preservation. The theme of this conference encapsulates the essence of this delicate equilibrium, as we delve into the dynamic relationship between arts, nature, technology, and education. These interconnected facets not only shape our understanding of the world but also define our collective identity and the legacy we leave behind.

The ultimate goal is to find harmony in unity, bridging the gaps between arts, nature, technology, and education. We seek to explore how these seemingly disparate elements can work in tandem to create a more sustainable and equitable society, where creativity flourishes, and cultural diversity is cherished.

The world is in constant flux, presenting both challenges and opportunities. Artistic innovations and creative approaches have the power to drive positive transformation, whether it be in education, technology, or nature conservation. Through this conference, we will discuss how the arts can be a catalyst for positive change and inspire solutions to global challenges.

Indicative strands of the 2024 WAAE SUMMIT

Theatre, Music, Dance and Visual Arts, in all their diverse forms, allow us to express the depths of human emotions, thoughts, and experiences. They have the capacity to transcend boundaries and bridge gaps, fostering a shared understanding that unites cultures, generations, and communities.

Nature, with its awe-inspiring beauty and intricate ecosystems, has long served as a source of inspiration for artists and a sanctuary for introspection and reflection. It reminds us of our interconnectedness with the natural world, urging us to be responsible custodians of the environment.

The rapid advancement of Technology has revolutionized the way we perceive and interact with the world. It has opened new realms of artistic expression, enabled innovative conservation strategies, and transformed the way we learn and educate. As Technology continues to shape our society, it is vital that we explore its potential to preserve and promote our cultural heritage, ensuring that our past is not forgotten but celebrated as a source of knowledge, wisdom, and inspiration.

Arts Education empowers individuals to reach their full potential and equips them with the tools to navigate an increasingly complex world. It is through Arts Education that we cultivate an appreciation for inner self, a reverence for nature, and an understanding of the transformative power of Technology. We nurture the connection between the past and the future, fostering a culture that respects and learns from its heritage while embracing the promise of innovation.

Fostering Artistic Innovation and Cultural Preservation. Unleashing the transformative power of the arts in enhancing cultural heritage; revitalizing traditional art forms through education, tech-

nology and nature-inspired creativity.

Together, we will examine how these elements intersect and influence one another, seeking to create a harmonious balance that enriches our lives and propels us toward a sustainable and culturally vibrant future.

Indicative sub-themes of the 2024 WAAE SUMMIT:

Policy in the Arts / Arts Education

Philosophy of Arts Education / Aesthetics

Arts and Society / Individuals / Communities

Pedagogy and didactics of Arts Education

Sustainability and Arts Education

Eco-Arts Education

Nature as Muse for Arts Education

Promoting environmental consciousness through education and artistic endeavours

Cultural heritage and contemporary aspirations

Resilience through the Arts

Well-being, arts and health

Technology and Arts Education (innovative ways of teaching)

Arts and digital technologies (hybrid forms of artistic expression)

Artificial Intelligence and Arts education

Technology and heritage

Cultural heritage and the Arts (intangible, digital and other forms)

Interdisciplinary perspectives and research across the Arts

Radical methodologies in the Arts / Performing research and innovative research tools / Arts-based methodologies

About the World Alliance for Arts Education

The World Alliance for Arts Education is a network of the four organisations: International Drama/Theatre and Education Association (IDEA), International Society for Education through Art (InSEA), International Society for Music Education (ISME) and World Dance Alliance (WDA) – a powerful voice for advocacy, networking and research.

The World Alliance for Arts Education is committed to advancing arts education for all learners, at all age levels, in formal and informal settings, and across all arts disciplines. Working as a united force for arts education, the partnership of the four organisations is uniquely designed to work alongside one another. WAAE does not gather membership fees. Members of the four organisations IDEA, InSEA, ISME and WDA are automatically members of the World Alliance for Arts Education. Events held under the auspices of WAAE are often partnered with other local and/or national organisations further demonstrating the desire to work alongside one another, across cultures, histories and socio-economic affiliations. Each world summit or conference is thematically oriented in an effort to address local or regional concerns within an international community.

READ MORE about the History of WAAE.

11:30-13:30	SESSION 1			
Room	RM 1 AUD	RM 2 BS	RM 206	
Session Title	VISUAL ARTS & EDUCATION	PANELS	ARTS & INCLUSION	
CHAIRS	KLEOPATRA MOURSELA		BETTY GIANNOULI	
PRESENTER(S)	**Ourania Kouvou, Anastasia Vrettou**	**Peter Wright, Sian Chapman, Robin Pascoe**	**Geraldine Burke**	
Title	Negotiating drawing with children: learning through trial and error.	Courage and Change in Arts Education	Art reaching community: When the world moves through us	
PRESENTER(S)	**Vasiliki Volioti, Gianna Katsiampoura**		**Yang Meng-Jung**	
Title	Tinguely's kinetic art: Design and implementation of a STEAM program by students of secondary school		Intersectionality and Reclaiming Agency: Exploring Queer Pedagogy through Reparative Reading in Art Education	
PRESENTER(S)	**Petra Iris Grabowski**		**Victoria Pavlou, Maria Karagiannopoulou**	
Title	Sculpting Emotions: Nurturing Social and Emotional Learning through Spatial Design in Arts Education		The role of critical arts education in promoting cooperation, participation, creativity and action for social inclusion	
PRESENTER(S)	**Chrysovalantis Steiakakis**	**Florentine Paudel, Wilfried Swoboda, Rolf Laven**	**Merna Meyer**	
Title	Giannoulis Chalepas' (1851-1938) sculptural identity and the reception of his work in the modern Greek cultural scene	LAeB - Laboratory for Diversity and Aesthetic Education	The PART Framework for Novice Art Teachers: Fostering Futures for Community Development Projects	
PRESENTER(S)	**Carolina Faria, Paulo Esteireiro, Carlos Gonçalves, Natalina Cristóvão**		**Ismini Sakellariadi**	
Title	Post-Academic Pedagogical Monitoring and Supervision Model in Professional Context: The Case of Artistic Education in the 1st Cycle of Basic Education in the Autonomous Region of Madeira		Antoni Gaudi visits the Experimental school of	
PRESENTER(S)	**Zhang Chunxiao**		**Marie Johanna Trautmann**	
Title	Exploring Out-of-School Arts Education in China: A Case Study of Youth Palaces in Shanghai		The principle of fragility in art education through the example of Otobong Nkanga	
13:30 - 15:00	LUNCH BREAK			
13:45 - 14:30	PERFORMANCES			
14:30 - 15:00	POSTER SESSION 1 (see pp. 24-25)			

PAPER PRESENTATION (15' presentation + 5' discussion)	ART-BASED PRESENTATION (25' presentation + 5' discussion)

SESSION 1

	RM 207	RM 208	RM 209
	THEATRE & SOCIAL ISSUES	DANCE EDUCATION	MUSIC EDUCATION & TECHNOLOGY
	MARIOS KOUKOUNARAS - LIAGKIS	K. KARTEROLIOTIS	JAMES HUMBERSTONE
	Maria Kefalaki	**Steriani Tsintziloni**	**Tassos Kolydas**
	Enhancing interculturality through Drama Pedagogy at ethnic and religious anniversary celebrations in Greek school	Teaching as choreography: looking at dance improvisation as template for developing soft skills in the Anthropocene	Carved in stone: Harnessing the power of blockchain for the protection of creative works in education
	Iro Potamousi, Marios Koukounaras - Liagkis	**Katerina Kikou**	**Yuanyuan Li**
	Theatre/Drama-Based Pedagogy: Enriching Democratic Competences through Education	The interconnection between vision and movement inspired by nature: analyzing Lommel's choreographies (Turner, Hokusai)	Sino-International LivePBL: Connecting Music with Local Families through Hybrid Project-Based Learning and Digital Literacy
	Francesca Mondin, Sofia Capaccioni	**Chariton Charitonidis, Georgios Fountzoulas, Konstantinos Dimopoulos, Maria Koutsouba**	**Stavroula Matrozou, Christina Anagnostopoulou**
	Performative art as a transformative and emancipatory educational practice in collective and social spaces	Teaching-learning practices during "open" traditional dance classes in the public urban space of Hellinikon-Argyroupolis	The integration of Musescore in the community music project El Sistema Greece
	Nikos Govas, Giorgos Bekiaris, Olga Orphanidou, Christina Zoniou, Artemisia Papakonstantinopoulou, Kostas Magos	**Georgios Fountzoulas, Eugenia Nikolaki, Maria Koutsouba**	**Ana Luísa Veloso**
	It Could Be Me – It Could Be You project on combatting xenophobia through theatre and educational drama techniques in Greece : a "marathon" rather than a "race"	Learn "in", "through", or "about" dance? The morphological method of teaching Greek traditional dance	Journeys Through the Sonosphere: Introducing Soundscape Composition to young children
	Thou Chun Lim		**Yannis Mygdanis**
	Exploring the Process and Practice of Integrating the Hero's Journey into the University Curriculum		Designing and applying educational scenarios reflecting the Music Education 4.0 perspective for primary music school education
	Dina Maria Soares, Filipa Rodrigues		
	Inside out /Outside in: Correspondence of Graphic Diaries" - a Citizenship and Social Inclusion project		
	LUNCH BREAK		
	PERFORMANCES		
	POSTER SESSION 1 (see pp. 24-25)		

WORKSHOP (45' total duration)	PANEL (45' total duration)	POSTER

15:00 - 17:00	SESSION 2			
Room	**RM 1 AUD**	**RM 2 BS**	**RM 206**	
Title	**ARTS & TECHNOLOGY**	**WORKSHOPS**	**WELLBEING, MUSIC, DANCE**	
CHAIRS	**CHRONIS KYNIGOS**		**GEORGE FOUNTZOULAS**	
PRESENTER(S)	**Chronis Kynigos, Myrto Karavakou**	**Li Yuanyuan, Ranjith Sankaranarayanan, Ophira Gamliel**	**Konstantinos Dimopoulos, Chariton Charitonidis, Maria Koutsouba**	
Title	Aesthetic experiences with mathematics and music through digital technology	LivePBL CPD Workshop - Think Globally, Act Locally: Sino-International Homestay - Plus Music and Art	Why dance ethnography helps in dance lessons? The example of the Leros Cultural Association	
PRESENTER(S)	**Jana Jiroutová**		**Antonis Ververis, Ioannis Litos**	
Title	Augmented Reality as a Tool to Enhance Engagement and Art Appreciation		Community ensembles of traditional music in Greece: Promoting cultural participation and well-being through revitalizing tradition	
PRESENTER(S)	**Evangelos Syropoulos, Sofia Thanopoulou**		**Daniel Tavares, Adalgisa Pontes, Carlos Almeida**	
Title	The Inquiry and Performance Learning Model: Unveiling Ancient Greek Wisdom in the Age of AI		Interartistic challenges and opportunities: Sound as a pedagogical resource	
PRESENTER(S)	**Samia El Sheikh, Gihan Aboulkheir**	**Elli Merkouri, Sofia Zagka, Maria Koutsouba**	**Demetra Hondrou**	
Title	Ways of digital communication on art education and its impact on the future of sustainable development	The Embodiment of the Performing Arts: The Theatricality of Dance	Pandemics in vocal music	
PRESENTER(S)	**Christie Haddad, Adhinand Shibu, Eirini Geraniou, Sokratis Karkalas, Manolis Mavrikis**		**Christiana Adamopoulou, Christina Anagnostopoulou**	
Title	'I never knew' Blending Maths, Music and Movement in a Coding activity for Primary Education		A salutogenic approach to the wellbeing of university students: On-line music workshops during the pandemic	
PRESENTER(S)	**Beryl Peters, Julie Mongeon-Ferré**		**Zacharenia Stavrou, Sofia Maria Paloglou**	
Title	Transformative, Interconnected Learning: An Arts-based Multiliteracies Approach		Walnuts and chestnuts: Cultivating children's resilience through an Orff-based music and movement program in Nature	
17:00 - 17:30	**COFFEE BREAK**			

PAPER PRESENTATION (15' presentation + 5' discussion)	ART-BASED PRESENTATION (25' presentation + 5' discussion)

SESSION 2

	RM 207	RM 208	RM 209	RM 210
	ARTS & INTERDISCIPLINARITY	ART, CULTURE & SOCIETY	THEATRE/ARTS & WELL BEING	AUDIOVISUAL ARTS (PANEL & PAPERS)
	TASSOS KOLYDAS	KONSTANTINA TSOLI	GINA KALOGIROU	TITIKA DIMITROULIA
	Anastasia Mangana	**Peter Gouzouasis**	**Katerina Kosti**	**Ioannis Skopeteas, Ekaterini Giotopoulou, Rea Walldén, Maria Leonida, Vassilis Kosmopoulos**
	The importance of art and artistic creation in second language teaching: the use of painting to enhance learning	Population-based study of associations between school arts participation and academic achievement	Drama-based interventions in prison as a means for promoting prisoners' well-being	Audiovisual arts and audiovisual studies in school education
	Vrátná Militká Karin	**Allan Richards, Steve Willis**	**Maria Schubert**	
	Mathematics in Contemporary Printmaking within Art Museum Education	Critical Race Theory is an Excuse for Politicians to Prohibit the Promotion of Diversity	Dramatherapy as an agent of change and transformation in education	
	Helena Korošec, Nuša Jurjevič, Vesna Geršak	**Anniina Suominen**	**Paraskevi Kopsia**	
	Arts Integration into higher education: Teaching Engineering Students using Creative movement, Drama and Puppetry	Entrepreneurship education in the arts? Developing novel, ethical partnerships and alliances between sectors	Drama in education as a means of developing resilience in children and adolescents	
	Christina Drakopoulou, Maria Karali, Tonia Kafetzaki, Christina Papadaki	**Dennis Ping - Cheng Wang**	**Martha Katsaridou**	**Helmi Vent**
	Cultural Heritage and Aesthetic Education at School	Assessing the Impacts of Curriculum Guidelines on the Students' Learning Achievements in the Chinese Regions	Applying drama in teacher education to promote personal growth, collectivity and social change	Unity as the Unpredictability of Multiplicity. Examples of Film-documented Field Work in Performative Arts
	Mousumi De, Ernst Wagner	**Jonathan Lilliedahl**	**Christina Vasileiou**	**Elisavet Lazarakou, Konstantina Tsoli, Maria Dimaki-Zora, Katia Papaspiliopoulos**
	Examining the science of peace and conflict: Addressing conflict resolution and transformation, in Art Education	Cultural Awareness and Expression Competence and the Arts Education Curriculum: A Comparative Policy Study	Still Care: (Re)Imagining Teachers' Experiences of Care as Aesthetically Crafted Events	Inclusion in Action: a film education program in special and mainstream schools. Description and evaluation
	Viviana Tzovara		**Kyriaki Papaleonida**	**Anna Patricia Rodriguez-Carranza, Asherine Joanne Roa, Jesher Edrei Perez**
	Exploring experiential teaching of the imperfect tense through art: The case of Modern Greek as a Foreign/ Second Language		Embodied Learning: Developing Literacy Through Theatre's Physicality in Middle school	Narratives of Creating New Audio-Visual Materials on Sustainable Development Goals For Young Children
	COFFEE BREAK			

WORKSHOP (45' total duration)	PANEL (45' total duration)	POSTER

17:30 -19:30	SESSION 3			
Room	RM 1 AUD	RM 2 BS	RM 206	
Title	ART-BASED PRESENTATIONS	WORKSHOPS	WORKSHOPS	
CHAIRS				
PRESENTER(S)	**Peter Gouzouasis, Christopher Wiley**	**Elissavet Perakaki, Philip Stade, Michael Rumpeltes**	**Jo Lee**	
Title	A Performance on Writing Personal Experience as Academic Research in Music Studies and Music Education: Autoethnography, Arts-Based Research, and Reflexivity	United Voices: Empowering Democracy in Music Education and Choirs	Balancing Act: A devising workshop to explore nature within us and around us	
PRESENTER(S)				
Title				
PRESENTER(S)	**Maria Kamberis, Demetris Yiasemides, Panayota Nicolaou**			
Title	HAKO: risk taking in multimodal storytelling through dynamic synergy of the arts			
PRESENTER(S)		**Teuila Hughes, Trudy Dobbie**	**Monika Necpalova**	
Title		Dance as a Bridge: Fostering Collective Connections through Dance Education	Roots of Sustainability. Green Story of Puppets	
PRESENTER(S)	**Augustin Moustakas**			
Title	Educational arrangement standards in Yannis Konstantinidis's chamber music works			
PRESENTER(S)				
Title				
19.45	OPENING CEREMONY / PERFORMANCE AULA, School of Philosophy Building (opposite the Conference Venue)			

PAPER PRESENTATION (15' presentation + 5' discussion)	ART-BASED PRESENTATION (25' presentation + 5' discussion)

SESSION 3

	RM 207	RM 208	RM 209	RM 210
	WORKSHOPS	ARTS IN EDUCATION	ARTS, LITERACY & CREATIVITY	MUSIC & EDUCATION
		TERESA TORRES de ECA	LILY ALEXIADOU	MARIA PAPAZACHARIOU - CHRISTOFOROU
	Anastasia Kourti	Betty Giannouli, Iro Potamousi, Nassia Choleva	Eugenia Pagani, Sofia Klada, Konstantinos Kyprianos, Marios Tsigonias	Konstantinos Demirtzoglou, Maria Papazachariou-Christophorou
	Play Therapy Activities for Children and Adolescents with School Refusal	A teacher-artist collaboration project and its research results in Greek schools – International Teacher-Artist Partnership Professional Development Erasmus+ Project	Encouraging the Congruent Reading Mode of Printed and Digital Literary Artworks in the School Library	Enhancing young violinists' musical identities, through a dialectical approach drawn from Stanislavsky system
		Ralph Buck, Sarah Foster-Sproull	Argyro Ioanidou, Antonis Lenakakis, Martha Ioannidou	Eugenia Psaroudaki, Maria Papazachariou-Christophorou
		Internationalisation in arts education: A person to person, face to face approach	On the Threshold of New Literacies in Art Education	When piano dances and sings: A case study on cross-thematic approach in a Greek Music School
		Ange Pratt	Delene Human	Su Xin
		Leading the way: Senior secondary arts educators enabling 21st century skills	Bringing Agency to the Silenced: Trans- and Interdisciplinary Visual Meaning-making Processes in Art Education	Bridge with Eastern Light: Resources for Northeast Asian Choral Music
	Nikos Ziaziaris	Ronald Kox	Maria Letsiou	Valia Christopoulou
	Let's "coOPERAte" An activity based on the Greek National Opera's community program coOPERAtive	A different learning environment for cultural education	Conceptual and Creative Processes in Contemporary Visual Arts Education	The Group of Experimental Music of the Music High School of Pallini and Freinet's pedagogy
		R. Arregui-Pradas, D. Callejon-Cinchilla, C. Andreu-Lara, M. Prieto-Peinado, I. Tirado-Garcia	Adrienne Boulton	Eri Mavropouly, Christina Anagnostopoulou
		Pensar la plaza (Thinking about the Square): How to Start a Participatory Art Project in a Public Space	Materiality of Memory: Visual Inquiry and Having Been Present in Arts-based Educational Research	The Effect of Music on Positive Psychology and Their Relationship with Professional Burnout: The Case of Primary Education Teachers
		Tiina Kukkonen, Micah Flavin, Sara Karn, Heather E. McGregor	Kyriaki Karousou	Tilemachos Moussas, Anastasia Georgaki
		Clay as Medium and Metaphor for Attuning to the Earth	Promoting Creativity in the Teaching of Literature through the interconnection of Literature and Music	Kinesthesis: An Interactive Tool for Expressive Gesture Voicing in Arts Education

OPENING CEREMONY / PERFORMANCE
AULA, School of Philosophy Building (opposite the Conference Venue)

WORKSHOP (45' total duration)	PANEL (45' total duration)	POSTER

18 OCTOBER 2024

09:00-09:30	REGISTRATION		
09:30-11:30	**SESSION 4**		
Room	RM 1 AUD	RM 2 BS	RM 206
Title	ARTS & SUSTAINABILITY	PANEL / ART BASED PRESENTATION	PANEL
CHAIRS	ELISSAVET PERAKAKI		
Presenter(s)	**Sofia Chaita, Eleni Kartsaka**	**Marie Johanna Trautmann, Victoria Pavlou, Marc Fritzsche, Raphael Vella**	**Angeliki Triantafyllaki, James Humberstone, Smaragda Chrysostomou, Yannis Malafis, with I. Drosou D-A.Koloventzos M. Barka-Tsiligkaridou & P.Ntinou, E.-N.Thomopoulou**
Title	Transforming Art Education: A Critique and Proposal for Sustainable Art Pedagogy in Greek Schools	From Limits to Growth to Sustainable Art Education: A Critical Examination	Interdisciplinary co-teaching in higher music education: Stakeholder views from an international collaboration
Presenter(s)	**Nuša Jurjevič, Helena Korošec, Vesna Geršak**		
Title	Implementing a university course The Arts for Coexistence in a Sustainable Society		
Presenter(s)	**Costas Mantzalos**		
Title	The TWO|FOUR|TWO Art Group: Can Contemporary Art Practice Act as a Vehicle for Sustainable Development?		
Presenter(s)	**Lydia Atubeh**	**Textile Cartographies Group:** Maria Vassiliadou, Celia Ferreira, Angela Saldanha, Flavia Liberman, Viviane Maximino, Steve Willis, Anita Sinner, Rita Irwin, Christiana Afrikaner, Martha Patricia Espíritu Zavalza, Petra Iris Grabowski & Teresa Torres de Eca	**Anita Sinner, Samia El Sheikh, Patricia Osler, Susana Vargas, Congmao Li, Elly Yazdanpanah**
Title	Cultivating Sustainable Connections: Developing Multicultural Understandings During Unsettling Times	Moirai: Weaving Community Projects with Arts/ Arts Education for Social Inclusion	Artful encounters: Rethinking higher education as an art-sci-tech commons
Presenter(s)	**Wise Serenity**		
Title	How community dance groups benefit their towns and cities, how they sustain, and what we can do to expand those benefits.		
11:30-12:00	COFFEE BREAK		
12:00-12:45 AUDITORIUM	Keynote 2. Rhoda Bernard, D.Ed., Founding Managing Director, Institute for Accessible Arts Education / Assistant Chair, Music Education Department, Berklee College of Music ***Accessible arts education: Personal, philosophical, political, and practical perspectives on Arts Education for people with disabilities***		
13:00-13:30	POSTER SESSION 2 (see pp. 24-25)		
13:00-14:30	LUNCH BREAK		
14:00-14:30	PERFORMANCES		

PAPER PRESENTATION (15' presentation + 5' discussion)	ART-BASED PRESENTATION (25' presentation + 5' discussion)

18 OCTOBER 2024

REGISTRATION

SESSION 4

	RM 207	RM 208	RM 209
	THEATRE & ENVIRONMENT	ARTS & IDENTITY	ARTS & NATURE
	CLIO FANOURAKI	NICK POULAKIS	ASPASIA DANIA
	Ioanna Mendrinou	**Mousumi De**	**Gianna Gkioni**
	Environmental awareness in the Greek Theatre for Young Audiences (1975-2023)	Fostering a commitment to educational justice by critically examining privilege and challenges of intersectional identities	Shared Landscapes: Nature as the protagonist of the show
	Aikaterini Delikonstantinidou	**Athanasios Verdis**	**Shelley Hannigan, Jo Raphael, Peta J. White, Robin Bellingham, Danielle Hradsky**
	Re-tooling Ecopedagogy via Ecodramaturgies: A New Spin on Applied Ecological Theatre	Transitions of dialogical self in digital narratives	Artefacts of the Future: Actively imagining possible alternative environmental futures through the arts
	Konstantinos Marougkas	**María Isabel Moreno Montoro, Estrella Soto Moreno, María Lorena Cueva Ramírez**	**Cristina Trigo-Martinez**
	Drama in the forest: an eco-experience in Greek Primary School	Olive grove, body, identity and territory: a contemporary artistic investigation from a gender perspective	Art with the environment: An experience to live and learn other ways of perception
	Clio Fanouraki	**Jesús Caballero Caballero, Pedro Ernesto Moreno García**	**Lisbet Skregelid**
	Sea-See Stories; Reality and Myth in Theatre/Drama Processes	Photography, video storytelling, and Audiovisual Culture as educational tools in preserving LGTBIQ+ memory	Why Dissenus Matters: Uniting Art, Nature, Technology and Education
	Pedro Ernesto Moreno García, Elvira Soto Moreno	**Nick Poulakis**	**Pedro Ernesto Moreno Garcia, Jesús Caballero Caballero, María Lorena Cueva Ramírez, Maria Isabel Moreno Montoro, Estrella Soto Moreno**
	Koroneiki. Critical performance about the land and olive trees.	The audiovisual essay: Exploring Greek students' perspectives in contemporary film studies theory and analysis	Game is between sticks and blowers: new relationships and communication between olive cultivation workers

COFFEE BREAK

Keynote 2. Rhoda Bernard, D.Ed., Founding Managing Director, Institute for Accessible Arts Education / Assistant Chair, Music Education Department, Berklee College of Music

Accessible arts education: Personal, philosophical, political, and practical perspectives on Arts Education for people with disabilities

POSTER SESSION 2 (see pp. 24-25)

LUNCH BREAK

PERFORMANCES

WORKSHOP (45' total duration)	PANEL (45' total duration)	POSTER

14:30-16:30	SESSION 5			
Room	RM 1 AUD	RM 2 BS	RM 201	
Title	THEATRE for EDUCATION	WORKSHOPS	WORKSHOPS	
CHAIRS	ILIA LAKIDOU			
Presenter(s)	Katerina Alexaki, Marilena Triantafyllidou	Nefi Charalambous Darden, Phivi Antoniou	Irini Katsimpri, Maria Filianou	
Title	Rediscovering early years, the role of TEY and the Greek case	Collaborative Drawing with Children with Autism Spectrum Condition	Dramatic Expression in Music and Dance Education/Orff-Schulwerk. An Ecological Sensitization Workshop.	
Presenter(s)	Eleni Lampronikou			
Title	Performance art in Preschool Education			
Presenter(s)	Maria Kladaki, Maria Koulianou, Konstantinos Mastrothanasis, Georgia Stephanou			
Title	Teaching with metacognition in drama education			
Presenter(s)	Andreea Diana Jicman, Bogdana (Darie) Crețu, Romina Boldasu	Mira Kallio-Tavin, Mirka Koro	Lydia Atubeh	
Title	Theatre for Bac - project aiming to support high schoolers at the graduation exam in literature	Composting unity through speculation and artistic methodological movements	Mixed Reality Plus World Heritage: Increasing Student Engagement with Developing Technologies	
Presenter(s)	Andri Savva			
Title	Art and Citizenship in Education: Meanings and Concepts			
16:30-17:00	COFFEE BREAK			
17:00-18:00 AUDITORIUM	Keynote 3. Volker Ludwig, playwright, founder of the theatre GRIPS ***The world is full of contradictions and injustice***			
	Vassili Koukalani ***Theatre for Children in the 21st Century***			

PAPER PRESENTATION (15' presentation + 5' discussion)	ART-BASED PRESENTATION (25' presentation + 5' discussion)

SESSION 5

	RM 206	RM 207	RM 208	RM 209
	PANEL / ART BASED PRESENTATION	THEATRE & TECHNOLOGY	MUSIC in TERTIARY & CONTINUING EDUCATION	DANCE & INTERDISCIPLINARITY
		VASSILIS ZAKOPOULOS	ATHINA FYTIKA	KONSTANTINOS DIMOPOULOS
	Ying Liu, Diana Kiseliene	**Vassilis Zakopoulos**	**Athina Fytika**	**Stella Fotiadi, Anastasia Georgaki**
	Reinvention and Resilience by Hybrid Spaces: A case study of a local gallery in preserving and fostering social communities	Investigating the effect of flipped classroom approach on theatre/drama education	Online continuing professional development for piano teachers: Challenges and outcomes from an on-going long-distance program.	Dancing from monophony to polyphony: A proposal for an interdisciplinary music classroom
		Emilia Karantzouli	**Vassilis Digos**	**Olympia Agalianou**
		Theatre, Technology and Hiking. The case of an Educational Programme on Lycabettus Hill in Athens.	Becoming an effective music teacher: Mentees and mentors	Dance and Visual Arts: An inermedial educational approach
		Georgios Lymperis	**Yannis Malafis, Panagiotis Ganotis, Giolanta Amaxopoulou, Vasileios Manthopoulos, Konstantinos Pashalis**	**Yu Longqi, Ralph Buck**
		The use of QR codes for teaching	Sound - Music for Short animation film	Harmony of ballroom dance education in China
	Noemi Peña-Sanchez, Miriam González-Álvarez	**Dimitrios Chatzitheodosiou**		**Katerina Mesdag, Anna Ronovska**
	Drawing as a Sensorial Encounter: Analyzing the Intersection of Body, Clay, and Poetry (art based)	Stepping through the doors of tomorrow: Accademia in the Era of A.I.		Exploring Performativity in Art Education: Integrating Somatic Approaches and Expressive Interpretation
		Elpis Aravantinou-Zafeiri, Nikolaos Kladis	**Clio Fanouraki, Elissavet Perakaki**	
		Breaking New Grounds in Theatre in Education: The Fusion of Newspaper Theatre and Artificial Intelligence	Devised a song: students' inspirations and creations from a song to the stage	

COFFEE BREAK

Keynote 3. Volker Ludwig, playwright, founder of the theatre GRIPS
The world is full of contradictions and injustice

Vassili Koukalani
Theatre for Children in the 21st Century

WORKSHOP (45' total duration)	PANEL (45' total duration)	POSTER

18:00-19:00	SESSION 6				
Room	RM 1 AUD	RM 2 BS	RM 201	RM 206	
	WORKSHOP	WORKSHOP	WORKSHOP	ART BASED PRESENTATIONS	
CHAIRS				ELENI PAPATHEODOROU	
Presenter(s)	Thodoris Korakas, Maria Bilika	Cecily O'Neill	Agni Stylianou-Georgiou, Maria Kamberis, Demetris Yiasemides, Panayiota Nicolaou	Eleni Papatheodorou, Aello Vardopoulou Galani, Penelope Grigoriadou	
Title	Choral Dramatization Workshop: Unveiling the Theatrical Dimensions of Vocal Performance	Finding Form	HAKO: What else and how else looking for wonder-full perspectives	A theatric educational program on AIDS, stigma, and discrimination for HIV positive patients	
Presenter(s)					
Title				Pavlos Soulis	
Presenter(s)				The three-bodies problem	
Title					
18.30 - 19.30				*IDEA*	
				Open Forum about Theatre/Drama in Education	
20:30	CONFERENCE RECEPTION "Under the Acropolis" (5 Tholou St., Plaka / Metro Station "Acropolis", on the red line)				

PAPER PRESENTATION (15' presentation + 5' discussion)	ART-BASED PRESENTATION (25' presentation + 5' discussion)

SESSION 6

	RM207	RM 208	RM 209
	ART, PARTICIPATION, IDENTITY	**ARTS & YOUNG AUDIENCES**	**ART BASED PRESENTATION & PAPER**
	SARAH KNOX	**MARIA DIMAKI - ZORA**	
	Allan Richards, Steve Willis	**Maria Dimaki-Zora, Emilia Karantzouli, Kyriaki Papaleonida, Dimitrios Chatzitheodosiou**	**Alexandra Simou, Anastasia Vasileiadou, Evangelos Kosmidis**
	Finding our voice	Greek dramaturgy for Young Audiences. Research, recording and utilization in education	Édouard Louis goes to school: a case study in a Greek provincial High School
	Francesca Mondin, Rosita Deluigi, Miriam Cuccu	**Elly Yazdanpanah, Susana Vargas, Samia El Sheikh, Anita Sinner**	
	Artistic-relational languages to promote participatory communities: from research paradigms to situated practices	Echoes across continents: Innovating art education through collaborative podcast creation	
	Elissavet Lintzerakou	**Peppe Coppola, Cristina Morra, and Morena Pauro**	**Marc Fritzsch**
	Self-reflection as a tool in Dance education: Proposing a self-reflection model for in-service dance teachers	Teatro Scuola Vedere Fare - A Transdisciplinary Project between School and Theatre	From asking questions to re-curating the collection: Audience participation in a renowned museum
	WDA	***ISME***	***InSEA***
	Open Forum about Dance in Education	***Open Forum about Music in Education***	***Open Forum about Visual Arts in Education***
CONFERENCE RECEPTION "Under the Acropolis" (5 Tholou St., Plaka / Metro Station "Acropolis", on the red line)			

WORKSHOP (45' total duration)	PANEL (45' total duration)	POSTER

19 OCTOBER 2024

09:00-09:30	REGISTRATION			
09:30-10:30	**SESSION 7**			
Room	RM 1 AUD	RM 2 BS	RM 201	
Title	ARTS & TEACHER EDUCATION	WORKSHOP	WORKSHOP	
CHAIRS	SANJA KRSMANOVIĆ TASIĆ			
Presenter(s)	Judit Skaliczki, Gabriella Pataky, Viola Rekvényi, Györgyi Bokor-Bacsák	Andrea Ghersi, Lara Monformoso, Sonia Palha	Patricia Phillips	
Title	Visual Storytelling – Art & special education potentials in a teacher training program	Dance and Mathematics: a Technological Marriage to Approach Functions in Secondary Education	Uniting Artistic Innovation and Cultural Preservation through Outsider Art and Children's Literature	
Presenter(s)	Victoria Pavlou			
Title	Bridging Distances, Inspiring Change: Artful Teacher Training for Sustainability			
Presenter(s)	Benjamin Bolden, Tiina Kukkonen, Nathan Rickey			
Title	Arts for Transformative Education: A Survey of Teachers' Perspectives			
10:30-11:00	COFFEE BREAK			
11:00-11:45 AUDITORIUM	Keynote 4. Ke Leng, Programme Coordinator at the Cultural Policies and Development Entity, Culture Sector, UNESCO			
	Multistakeholder engagement towards effective delivery of culture and arts education			

12:00-13:30	**SESSION 8**			
Room	RM 1 AUD	RM 207	RM 208	RM 209
CHAIRS	Group discussion & plenary - UNESCO Framework			
Title				
Presenter(s)				
Title				
Presenter(s)				
13:30-14:00	POSTER SESSION 3 (see pp. 24-25)			
13:30-15:00	LUNCH BREAK			
	RM 2 BS			
15:00-16:00	PANEL			
	Panhellenic Scientific Association of Theatrologists (Aliki Vrana, Martha Katsaridou, Konstantinos Marougkas, Alexandra Christodoulea. Coordinator: Konstantina Nikolopoulou)			
	"Small" actions, big issues: the contribution of theatre education to the understanding of reality and impact on it.			

PAPER PRESENTATION (15' presentation + 5' discussion)	ART-BASED PRESENTATION (25' presentation + 5' discussion)

19 OCTOBER 2024

REGISTRATION

SESSION 7

	RM 206	RM 207	RM 208	RM 209
	WORKSHOP	MUSIC, CREATIVITY & LEADERSHIP	THEATRE & HISTORY	DANCE PEDAGOGY
		PATRICIA GONZALEZ - MORENO	KAITI DIAMANTAKOU	MARIA KOUTSOUBA
	Martha Katsaridou, Koldo Vio	Patricia González-Moreno, Rubén Carrillo	Spyridoula Birpili	Sarah Knox
	Peace education, Education in/for conflict and Social change: an approach through drama/theatre, imagination and creativity	Creativity in arts and music education: Aims and challenges for teacher education	The theatre history... taught in a different way	Choreography pedagogy in higher education and the 2024 UNESCO Framework for Culture and Arts Education
		Susan O'Neil, Smaragda Chrysostomou	Naya Boemi	Susan R. Koff
		Transformative Leadership in Times of Change: Global Dialogues with Music Education Leaders	Metaphors and transcriptions of history in the course of Theatre in Education	Dance Education as Social Studies Education: Harmony in Unity
		Jo Lee	Anastasia Merkouri	Tone Pernille Østern, Arnhild Staal Pettersen
		Devised Youth Opera to nurture creativity and promote sustainability: Examples from The Grange Festival Learning	Making the Past our own: Teaching Modern History using documentary theatre	Developing DansiT Choreographic Center as a pulsating hub built on the values of inclusion

COFFEE BREAK

Keynote 4. Ke Leng, Programme Coordinator at the Cultural Policies and Development Entity, Culture Sector, UNESCO

Multistakeholder engagement towards effective delivery of culture and arts education

SESSION 8

	RM 206	RM 2 BS	RM 201
	ART BASED PRESENTATIONS	WORKSHOP	WORKSHOP
	Anna Ronovská, Jana Musilová	Atalanti Mouzouri	Remi Slotterøy & Lissi Wiingaard Thrane
	Milk, Honey, Butter and Ash: Performance Art, Proverbs and Intermedial Transformation	The life domino and your body traces leading to an enjoyable standing life: Embodying the educational process.	Inquiring post-human perspectives in art didactics
	Noemi Peña Sanchez, Camero Arranz Ascensión		
	A camera obscura, two disciplines interacting from a double gaze		

POSTER SESSION 3 (see pp. 24-25)

LUNCH BREAK

PERFORMANCES

WORKSHOP (45' total duration)	PANEL (45' total duration)	POSTER

16:00-18:00	SESSION 9			
Room	RM 1 AUD	RM 2 BS	RM 201	RM 206
Title	PANEL / WORKSHOP	WORKSHOPS	WORKSHOPS	APPLIED THEATRE (papers & workshop)
CHAIRS	Anita Sinner, Kazuyo Nakamura, Sophia Chaita, Sue Girak, Patricia Osler	Natalia Kotsani, Sofia Stavropoulou, Giorgos Dedousis, Areti Andreopoulou, Anastasia Georgaki	Vicki Christaki, Filippa Christofalou	RALPH BUCK
Presenter(s)				Asimenia Misirli
Title	Traversing Community Arts Education: 'Glocal' Perspectives for Curricular Change	Enriching Children's Musical Education Using Interactive Tools	Wicked Places: Memories of the Skin & Acts of Disembodiment	Discovering the stories of the Archaelogical Museum of Delphi: Museum Theatre as an educational tool
Presenter(s)				Nuša Jurjevič, Helena Korošec
Title				The role of drama and puppets in the lives of individuals and society
Presenter(s)		Ornella Robutti, Myrto Karavakou, Chronis Kynigos, Sonia Palha, David Hornsby, Maria Stella Nikolaou, Carlotta Soldano, Sara Bagossi	Sevi Matsakidou, Panagiotis Tsiridis	Magda Vitsou, Kostas Magos
Title		Dancing with Mathematics: an interdisciplinary educational approach for embodied learning with motion-capture technologies	Music for Active Citizenship	Lucky are the puppets that are not getting old..." Applied puppetry in elderly settings
Presenter(s)	Miriam Cuccu, Francesca Mondin, Rosita Deluigi			Dan O'Neill
Title	Building bridges between words and images: Exploring personal and community "places" through participatory drawing			Movement for Actors & Singers
Presenter(s)				
Title				
18:00-18:30	COFFEE BREAK			

18:30-19:30	SESSION 10			
Room	RM 1 AUD	RM 2 GF	RM 201	RM 206
Title	DANCE & PHYSICAL EDUCATION	WORKSHOP	WORKSHOP	ART-BASED PRESENTATIONS
CHAIRS	STERIANI TSINTZILONI			ANGELIKI TRIANTAFYLLAKI
Presenter(s)	Susan R. Koff, Sarah Foster-Sproull	Kateřina Žarnikov	Liu Ying	Chrissanna Diamanti
Title	Dance Education Curriculum Intentionality: Making Soft Skills Explicit for the Changing World	Through arts cooperation to deeper experience - creative looking for synergy of arts	Digital-Cultural Harmony: Hybrid LivePBL CPD Workshop with Hua Quan Village at UNESCO World Heritage, China	How to find our Inner Compass, Power and Joy through the Art of being Present
Presenter(s)	Ioanna Pournara, Spyridoula Vazou, Maria Koutsouba, Fotini Venetsanou			
Title	Acute effects of Greek traditional dance on school-aged children's inhibitory control			Ilze Bule, Dace Paeglite, Ilona Troschenkova
Presenter(s)	Christie Haddad, Adhinand Shibu, Eirini Geraniou, Sokratis Karkalas, Manolis Mavrikis			The colours of nature and war - recognising and representing their hues in visual arts lessons
Title	'I never knew' Blending Maths, Music and Movement in a Coding activity for Primary Education			
20:00	CLOSING CEREMONY (Ronald Rand's "LET IT BE ART!") AULA, School of Philosophy Building (opposite Conference Venue)			

PAPER PRESENTATION (15' presentation + 5' discussion)	ART-BASED PRESENTATION (25' presentation + 5' discussion)

SESSION 9			
	RM 207	RM 208	RM 209
	ARTS, CARE & WELL-BEING	MUSIC & EARLY YEARS	THEATRE/ PERFORMANCE & SOCIAL CHANGE
	THEODOROS GRAMMATAS	SUSAN O' NEIL	MICHAELA ANTONIOU
	Christian Ayuni, Lyscenia Durazo, Evelyn Nuñez-Alayo	**Dimitrios Antonakakis, Maria Pateraki**	**Agni Stylianou-Georgiou**
	Cleft Lip and Palate in Childhood: An Art-Educational Project for Language Development	Communicative Musicality: the core value of rhythmic imitations in mother-infant interaction	Illuminating perspectives and enacting new possibilities in 21st century education
	Albane Buriel	**Maria Papazachariou-Christophorou**	**Kateřina Žarnikov**
	Accompanying facilitators using education through the arts to improve wellbeing of youth in Iraq and Romania	Family musicking for family flourishing: A case study of a family with an infant	Drama education in Czechia and Slovakia in the rst Covid lockdown in spring 2020
	Cristina Arriaga, Baikune de Alba, Iskandar Rementeria, Koldo Vio	**George Charonitis**	**Eleni Linaki**
	Weaving inclusion with migrants and refugees through art	Enhancing Family-School Communication and Collaboration through Orff-Based Music Education in Early Childhood Education	Performing social events through arts
	Maria Paz Lopez-Pelaez Casellas	**Evi Andrioti**	**Michaela Antoniou**
	Transversal competencies through an educational project on women composers	The connection of preschool children's spontaneous musical behaviours with Green's model of informal music learning	The Transformative Power of the Voice. Using Dubbing for the Acquirement of Social Skills
	David Kadlec, Petra Sobanova	**Anthoula Koliadi-Tiliakou, Dimitra Koniari**	**Jana Musilová, Denisa Daříčková**
	Expressive activities and wellbeing: experiences from the project	Nursery rhymes as a pedagogical tool for parent-infant interaction and infant's rhythmical development	Performance Art and its Potential for Art Education
COFFEE BREAK			

SESSION 10			
	RM 207	RM 208	RM 209
	WORKSHOP	THEATRE & SPACE	SCHOOL THEATRE/ACTING
		MARIA KONOMI	ALEXIA ALTOUVA
	Sina Schmidt, Henrike Janssen	**Maria Konomi**	**Evgenia Maragou**
	Be my Host - Access to Digital Cultural and Educational Experiences	Investigating Expanded Scenography, Performance and Urban Space Pedagogies	Silent Movies: a Tool for Cinema Literacy and Creative Skills in Primary School Drama Classes
		Ilia Lakidou	**Ifigenia Kafetzopoulou**
		A scenography based dramaturgy: Writing for school theatre	School theatre as mass spectacle: *The city that drove the war away* and *The tincity*
		Maria Stamou	**Polyxeni Simou**
		An Outdoor Drama Case Study: Euripides' *Helen*	Bonding in school theatre with Stanislavski's Active Analysis
CLOSING CEREMONY (Ronald Rand's "LET IT BE ART!") AULA, School of Philosophy Building (opposite Conference Venue)			

WORKSHOP (45' total duration)	PANEL (45' total duration)	POSTER

POSTER

17/10 14:30-15:00	POSTER SESSION 1			
AUDITORIUM	**Despoina Tiaka**	**Eleni Chatzara, Angelos Michail Chouvardas**	**Georgina Eleftheraki**	
	Teaching rhythm in the individual instrumental lesson: The case of piano tuition in a Greek Music School	Artificial intelligence Revolutionizes Physical Education and Early Childhood Education	Water comes out of the stone... Proposed interdisciplinary exhibition and museum-pedagogical activities for children/teenagers	
	Diego Ortega-Alonso	**Andra Ulme, Dina Baumane**	**Denisa Daříčková, Kristýna Ševčíková**	
	The Brushes of the Iberian lynx	Architectural Science and Art Education Methods at Riga Technical University	From Rubens to the Blue Whale: Inspiration and Knowledge through Museum Worlds	

18/10 13:00-13:30	POSTER SESSION 2			
AUDITORIUM	**Dimitrios Antonakakis**	**Luís Zagalo**	**Irene Tsimboukidou**	
	Listen to your drawings	Being a teacher's apprentice today in the field of Musical Art - thoughts and doubts	Understanding ecclesiastical art of Greek Orthodox church through critical learning approach	
	Tasos Nikolaos, Maria Adamopoulou	**Maria Paz Barrios Mudarra**	**Jeff M. Poulin**	
	Understanding ecclesiastical art of Greek Orthodox church through critical learning approach	Silences that speak: A poetic performance in mime about artistic expression and personal transformation	Creativity Codex: A New Tool to Assess Creative Learning	

19/10 13:30-14:00	POSTER SESSION 3			
AUDITORIUM	**Zhang Chunxiao, Fang Dong**	**Angeliki Konstantakopoulou**	**Ismini Sakellariadi**	
	Exploring Arts Education in Chinese schools: Insights from Shanghai Primary and Middle School Teachers	Learning reading...as singing! The educational material	Australian Aboriginal Art in a greek Experimental School.	
	Christina Vasileiou	**Elena Alefantinou**		
	Still Care: (Re)Imagining Teachers' Experiences of Care as Aesthetically Crafted Events	The necessity of cultivating students' humorous skills: An experimental investigation in primary school students		

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Ascensión Camero-Arranz	**Theodoros Paraschou, Galani Maria, Moumoutzis Nektarios**	**Kristie Lee Mortimer, Ralph Buck, Sarah Foster-Sproull**	**Dimitra Koniari**
Interdisciplinary Education using Cyanotypes by Anna Atkins, an Inspiration for Girls' Participation in Science	Teaching mathematics through theatre methods	dialoguing@rts – Advancing Cultural Literacy for Social Inclusion through Dialogical Arts Education	In-service primary generalist and music teachers' (mis) conceptions on music ability and brain development. Implications for arts education in primary education
Effrosini Zacharatou			
Theatre and education: experimental application in secondary education			

POSTER SESSION 2

Polyxeni Tseligka	**Jesher Edrei Perez**	**Katerina Kokkinaki**	**Erika Piazzoli, Heather Vaughan-Southard**
Harmonizing tunes and values: the case of the accordion curriculum in Greek Music Schools.	Facilitating 21st Century Learning Skills Through Music Composition: A Content Analysis of Minecraft Education	Ecosomatic and kinesthetic practices in aesthetic-environmental education. The "hut" a sustainable project	Embodied Practices: How the Arts, Nature, and Technology Support Nervous System Regulation and Resilience

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Patricia Lazou	**Tara Kintz, Heather Vaughan-Southard**	**Livia Silvestri, Ornella Robutti, Sara Bagossi**	**Cristina Arriaga, Maria Luisa López**
Through your eyes I learn my truth	Formative Assessment in Arts Education: Meeting Students Where They Are	Overcoming disciplinary boundaries through STEAM activities	The impact of active methodologies through artistic projects in a conservatory of music

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Highlights from Welcoming Addresses and Opening Speeches

Dear colleagues and friends, Arts educators and students,

It is our pleasure to welcome you to the 10th World Alliance of Arts Education Summit at the National and Kapodistrian University of Athens. The 10th Global Summit of the World Alliance for Arts Education, titled: **ARTS, NATURE, TECHNOLOGY, EDUCATION: HARMONY IN UNITY** is organised by the Department of Music Studies and the Department of Theatre Studies of the National and Kapodistrian University of Athens (NKUA), under the auspices of the Ministry of Education, Religious Affairs, and Sports, and in collaboration with the Department of Secondary Education of the Faculty of Philosophy (NKUA), the School of Physical Education and Sport Science (NKUA), the Department of Primary Education of the School of Education Sciences (NKUA), and the Modern Greek Language Teaching Center.

Why in Greece, why in Athens?

Centuries ago, in this land, the foundations and roots of civilization were laid, the roots of the 4 honored Arts - MUSIC, THEATRE, DANCE, ART. Pythagoras and Aristotle involved the inner self and the universe within the arts. And we are all here during these three days to co-construct the Athens Declaration, with the contribution of Ke Leng from Unesco, the exceptional and honorable keynote speakers, the presidents of all partner organizations as well as volunteers, artists, students, and all the participants. It is our strong belief and aspiration to enable the Arts to have an essential and deeper role in education. In all levels and every environment, for any kind of intercultural group **- the Arts can and will make a difference.** Greece should have these 4 "muses-daughters" at all levels, not only as artistic beings but also as elements of the cultural and intangible cultural heritage of this country. Thus, in the next three days we are here to initiate solutions and feasible ways of making art possible for everyone. Everywhere. For the environment, for the lack of justice, for the support of every child and youth. We challenge you to shift your positions and be ready to shake the "certainties" of what art, science, social intervention and education could be.

LET'S MAKE THE WAAE 2024 ATHENS DECLARATION POSSIBLE!

It is important to mention all those that have contributed to the organisation of this event. First, the core team of 5 ladies (together we have been like the 5 musketeers on this journey "one for all and all for one" as they say) Angeliki Triantafyllaki, Ilia Lakidou, Elissavet Perakaki, Clio Fanouraki and Smaragda Chrysostomou. Our amazing support team on the ground has found solutions for everything and we would like to thank separately Angeliki Konstantakopoulou, Despina Kosmopoulou, Konstantinos Marougkas, Yannis Mygdanis, Vassilis Zakopoulos. Our Scientific Committee who peer reviewed all the submissions we thank you for your valuable time and contribution to this summit. The Board members of the WAAE have trusted us with the organisation of this important event. We thank you for your support. We would like to thank the Ministry of Education, Religious Affairs, Sports, and Deputy Minister of Education **Ioanna Lytrivi**.

We are indebted to our University, our Rector Professor Siasos and the members of the Governing Council as well as the Rectorate Authorities of NKUA with special mention to the Deputy President of the Governing Council, Professor **Nikolaos Thomaidis**, and Vice-Rectors Professors **Christos Karagiannis** and **Efstathios Efstathopoulos**, and Professor **Achilleas Chaldaeakes**, member of the Governing Council. We are grateful to the Asset Management Company of NKUA and its President **Nikolaos Thomaidis** for their generous sponsorship. The Deanery of the Faculty of Philosophy,

NKUA, and Dean **Dimitrios Drosos**. The Modern Greek Language Teaching Center, with the fruitful contribution of its President, Professor **Dimitris Karadimas**, and administrator **Maria Chantzisalata**. Deans and Presidents of Collaborating Departments: Professor **Gerasimos Terzis (**Dean of the School of Physical Education and Sport Science), Professor **Vasilis Tsafos**, Dean of the School of Education, Professor **Skordoulis**, President of the Department of Primary Education, Professor **Dimitrios Foteinos**, President of the Department of Educational Studies, **Konstantinos Karteroliotis**, President, former Dean of the School of Physical Education and Sports Science. President of the Department of Music Studies **Anastasia Georgaki** and President of the Department of Theatre Studies **George Pefanis**. Members of the Faculty from the Collaborating Departments and Schools: Professor **Chronis Kynigos**, **Director of the Educational Technology Laboratory**, Department of Educational Studies **Professor Maria Koutsouba**, School of Physical Education and Sport Science Associate Professor **Maria Dimaki-Zora**, Department of Primary Education of the School of Education Sciences. Professor **Nikos Malliaras** and the New Educational Institutions G. Malliaras. Professor **Katia Savrami** from the Department of Theatre Studies of Patras for supporting Ronald Rand's performance. All students, pupils, parents, educators, artists, and creators who contributed with their presence and work to the artistic framing of the Conference: https://conferences.uoa.gr/event/93/page/733-performances. The Museum of Archaeology and History of Art of NKUA, at the School of Philosophy offered guided tours for participants in English through the museum's spaces and exhibits, and provided digital material for the needs of the Conference. The staff of the **Modern Greek Language Teaching Center**. The custodial staff of the **Faculty of Philosophy, NKUA.** We would like to thank all of our sponsors and supporting organizations for adding their efforts to ours in order for this event to take place and be able to welcome you all today. Collaborating bodies and supporters: Hellenic Association for Music Education, Hellenic Theatre/Drama & Education Network (TENet-Gr) in Education, Learn Inn NKUA, Panhellenic Scientific Association of Theatre Scholars: https://conferences.uoa.gr/event/93/page/741-supporters, https://conferences.uoa.gr/event/93/page/740-sponsors.

This was and still is a team effort and we would like to thank particularly the members of the organizing committee that have worked tirelessly and our wonderful group of volunteers who made the difference. More than 130 students from all 5 departments have helped us for the preparation and during the conference. They are all amazing! https://conferences.uoa.gr/event/93/page/724-organizing-commitee. Last but not least - Thank you to all participants, speakers, audience members, and personnel for your invaluable presence!

Clio Fanouraki and Smaragda Chrysostomou

Welcome Address by the Head of the Department of Theatre Studies NKUA, Prof George P. Pefanis

Dear Deans,
distinguished guests of WAAE,
Dear colleagues and friends,

Culture and arts education has to be thought as a common good of humanity, accessible to all, grounded in human rights and fundamental freedoms, as it aims at gender equality, recognize cultural diversity as a defining feature and common heritage of humanity and ensure inclusion, non-discrimination and respect for individuality in and through education at all levels and in all forms. This is the kind of education that inspires all of us at the National and Kapodistrian University of Athens who believe in the profound power of democratic education.

Democracy is, certainly, the constitution of equality, but it is also the constitution of imagination, in the sense that it not only allows but also promotes visions of another self or of another more just society, of a more beautiful life. In this perspective, theatre and the other arts provide to democratic education what makes it truly democratic: the possibility of imagining oneself as other than what one is expected to become. In other words, culture and arts education offers society this beneficial question: what if?

What if we abolished wars?

What if we considered the earth as the mother of us all?

What if we could hear the voice of non-human animals or «the scream of the butterfly» - to recall a Jim Morisson's wonderful verse?

What if we could play the roles we were forbidden to play?

On the scene of these questions, in and out of the classroom, we could think and imagine a better world regardless of genders and species, ethnicities, religions or social classes.

Sanja Krsmanović Tasić, President of WAAE

Dear distinguished guests, dear participants, dear Hosts of the World Alliance for Arts Education Global Summit, you who have worked so hard to make Athens the epicenter of arts education today, and in the next three days,

My name is Sanja Tasic, and I am the current Chair of the Presidential Forum of WAAE and the president of one of its founding members: International Drama/Theatre and Education Association, now in my second mandate.

Our powerful associations that form the WAAE—INSEA, UME, IDEA, and the World Dance Alliance—have together jointly approximately 8 million members. A significant number spanning all continents. In the great galaxy of different world matters, the star of art education is relatively small, but our impact on the world harmony, and peace is evident.

Creating, practicing, and learning art and art subjects, be it dance, visual art, music, drama/theatre, enobles us, making us more human. It empowers us to face this turbulent world, making us truly BE and BECOME.

You probably remember, at least ones born in a similar time as me, the anti war song, sung by Joan Baez 'Where have all the flowers gone'.

The question we should pose today is: Where has all the money gone?

"Gone to guns, everyone".

At this critical moment in the history of mankind we need to question all our governments: How much of the government funding-our money, is invested in war and war industries, and affairs of 'security', and how much is dedicated to thing that are really essential and important: health, education, art, art education, culture.

I come from a country that does not exist anymore, Yugoslavia, and the role of us, art educators was to heal and help traumatized children, people of all ages, including war veterans, to overcome their horrific war experiences. Art education helped so many, and some of the children and young people we worked with chose art and art education as their profession.They realized the deep impact of art on their own lives and the lives of others.

It seems so many atrocities are happening in the world that often our mission is repairing damages and the impact catastrophes have, damage and catastrophes that should be prevented in the first place.

Why are so much funding and so many resources directed towards harmful industries that only encourage further divisions, hatred, visible and invisible wounds, unnecessary and tragic deaths.

Could you imagine that all this funding is directed to art education?

This may sound Utopian, but what we have is hope and the right to ask where all the tax money in our countries go.

Art education has proven to develop harmony, community, coexistence, tolerance, understanding of the other,humility and humanity. We create with art education a special safe place for expressions and creation. How amazing would it be if the whole world would become such a place?

So much talent, expertise, wisdom, remarkable work in art education is concentrated here in

this space, at this moment.

I am certain this summit will bring forward a new world Manifesto for arts education, stressing its importance as a tool for peace. Let our voice be heard.

Let us speak out, shout, scream, sing, whisper everywhere, everytime about the importance of what we do.

I wish you all a meaningful and inspiring time!

Sanja Krsmanović Tasić
Opening speech at the WAAE Global Summit, Athens 2024

CECILY O'NEILL
Associate Professor Emerita, Ohio State University

Makers of the future

Good morning, everyone. Thank you for inviting me to this important Conference, as we seek to bring together Art and Education.

We have gathered here in very hard times, but in Athens, this extraordinary city, we need only to look upwards to understand that Art endures, even after the greatest civilisations have passed away.

Everyone here is an artist, an activist, a teacher or a learner. And all of you have come here because you know that access to the Arts can change lives. We all believe that young people have an absolute right of access to the Arts – in education as well as in the wider community.

I was born and brought up in Dublin, in Ireland. Like the Greeks, the Irish love to talk. And they love the drama. So many great playwrights are Irish – from Sheridan and Goldsmith to Oscar Wilde, to Synge and O'Casey to Marina Carr and many other modern playwrights. My involvement in drama began at university in Dublin, but when I graduated with a degree in English and History, I had no idea what I wanted to do with my life. Only one thing was absolutely certain. I would never be a teacher. School was boring and I had hated it. But when I moved to London, the only employment I could easily find was to become a teacher – however unqualified, untrained and unwilling. The irony of Fate.

I soon discovered that to be a teacher might be scary and unpredictable, but at least it was never boring. It took me a while before that I learned that if I included drama, even in a very basic way, the classroom might become an 'elsewhere' – a place where something might happen – where something new might be discovered. And I was launched on what was to become my career.

Each of you teachers and artists here will have had someone or something that set you on your path and helped you grow. I've been lucky. My early teachers were Gavin Bolton and Dorothy Heathcote as well as all the playwrights I studied – particularly Shakespeare. But perhaps the most important teachers I've had are the children and young people I've worked with down the years. Their energy, their imagination, their willingness to accept the dramatic world, to create an 'elsewhere' and to learn from the experience has been an inspiration.

My approach has become known as Process Drama. It's not an ideal name, since all art, and indeed science, is a process. But the name implies something ongoing, unfinished. A dramatic event where the destination is not a theatrical performance. But of course, a performance also continues to be a process – different every time….

But, for now, let us accept the term. For me, at the heart of process drama is play. In our increasingly digital world, do children still play? I don't mean playing on their various devices – particularly that wonderful and dangerous invention the mobile phone - I mean playing with each other. Making friends, making connections, learning about other children and themselves, and creating their own worlds. The Irish poet WB Yeats said, '*Children play at being great and wonderful people before they*

grow into ordinary men and women.[1] But perhaps some of those children will grow up to be extraordinary people who may help us solve the problems we have created.

Our earliest selves are built from acts of play – acts of discovery, of learning. Play happens for its own sake – for the delight of exploring and extending one's powers. Watch puppies and kittens. Watch babies. Apparently even the octopus enjoys throwing and catching balls. Of course it helps if you happen to have 8 arms. Play defies appropriation. It is imagination in action.

Poets have attempted to describe how imagination operates. Wordsworth called it 'wings growing in the mind' - the mind, the imagination, takes flight. The Austrian poet Rilke described imagination as: *The enchanted loom of the mind*. What happens on a loom? Something is woven. When we use our imaginations, we weave something new and wonderful on this 'enchanted loom of the mind'. Maybe we weave a text, as playwrights do, a design for action, a design that organises the materials of which it's made. And that text may become what I have called a Pretext.

The poet, Lord Byron, who loved Greece, and died here, dismissed Shakespeare. 'He had no originality. He merely took old stories and threw them into dramatic shape.' It sounds easy, doesn't it? But playwrights don't need to be original. They find their themes - family, identity, power, fate, free will - in myths, history and in the work of other playwrights. The same elements resonate, time and again, in the works of the greatest playwrights through the ages. You have only to consider Euripides or Sophocles, or any great playwright from the countries represented here at this Summit.

Shakespeare's themes are the same – power, identity, family, forbidden love, gender confusion, murder, revenge. He asks the question which arises in every TV news bulletin – 'What cause in nature makes these hard hearts?'

Great playwrights never teach direct lessons or deliver sermons. They do not operate as therapists or journalists. Instead, they ask questions, generate dilemmas, and challenge us so that our comfortable moral, social and political values are tested. We learn that murder has consequences, wars must be paid for, love is a complicated and dangerous game. Families can be very dangerous institutions; children destroy parents and parents destroy children. And do these playwrights show us any hope for the children of their worlds? Are the children in these plays allowed to become Makers of the Future? Unfortunately, not.

Remember Medea, who murdered her children for revenge against their father, Jason. And the innocent son of Hector flung to his death from the battlements of Troy, so that he won't grow up to avenge his father. In Shakespeare's tragedies, the children are brave and clear-sighted and doomed. They're murdered – in Macbeth, and Richard III – mere pawns in the deadly power-games of adults.

Sometimes I'm a bit surprised that Shakespeare's works are still on the curriculum in British schools. Surely his themes too extreme for the classroom? But as all the greatest playwrights know, extremes are the lifeblood of the Drama.

Years ago, I was lucky enough to see Seneca's *Oedipus* at the Old Vic Theatre in London. He hadn't bothered to come up with a new story – he'd stolen his 'pretext' from Sophocles. I was a teacher of English and in those distant days, schools could claim free theatre seats, so a dozen of my 16-year-old students accompanied me. The production was directed by the legendary Peter Brook. It was an extraordinary and unsettling theatrical event that still resonates in my memory.

The Chorus was tied to columns around the galleries of the theatre, and they sighed and panted and groaned in rhythm with the text. Almost every actor in that Chorus has since become a name in British theatre. I vividly remember Colin Blakely as Creon, describing his visit to the underworld. The hairs literally stood up on the back of my neck. After Oedipus had torn his eyes out, and Jocas-

[1] W. B.Yeats, Preface to Gods and Fighting Men, by First published 1904, London, John Murray. 2nd Edition, Colin Smythe, Gerrard's Cross, 1970, p.14

ta had killed herself, I was almost overcome, physically and emotionally. My students, on the other hand, were in great shape! Looking back, I realise that the production deliberately lacked a sense of Distance – a key aesthetic element of theatre and certainly of process drama. And classic Greek drama preserves Distance.

But this was certainly an Experience, an Event - marked off from ordinary life, something set apart. And it has stayed with me. Recently I was lucky enough to see another version of Oedipus, updated by Robert Icke. Oedipus is now a politician on the eve of an election. Against all advice, he feels compelled to explore his origins and the tragedy inevitably unfolds as before. The intensity of the experience and the powerful chemistry between Oedipus and Jocasta restored my faith in theatre.

Like all great plays before and since, Oedipus Rex makes clear that Drama is the mode of Destiny. In the words of Suzanne Langer, that great aesthetic philosopher, the action of a play springs from the past but is always great with things to come. There will be consequences. The persons in drama are makers of that future.

I believe that at its best, Process Drama can also be an event, a dramatic event, an Experience. Its purpose is to generate an improvised dramatic world – an 'elsewhere'. It does not proceed from a script or scenario. It takes place in a social context, requires active participation and collaboration, and of course, language. Because the aim is not performance there are no external spectators to the event, but the participants become audience to their own acts, as they discover, articulate and maintain fictional roles and situations. There will be improvisation, but also composition and contemplation.

This kind of approach demands courage from the leader or teacher – in allowing the work to develop rather than imposing a pre-arranged structure on its development. One must be ready to exploit the students' accidental, unpredictable, unexpected responses. An understanding of time, tension, distance and other elements of theatre will be valuable, but the real task is to discover a structure that will unite and engage the participants, while maintaining the essential relationship between action and reflection, between watching and participating – the double vision that's at the heart of drama. But luckily, we have the greatest playwrights as our resource – our pre-texts. And my favourite pre-texts come from Shakespeare.

Pretexts

Shakespeare's plays have become Pre-texts for many other plays, for films, for musicals. *Romeo and Juliet* turns into *West Side Story. Hamlet* becomes *Rosencrantz and Guildenstern. Kiss me Kate* is *The Taming of the Shrew. The Tempest* becomes the pre-text for the science fiction film *The Forbidden Planet*.

An effective pretext will launch the dramatic world – the elsewhere – by establishing the location, the initial roles of the participants, and the dramatic situation. There will be immediate implications for action. These dramatic worlds are likely to be closed – a remote village, a forest, an island, an important household. And like all drama since the Greeks, there will be a focus on a family. But the family will always be seen in the context of its community and will include the contrasting elements of public and private.

Shakespeare borrowed from the best. And we can borrow from Shakespeare to build a process drama. How does he begin? Often with a question- 'When shall we three meet again?' Drama is always forensic, as the playwright Arthur Miller insists. It's always an enquiry. Questions must be asked. The truth must be established. Who has the right to ask questions? Maybe parents or doctors or advisers or detectives, all of whom will be working from a particular perspective. Shakespeare liked trials- some within the play – The Merchant of Venice – and some at the end – in Romeo and Juliet. 'Some will be pardoned and some punished.' Tasks are also frequent - 'Revenge my foul and most unnatural murder.'. Dorothy Heathcote builds her Mantle of the Expert approach on tasks. There is always an undertaking.

Aristotle pointed out that it is not appropriate for free and exalted souls to be always seeking

after the useful. Those of us working in the arts act on the presumption that the arts are useful. And essentially 'good' for us. We believe that they can generate worthwhile and even life-changing experiences. They can promote intellectual and affective development and language learning and social and personal growth. And so they can. But can they do more?

Involvement in drama allows us to examine our own place in the world, and to reflect on the causes and consequences of our actions. Through drama we discover, not facts, but perspectives, attitudes, feelings – everything that goes to making the dramatic encounter. Drama, whether on stage or in the classroom, is the most co-operative of the art forms. It builds a sense of community.

To think effectively as individuals, we must learn to think collectively. In the adult world, how often do we work alone? We co-operate with other people, in theatres, in operating theatres, in schools, in factories, in places of business, but less often in classrooms, although students may learn as much from each other as they do from their teachers.

The teachers of the Arts here at this Summit are extraordinary people. Instead of being content to remain 'transmission devices', they have become 'human events', as Jerome Bruner puts it.[2] Your students will understand that you embody the qualities of the Art that you practice – creativity, confidence, curiosity, and the capacity to endure ambiguity. And you possess extraordinary power. Those who deny you resources and underpay you and undervalue you will eventually have to go away. They will go back to their offices and committees and think tanks. And then you will be left alone with your students. I know you will find opportunities, even in the most sterile curricula, to help your students encounter the arts, and to provide them with opportunities of perceiving, understanding and articulating their worlds.

When young people leave school, the various subjects of the curriculum may play a very small part in their lives. But they are all likely to form friendships and relationships, make decisions, take jobs and rear children. We are expected, as parents and educators, to give our young people the skills and knowledge to cope with the material demands of society. But if we neglect to give them access to the resources of their imaginations, to lead them into the treasury of the world's drama and literature and music and art, if we fail to give them a glimpse of the range of social roles available to them, their adult lives are likely to remain impoverished and disadvantaged in ways which no social or political remedy will easily solve.

The challenge for us who work through the arts is to develop, in our students, a kind of social imagination. We must give them the freedom to imagine a better and more equitable future. Perhaps they will help to make that an actual possibility. They may become the real Makers of the Future

The End

[2] Jerome Bruner, Actual Minds Possible Worlds, Harvard University Press 1986, p.126

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Accessible Arts Education: Personal, Philosophical, Political, and Practical Perspectives on Arts Education for People with Disabilities

Introduction

I come to my work in accessible arts education from the perspective of access. When I was entering high school in a suburb of Boston, Massachusetts, a new state law known as Proposition 2 ½ came into effect. This law, which remains today, includes among its many provisions a cap of 2 ½ percent on the annual increase in property taxes in any of the more than 360 cities and towns in Massachusetts. When the law went into effect in 1981, many of the services that are funded by property taxes were severely reduced or cut altogether. We lived more than two miles from my high school, and my school bus was eliminated. Town services like the hours of the library were restricted. And a large number of academic programs and faculty positions in the public schools were cut, including the high school music program. It was eliminated entirely.

During the first week of school, Mrs. Charlotte Browne, who had been my choral music teacher in middle and high school, called a meeting for all of the choral students. She told us that her position at the high school had been eliminated (she would continue to teach at the middle school level), but that she did not want our choral music education to end. She urged us to work together to find creative ways for her to continue to teach us – but they had to be outside of school hours and away from school locations, and she would not accept any payment from us.

My choir-mates and I secured churches and community centers for us to use for auditions and rehearsals, in exchange for our providing performances for their events. I was fortunate to get accepted into our competitive Show Choir, and we rehearsed two times per week in the basement of my house, because I had a piano and plenty of space for us to practice choreography.

We also got creative when it came to compensating Mrs. Browne for her tremendous dedication to our choral music education – all of which she was providing on her own time. We mowed her lawn. We baked cookies and made casseroles for her family. We ran errands for her.

To support our education, so that Mrs. Browne could purchase music and other materials and so that we could participate in concerts and festivals, we organized fundraisers, such as bake sales and raffles, that we held in the community. We also advocated for our music education by performing and speaking at School Committee meetings, Town Meetings, and civic events. I vividly remember singing holiday music outside of a supermarket, holding a sign asking community members to sign a petition to reinstate our music program.

This experience made a very strong impression on me in (at least) two important ways.

First, I found my professional mission: to strive to increase access to the arts and arts education for every person. I believe that the arts are an indispensable part of every person's life. They are what make us human. They involve our minds, bodies, emotions, spirits, and souls. During that time in high school, I learned first-hand what it is like not to have access to an arts education. This experience ignited my passion and has fueled my professional mission ever since.

The second way that this experience made a strong impression on me is that I witnessed the many ways that one person can make a meaningful difference in many people's lives. Mrs. Browne was not obligated to continue our arts education. In fact, because of Proposition 2 1/2, her employer did not permit her to do so during the school day, on school grounds, or for pay. But, fortunately for her students, Mrs. Browne was not satisfied with that state of affairs. Through her example, I saw the power of the individual. Ever since then, I have strived to make a meaningful difference to other people – through my work, through my relationships, through volunteering – and I have continued to believe strongly that one person *can* have a powerful impact.

I am still in touch with Charlotte Browne to this day. I have told her about the role that her example has played in my life, and I have thanked her for all that I learned from her.

I have devoted my career to striving to increase opportunities in the arts and arts education for everyone. That work has included co-founding and co-leading an urban charter school where music is taught every day; building, managing, and teaching in music programs in public, private, and community schools; creating and leading undergraduate and graduate music and music education programs; and, most recently, founding and directing an Institute devoted to increasing access to the arts and arts education for people with disabilities.

The Berklee Institute for Accessible Arts Education

The Berklee Institute for Accessible Arts Education is a catalyst for the inclusion of people with disabilities in all aspects of visual and performing arts education. We have created the phrase Arts Better the Lives of Everyone (acronym ABLE), which we use a great deal in our programs, events, and initiatives. You can learn all about our work at our website: college.berklee.edu/biaae. To summarize briefly --

Our work takes place in three areas:

- Arts Education Programs for people with disabilities, ages three to 103: Direct service community arts education programs where people with disabilities study, create, and share in (at this writing) 18 music programs, two adaptive dance programs, and an adaptive theater program. We serve about 325 people with disabilities (a very wide range of disabilities and diagnoses) every week in these programs, which meet in person on our campus on Saturdays, as well as online every day of the week. Our online programming makes it possible for people far from Boston to participate in the programs.
- First-of-their-kind Graduate Programs in Music Education and Autism: Graduate programs for pre-service and in-service arts educators who wish to learn the concepts and develop the skills of accessible arts education. While the work of the Berklee Institute for Accessible Arts Education encompasses all disabilities and diagnoses, our academic focus at Berklee is on autism spectrum disorder. These programs are designed for working educators, with summer and evening classes and remote synchronous learning opportunities. While the majority of our graduate students are in residence in Boston throughout their time with us, many of them study in Boston in the summers and return home during the academic year, completing their studies with us remotely so that they can keep their teaching positions.
- Professional Development Events, Offerings, and Resources: It is well known that arts educators receive very little (if any) training, and virtually no support in how to teach students who learn differently (whether or not they have a disability or diagnosis). We are dedicated

to providing conceptual knowledge, pedagogical skills, and resources to the field. We do so with events (an annual conference every April, an annual symposium every November), study groups, consultations, presentations, workshops, coaching, an online searchable free database of resources for educators, a very active podcast, and a blog.

Breaking Down Barriers

Our goal at the Berklee Institute for Accessible Arts Education is to break down barriers in arts education, such as:

- Barriers confronting people with disabilities in the arts
- Barriers in society having to do with ableism
- Barriers between the fields of arts education, special education, and disability studies
- Barriers in the ways that arts educators are trained

There are many ways that all of us can strive to break down these and other barriers to arts education. I discuss many of them in great detail in my forthcoming book (to be released in late summer 2025). Today, I would like to share a few practical takeaways, to help you begin to address barriers to arts education in your home settings.

Practical Takeaways

First, a word about diagnoses. I spend a great deal of time working with educators, and the questions I hear most often are requests for a recipe. Educators will say: "I have a student with X diagnosis. What should I do to teach them?" A recipe that maps teaching strategies onto diagnoses would be a very efficient and helpful tool for teachers. However, no such recipe exists. While diagnoses are extremely beneficial in some areas – such as, in the medical profession, or in terms of legal requirements for accommodations – they are of extremely limited utility for educators. There simply is far too much variation in how each diagnosis presents in particular people, and far too much variation in how people learn. The first takeaway, therefore, is that diagnoses are of extremely limited utility for educators. A person's diagnosis provides no information as to how best to teach them, or as to how they learn best.

Next, I would like to encourage you all to broaden your conception of learning and what learning looks like. Arts education has many longstanding traditions in terms of what learning looks like. For example, learning is often determined by asking the person to *do* something: to draw, to dance, to sing, to play, to recite, to move, to write, etc. Accessible arts education requires us to think more broadly about learning by recognizing that students may understand concepts and be able to perform skills, but they may not be able to demonstrate their understanding or skill development by *doing* something. It is our responsibility as educators to engage with a wide range of evidence of learning, so that we can truly appreciate and celebrate how learning is taking place for all of our students. The second takeaway, then, is to broaden our conceptions of learning and what learning looks like.

Similarly, educators need to dig more deeply and strive to gain an understanding of what lies behind student behavior. A student who does not participate in class may not be defiant; rather, she may be experiencing anxiety. A student who does not attend class may not be lazy; rather he may not know how to communicate effectively when he needs help. Incorporating accessible arts education into one's practice means that, when a behavior or an issue comes up with a student, it is incumbent upon teachers to (and their other teachers, and their parents/family when appropriate) to investigate what may lie behind the behavior or issue. Taking the time for this investigation is the third takeaway.

Accessible Arts Education Teaching Strategies

Below are brief descriptions of a few specific teaching strategies that you can bring back to your studio, classroom, or rehearsal. These strategies will support every student in their learning, regardless

of whether they have a disability. Lengthier discussions of these and many more accessible arts education teaching strategies can be found in my forthcoming book.

Structure and schedule: Creating and communicating a consistent class structure alleviates student anxiety and helps them to feel comfortable in the learning setting. Making class structures predictable and clear to students helps them to know what to expect, and what is expected of them.

Preparatory materials and narratives: Providing students with materials that will be used in the next class session gives those who wish additional time to familiarize themselves with what will be asked of them. These previews can set students at ease and can assist students who may be uncomfortable encountering new materials or engaging in new activities for the first time in front of their peers.

Multiple modalities: Engaging students in visual, auditory, and kinesthetic activities and interactions with materials ensures more meaningful learning with a higher likelihood of integration and retention. It is often the case – and perfectly understandable -- that arts educators privilege the modality that dominates their artform when they teach. We must venture beyond that modality and engage multiple modalities with our students.

Utilizing the principles of Universal Design for Learning: Providing students with multiple means of engagement, multiple means of representation, and multiple means of action and expression can facilitate learning for a wider range of students. Recruiting student interest in more than one way (multiple means of engagement) helps to ensure that students are engaged and motivated. Providing information in more than one way (multiple means of representation) increases the opportunities for students to gain understanding of the information. Assessing students in more than one way (multiple means of action and expression) makes it more likely that learning will be seen and demonstrated. Expanding the range of ways in which we engage students, communicate information, and assess student work opens up opportunities for a wider diversity of student learning schemes and makes the educational experience more accessible for everyone.

My Wish for the Field

My wish for the field is that we strive to eliminate barriers so that every student has access to the arts and arts education. I am deeply grateful for the opportunity to share a bit of my story and my work with you today. I hope that something that I shared has inspired you to find ways to break down barriers that stand in the way of the arts and arts education. A single individual can make a meaningful difference, and a whole lot of individuals can make a whole lot of difference. Please join with me in this endeavor. Together we can make it possible for the arts to better the lives of everyone.

VOLKER LUDWIG
Founder of Theatre GRIPS

The world is full of contradictions and injustice

The world is full of contradictions and injustice. That sounds banal when you're exhausted in an adult way, i.e. frustrated and surrendered to powerlessness. From a child's perspective, however, this is an irritating and outrageous statement: Damn it, yes, there is really something to comprehend and hence ... change, so: what to DO!

The fact that an example always works better than to preach will probably not be disputed. We know as much, that's for sure. But how? How are we supposed to move children and young people to self-empowerment out of the tired, adult attitude?

Writing, composing, playing. Making art to endure adversity and expose contradictions. And then to have the courage and strength to share it all with others against various odds by putting it on its feet and on stage - what could be more inspiring for those who watch it?

Empowering people doesn't mean getting them to participate in what you think is good. Which is why any attempt to didactism and instruction is more than a hindrance. Self-empowerment can only be taught by demonstrating it. Look, I dare, and you can do it too. Play. Try something out. Ask questions. Dispute. Provoke. And keep at it.

THANK YOU!!!

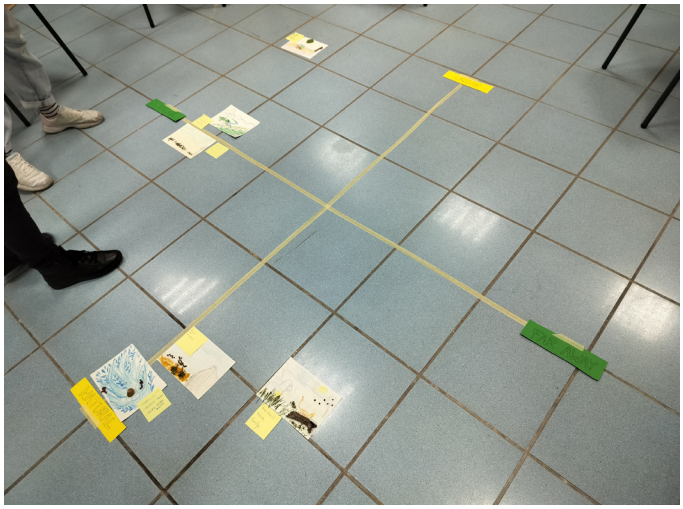
UNESCO Framework for Culture and Arts Education

Discussion Questions
unesco
Ensuring Equitable Access to Culture and Arts Education
Integrating diverse knowledge systems
Leveraging Digital Technologies and AI Responsibly
Enhancing Professional Development for Educators and Cultural Practitioners
Lifelong and Lifewide Learning

unesco
Innovative features of the Framework for Culture and Art Educa
Broadened Concept of both Culture and Education
Comprehensive Scope with fundamental values
Interconnected Areas
• Policy Development
• Capacity Development
• Contextual Pedagogies
• Advocacy & Promotion
• Partnership & Collaboration
• Research &Monitoring

waae
Arts, Nature, Technology, Education: Harmony in Unity
Global Arts Education

STUDENTS SHOULD



PROCEEDINGS

PAPERS

A Salutogenic Approach to the Wellbeing of University Students: On-line Music Workshops During the Pandemic

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The advent of the pandemic had a strong impact on undergraduate students' academic life. Distance learning replaced the attendance in class and group activities were suspended not only on campus but also in the wider community. Even before the pandemic, students' mental health was of increasing concern (McCloud et al., 2023). The pandemic crisis created an unprecedented condition that caused additional challenges to students' wellbeing. According to nationwide research (Greece) that took place during the culmination of the second wave of the pandemic, the social distance measures and e-learning had a negative effect on students' mental health; they felt disconnected both from their social life and the academic environment (Kaparounaki et al. 2020). The results of the national survey are confirmed by international research on the impact of the pandemic on higher education students (Li, 2022).In response to the increased needs of students' and the wider community of the university during the crisis, the authors, in their capacity as lecturers at the Department of Music Studies, took the initiative to organize a series of online group music workshops. Inspired by the conceptualisation of a whole university approach (Dooris et al. 2020), the music workshops were addressed not only to underground students but also to the postgraduates and all members of staff. The workshops were delivered by two graduate and two post-graduate students of the Music Department who were also experienced community music facilitators.

In this paper, the authors present the part of the above community music project that was addressed to the undergraduate students. The project design and implementation was underpinned by a salutogenic approach and particularly the concept of the "Sense of Coherence" (SOC) introduced by Antonovsky (1987). According to Antonovsky, the SOC describes a person's capacity to mobilise resourses in order to cope with stressful situations and stay healthy. Antonovsky points out that it is also a lifetime learning process and that once someone has crystallised a strong SOC in early adulthood, he/she also has the ability to bring that into play during their lifetime. For students, the majority of whom are in their 20s, the Covid 19 health crisis coincided with a sensitive period for the formation and stability of SOC, thus increasing levels of mental health vulnerability. According to Vaandrager et al (2016), SOC can be reinforced when the individual's environment offers a variety of physical and social resources that contribute to their ability to adapt to stressful conditions.

The benefits of music for the promotion of health and wellbeing have been well-recognised in the literature (Hallam & MacDonald, 2016). Under the umbrella term "community music", a rich variety of approaches and strategies are utilised to engage people of all ages, conditions, and backgrounds in active music making, contributing to the participants' "emotional, psychological, and social dimensions of well-being" (Yi & Kim, 2023). Within this framework, community music activities during the

Covid 19 crisis could be used by the young students as resistance resources that would enhance their Sence of Coherence, strengthening their resilience and their capacity to orientate themselves towards the health continuum.

The on-line music workshops offered during the restriction measures aimed to provide an accessible, welcome, and supportive environment to the participants, regardless of their music abilities or prior experience with music. Emphasis was given on creative musical expression, communication, and interaction. The use of voice and body as a sound and rhythm instrument facilitated participants to express themselves through different modalities and connect with their emotions. Careful balance between challenge and ability to perform new musical skills was kept by the facilitators, while participants were encouraged to have an active role in the selection and the course of the music activities, thus fostering their empowerment and self-advocacy. Access to comprehensive and meaningful experiences, as briefly described above, allows individuals to have a sense of effectiveness and faith in their capacity to overcome difficulties resulting in the internalization of key components of SOC (Généreux et al., 2020, p.13). These components involve the belief that there is structure and purpose in stimuli coming from the inner and outer world (comprehensibility), there are resources available to meet challenges coming from these stimuli (manageability) and that it is worthy of engagement and coping (meaningfulness) (Antonovsky, 1987). The experience of internal structure of music, its collaborative character and the meaning evolving from the creative process, gave students an opportunity to feel that, in time of crisis "order out of chaos" (Mana et al., 2021) can be found, and that their community is still present and alive.

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Dance and Visual Arts: An Intermedial Educational Approach

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The connection of dance with visual arts in modern times has its roots in expressionism which developed at the beginning of the 20th century and proposed bridges between arts. This connection has been attempted in many ways. Expressionism also introduced the graphic representation of sound and music with pictures, abstract symbols, illustrations, etc. as an alternative musical notation that attempts to convey meaning to musicians in a way that expands expression, interpretation, and performance. This practice known as graphic notation has also been used in the context of music pedagogy (Regner, 2007, Orff, 1978) and is still widely used in educational and artistic contexts.

It was again in the early decades of the 20th century that the choreographer and dance theorist Rudolf Laban utilized geometry and stereometry to study human movement (Laban, 1975). He is considered the father of expressionist dance, and his theory, Laban Movement Analysis (L.M.A.), made him a pioneer of modern dance and creative movement in performing arts and education (Preston-Dunlop, 1998).

The educational power of art is a common assumption, and interdisciplinary arts and multimodal expression have worked in different ways in the past and today (Davis, 2007). On the other hand, creativity is a crucial skill for the sustainability and well-being of both individuals and groups. It is therefore a key educational objective. Creativity is considered "*... the interaction among aptitude, process, and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social context*" (Pluckeret al.,2004 p. 90).

This research is based on the idea of using artworks of famous painters as graphic notation for choreography as a way to create or strengthen students' relationship with painting artwork and dance. The effort focuses on upgrading the aesthetic experience of viewing works of art into an authentically artistic experience and the ultimate goal is to develop expressiveness and creativity. Aesthetic experience can be considered part of artistic experience but often we limit ourselves to it and do not proceed to a genuine artistic experience (Taylor and Andrews, 1993). A work of art is governed, at least in part, by the artist's intention or purpose (Best, 1992).

For this reason, action research was organized because this method aims to investigate three things: practitioners' practices, their understandings of their practices, and the conditions in which they practice (Kemmis, 2009). The participants were 56 university students of an educational department divided into two groups. The intervention lasted five weeks with one two-hour session each week for each group. In the first two sessions, the participants explored and assimilated basic ideas of the L.M.A. as a way of approaching, "reading" and physically/bodily interpreting the paintings. During the third session, they came in contact with 8 famous paintings, chose their favourite one and used L.M.A. as a way of interpreting them through body movement. In the next two meetings they explore, improvise and finally compose choreographies individually and in groups based on these paintings and using L.M.A. as a common dance language.

The research data came from my participant observation reports, the reports of the two critical friends, the choreographies themselves, the open questions questionnaires before and after the intervention and the discussions with the groups. Thematic analysis followed an inductive approach using constant comparison and coding (Braun & Clarke, 2006). The themes identified were closely linked to the data themselves (Patton, 1990) and led into categories and themes.

THEMES from thematic analysis		
Perceptions	Participation qualities	Artistic experience
• Dance • Painting • Choreography • Performance	• Expression • Creativity • Cooperation	• Relation to art • Relation to body movement • Choreography as composition • Performance

Table 1. Thematic analysis

The participants developed reach, expressive and creative physical activity. They used guided exploration as a process of gaining experience, they improvised based on this experience and composed/ choreographed making artistic decisions. Choreographies were the outcome of collaborative work which is a process that brings together individual tasks to create a highly complex, greater-than-the-sum-of-its-parts system (Lindenfors, 2017). Finally, each group performed their work to the plenary. Painting, fine arts and dance were also discussed. 47 of them expressed the desire to visit museums and galleries more often, while everyone was interested in learning about painters, painting and contemporary dance. Their perceptions of contemporary art and museums as well were differentiated because of their artistic experience. At the same time, they realized that they could dance and compose (choreograph) regardless of their skill level. Additionally, they communicated, collaborated, and exchanged ideas and perspectives.

The use of painting as graphic notation may facilitate dance improvisation and choreography as long as the participants have developed a common movement vocabulary to approach the painting, and L.M.A. seems to contribute effectively to this. At the same time, interest in the visual arts is also increasing. The practice followed and its scaffolding ensures interesting outcomes, which enhance the relationship with the arts. It is proposed as a model for all ages and educational formal and informal contexts.

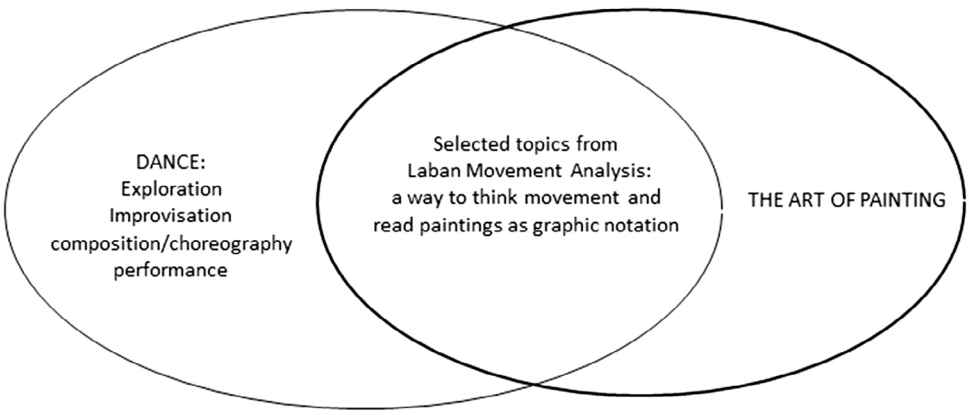

Figure 1. The connection between the arts for dance and painting using Laban movement Analysis

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Rediscovering Early Years: The Pole of TEY and the Greek Case

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Actress, Director, Artistic Director of Artika Theatre Company

The early years, from birth to age six, is the most important period in a human's life since the pillars of cognitive, psychological, emotional and bodily functions are developed. Yet, children of this age remain invisible, treated like citizens of tomorrow and not of today. As a result, although incorrect approaches or negligence while bringing up a child may create obstacles that the future adult will never be able to overcome, still many aspects of this early period are not researched enough. One of these areas is the role theatre art can play in this period of our lives.

In Theatre for Early Years (TEY), using theatrical elements such as movement, music, light, costumes, scenery, narrative and language, either spoken or not spoken, in order for the young audience to understand, feel and grasp views of the surrounding world, is essential. In this way, knowledge is perceived experientially through all the senses. During this period of human life children are being developed through joyful and imaginative play. The lines between play, education and art are blurry and usually overlapping. This gives us the opportunity to build the foundations of education through the arts. The way to do this is by introducing them to the young ones as early as possible and by actively involving caregivers, pedagogues, artists and facilitators working with that age.

In Greece, early years are considered as citizens of tomorrow. As a result theatre for very young audiences is still not an accredited art form and in many cases it is still unknown. Not only parents and caregivers are unaware of it, but also educators as well as policy makers. Especially the latter ones, who could take decisions and form institutions that would affect its outspread.

Artika from the very beginning developed a special interest in theatre for very young audiences, considering early years as equally important, if not more, as any other period in our lives. We strongly believe that theatre art is the ideal vehicle to develop conscious citizens in a more inclusive society. So, as a cultural organisation that promotes and creates TEY, we have as a priority to invite all parties involved to open a dialogue about its necessity and importance in pre-primary education and in young children's life in general. The way to create a powerful network to promote and spread awareness about TEY is through communication and understanding of all sides' needs. Our priority is to introduce audiences to its magic, as well as to expose theatre art teachers, primary and pre-primary school educators, nursing and municipal education directors to the authentic voice of TEY.

More specific actions that could be implemented are:

1. Training pedagogues on how to use theatre techniques and theatrical tools in order to utilise them in the classroom.
2. Proposing to higher educational institutions the necessity to incorporate in their curriculum TEY.

3. Introducing TEY to policy makers in ministries or local government, by inviting them to attend our performances.
4. Providing kindergartens and nurseries with proper and adequate spaces or rooms to host theatre shows and theatre art play.
5. Creating bridges between nurseries principals, educators and artists through in person meetings, events and conferences.
6. Creating focus groups for audience development.
7. Creating and facilitating workshops for new TEY artists

Nowadays, scientists tell us that ninety percent of a human's brain is formed by the time he/she/they turn six years old. Moreover, an increasing number of people in many countries around the world is beginning to recognise the importance of early years, in a way that theatrologist Manon van de Water describes in the following phrase: "The big difference in perception of the experiences of very young children came at the point that we started to think of a young child as a human being, rather than a human becoming." Our belief is that TEY and the crucial role it plays for the children, developmentally, psychologically, sociologically and emotionally, could be a game changer for our society.

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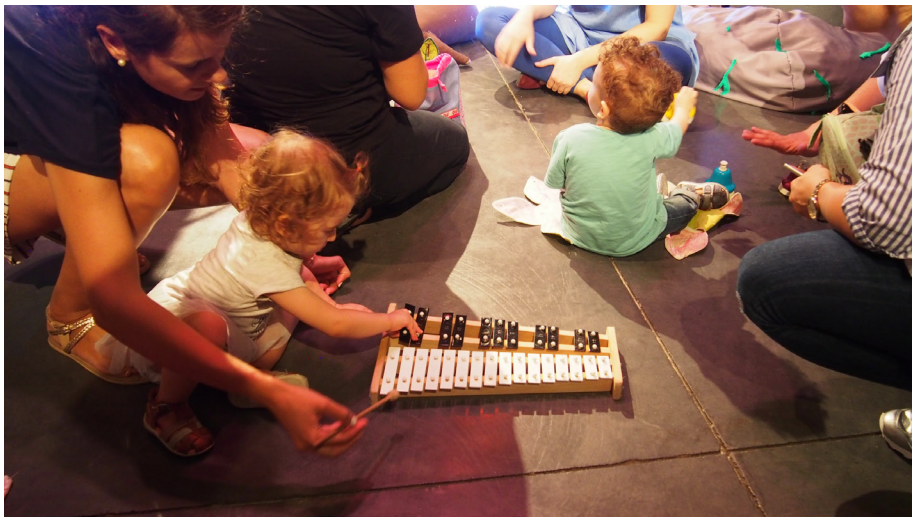

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The Connection of Preschool Children's Spontaneous Musical Behaviours With Green's Model of Informal Music Learning

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The aim of the particular paper is to present the connection of preschool children's spontaneous musical behaviours with Green's model of informal music learning, Musical Futures. The goal is to highlight this connection through the research I have carried out on a group of pre-school children in a private kindergarten in Athens, Greece. It was an inspiration from action - research methodology which investigate the evolutionary course of rhythmic development and improvisation in pre-school pupils through Lucy Green's 'Playing by ear' method. The objective of this method, which is based upon informal learning, is to develop students' acoustic, rhythmic, and musical skills in general. Given the age of the children, 4-5 years old, their need for socialisation, cooperation, and teamwork through gameplay, as well as the fact that they have not been taught music notation, the aim of this study was to investigate to what extent the method constitutes an effective choice for the application of an informal method of music learning in formal educational environments in the specific age group.

Developmentally, early childhood is a time of free exploration, imagination, creativity and responding to the music that spontaneously draws children into the musical experience offered; play and musical play activities are central to the lives of 4-5-year-old children and are considered by nature spontaneous, self-directed and self-initiated informal activities. Children's musical behaviors are characterized are those that occur spontaneously (Campbell, 2010) and preschool children produce their own songs as an accompaniment to their games. They also include sections or adaptations of their favourite popular songs in play contexts (Barrett, 2011; Campbell, 2010; Custodero, 2006; Koops, 2014; Lum, 2009; Moog, 1976; Young, 2002). Taking the above into consideration and at the same observing that children's motor and rhythmic behaviour agrees precisely with the beat of recorded music (Brodsky, Sulkin, & Hefer, 2020), we could see to a large extend the correlation with Green's model of informal music learning. Green (2008) finds two aspects of informal learning. The first concerns "group learning" which occurs in a non-conscious, almost accidental way, through observation and imitation, as individuals participate in the group's collective processes. The second refers to "peer-directed learning, p. 120", where knowledge and skills are intentionally learned among group members (Saltari, 2020). Jenkins (2011) suggests that if the primary aim of music education is to help towards shaping the students' personal identity, then informal learning is the ideal way to learn music. According to Green (2008), one of the interesting characteristics of informal music learning, which is also mentioned in Flynn's article (2010), is that it starts with music chosen by the students, in contrast to formal education, where the musical material is usually pre-selected by the teachers.

Tools and strategies taken from qualitative methodology, and more specifically from action-research were used. What was investigated was to what extent the 'Playing by ear' method developed the rhythmic skills of the students and to what extent it enhanced the students' ability to play music in small groups without the teacher's guidance.

The results of the research showed that Green's 'Playing by ear' method helped the students' development of rhythmic ability with the use of musical instruments, as well as their rhythmic ability through kinetic behaviour. A natural contact with the rhythm of music was created, and a developmental procedure of music sense, of tempo, and motifs followed, as Varelas and Markopoulou mention (2001). An important element in the development of the rhythmic skills as shown in the research was the natural kinetic behaviour of the pupils.

It also helped students to engage in early experimentation/improvisation. There were observed some attempts to improvise on the part of the team members during the research. It is impressive that any such attempts were spontaneous and not pre-planned as was also observed in the research by Green (2005, 2008), Varvarigou, (2017) and Papazahariou- Christophorou (2016). A free type of expression in the moment and experimentation became obvious.

Finally, the method enhanced the students' ability to play music in small groups without the teacher's continuous and direct guidance, developing in this way new communication and cooperation practices and skills. It was observed that the children's choices as regards the group formation resulted in a sense of integration and active contribution to the group, the creation of relationships and a boost of social skills (Hallam & Kokotsaki, 2007; Varvarigou, 2017).

In conclusion, it became evident that the whole experience of applying the 'Playing by ear' method not only increased the students' musical skills, but also had a significantly positive appeal to the students: overall, they characterised it as an enjoyable and recreational new experience.

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Communicative Musicality: The Core Value of Rhythmic Imitations in Mother-Infant Interaction

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Theoretical/pedagogical background of the paper

For Trevarthen ,human intersubjectivity refers to the innate capacity of partners (mother-infants) to recognize, communicate and share in time their subjective world. It involves the mutual sharing of actions, motives, emotions, intentions, expectations, and ideas (Trevarthen, 1998, 2011; Trevarthen & Aitken, 2003; Kokkinaki, Antonakakis, Pateraki, Markodimitraki, Pratikaki, Vitalaki, & Kugiumutzakis, 2016). The theory of communicative musicality focuses on the musical components of intersubjective communication between infant and significant other (Malloch & Trevarthen, 2009a, 2009b). Communicative musicality is defined as the ability that allows the infant and the parent to maintain an inter-coordinated relationship in time and to share a common structured narrative. Kinetic and vocal activities are the medium and the rhythmic sequences help the flow of musicality over time to wove a narrative structure with a vital aim of sharing intentions and emotions between partners (Malloch & Trevarthen, 2009a, 2009b; Trevarthen, 1999, 2015; Mazokopaki & Kugiumutzakis, 2009; Antonakakis, 2012).

Aim/focus of the work/research reported

The purpose of this diachronic (1st-10th month) naturalistic study is to systematically investigate the physical interaction between mothers and infants and the possibility of existance and developing of two kinds of rhythmic communication episodes: rhythmic imitation and synrythmias. A common element of the two separate research objectives is rhythm, on the one hand, as a constituent part of the types of imitation, on the other hand, as a nuclear means of communication in syrhythmia (Mazokopaki & Kugiumutzakis, 2009; Antonakakis, 2012).

Method/approach/modes of inquiry

The researcher collected material from 20 pairs of mothers and infants, in the region of ..... We explained that we would perform a 7-minute camera recording, once every month, from the 1st to the 10th month of the infant's age. The explanatory instruction given to each mother before the data was taken was: "Play with your baby as you usually play in the place you usually prefer". In total, 10 monthly visits (from the 1st to the 10th month) were made to each of the 20 families, ie 200 7-minute shots. For each of the 20 samples of our sample, we collected 70 minutes of physical interaction. A total of 1,400 minutes of mother-infant binary interactions were analyzed.

Results and/or summary of the main ideas

The results confirmed the existence of rhythmical imitations and synrhythmias in the mother's – infant interaction during the first ten months of life.

1. In the data set, 830 rhythmic communication episodes were found. Of these, 41% (337) were rhythmic imitations and 59% (493) were syncopations. Per 7-minute communication, average of rhythmic communicative episodes was 4.2, of rhythmic imitations was 1.7 and of synchronicities was 2.5 (Table 1).
2. Simple rhythms prevailed (95%) over complex rhythms (5%) in rhythmic communication episodes (Table 2).

This study gives answers to the total number of rhythmical communicative episodes, types of rhythms, direction, duration (Table 3) and structures of rhythmic imitations and synrhythmias (Table 4).

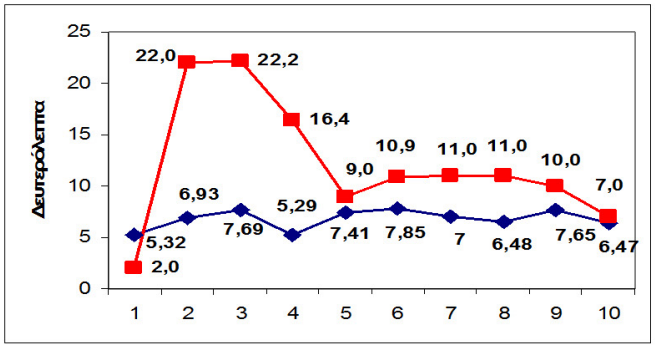
RESULTS

Durations of Rhythmic Imitations

Rhythmic Imitation in Alternative Series				
Type of rhythm	Average Range (sec)	Typical differential range (sec)	Minimum (sec)	Maximum (sec)
Simple rhythms	5,3 - 7,9	2,6 - 9,2	2	49
Complex rhythms	8 - 15,7	0,7 - 0,9	3	32
Rhythmic imitations in coincidences action				
Simple rhythms	2 - 22,2	1,4 - 19,1	2	60
Complex rhythms	7 - 16,1	0,8 - 1	2	41

At the time of study, average durations of all rhythmic imitations ranged from 6-12 seconds.

The minimum duration of all rhythmic imitations was 2 seconds and 60 seconds maximum.



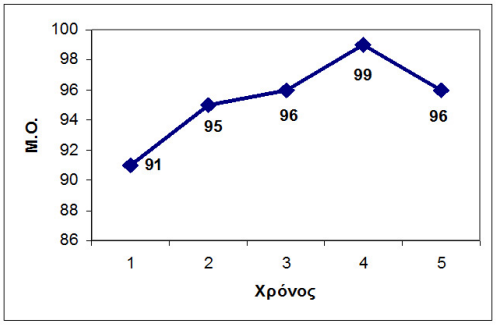
The course of the duration in the time of simple rhythmic imitations at alternating series looks smooth, while the course of the duration of simple rhythmic imitations in coincidences action increases from the second to the fourth month (blue = alternating series of coincidences action = red).

Table 1

RESULTS

Types of Rhythms on the total of rhythmic communicative exchanges

Types of Rhythms on rhythmic communicative exchanges	Total N	Total %
Simple rhythm	790	95
Complex rhythm	40	5
Total	830	100



The effect of time on the number of simple rhythms was not statistically significant.

Η επίδραση του χρόνου στον αριθμό των απλών ρυθμών δεν ήταν στατιστικώς σημαντική.

Table 2

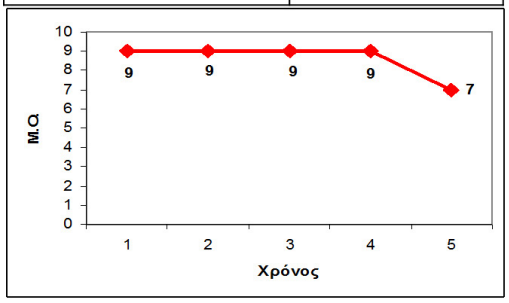
RESULTS ΑΠΟΤΕΛΕΣΜΑΤΑ

Rhythmic communicative episodes Ρυθμικά επικοινωνιακά επεισόδια

rhythmic communicative episodes ρυθμικά επικοινωνιακά επεισόδια	4,2
rhythmic imitations ρυθμικές μιμήσεις	1,7
synrhythmias συρρυθμίες	2,5

Average of rhythmic communicative episodes, rhythmic imitations, and synrythmias, per 7 seven-minute communication.

Μ.Ο. των ρυθμικών επικοινωνιακών επεισοδίων, των ρυθμικών μιμήσεων, και των συρρυθμιών, ανά 7-λεπτο επικοινωνίας.



The effect of time on the number of rhythmical communication exchanges was not statistically significant.

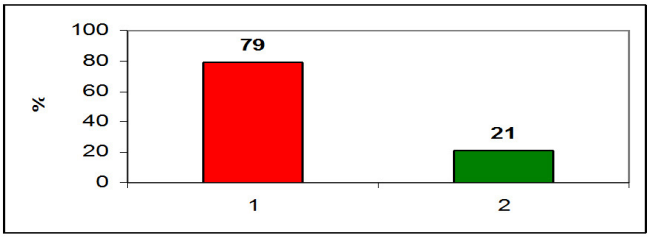
Η επίδραση του χρόνου στον αριθμό των ρυθμικών επικοινωνιακών επεισοδίων δεν ήταν στατιστικώς σημαντική.

Table 3

RESULTS

Rhythmic imitation

Structures of interaction



Rhythmic imitation in alternating series by subcategory	Μητέρες		Βρέφη		Σύνολο	
	N	%	N	%	N	%
Rhythmic imitation in single alternating series	87	45	31	43	118	44
Rhythmic imitation in double alternating series	66	34	22	30	88	33
Rhythmic imitation in triple alternating series	15	8	6	8	21	8
Rhythmic imitation in multiple alternating series	26	13	13	18	39	15
Total	194	100	72	100	266	100

Of the 337 rhythmic imitations, the 266 (79%) occurred in alternating series and 71 (21%) in coincidence actions.

Rhythmic imitation was more common in single (44%) and double (33%) and less often in triplets and multiple alternating series.

In the single alternating series the model, most often, was presented and played once.

Table 4

Conclusions and implications for arts education

The rhythmic imitation (1 second to 1 minute) and non-rhythmic imitation (1 second to 3 minutes) can be found below, within and above the limit of the psychological present. This comparison reinforces the observation, that the rhythm as a mimetic object is like being released in time, circulating comfortably through rhythmic imitation in the three zones described by Trevarthen. Three (3) seconds may be a basic time unit that organizes experience and integrates individual elements into a rhythmic series - indeed, non-rhythmic imitation at the MOE level appears more often in the zone of psychological present. Rhythmic imitation, however, at the MOE level, appears more often in the narrative circle, as shown by the present study. The question of the durations of imitation (rhythmic and non-rhythmic) has not yet been solved, even though our laboratory studies give an initial answer to the provocative question of Trevarthen's bio-chronology of rhythms, the detailed tables of which lack the rhythmic and non-rhythmic imitation and its durations.

The mother-infant interaction is based on *communicative musicality* and the triptych of *music-movement-speech*. The primary and secondary means that this triptych gives infants, toddlers, and young children the tools with which they make sense of the world in which they grow. They are the primary tools with which they interact with this world and significant others. It is the arts in all their manifestations through music, movement and speech. These show us the techniques we should adopt not only in arts education but generally in education through the arts.

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The Transformative Power of the Voice: Using Dubbing for the Acquirement of Social Skills

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Short abstract

The purpose of this paper is to analyse how dubbing can be used to enhance social skills for individuals with psychosocial disabilities. It is a critical account of the Erasmus+ programme DUB-IN, an innovative educational programme which aims to develop the social and interpersonal skills that are challenging for such individuals. The paper will be divided in three parts: the first will be a short history of dubbing – as a distinct, digital art form; the second will review the power of the voice and the particularities it entails in relation to people with psychosocial disabilities; and, the third, will explore, in depth, the ways that dubbing could be a tool that will help people with psychosocial disabilities acquire social skills, but also how such a knowledge could be useful for other groups, namely young people, immigrants and so on.

Breaking new Grounds in Theatre in Education: The Fusion of Newspaper Theatre and Artificial Intelligence

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Digital technologies, evolving rapidly, have seamlessly integrated into the lives of 21st-century students, providing them with access to extensive information and powerful tools for educational purposes. According to Eguchi (2014), the acquisition of 21st-century skills is a primary focus for many educational systems worldwide. The Partnership for 21st Century Skills (2008) highlights these competencies—including creativity, problem-solving, technological literacy, and critical thinking—as indispensable for navigating a competitive professional landscape and contributing positively to society.

The integration of Artificial Intelligence (AI) into education has emerged as a transformative tool, offering opportunities to enhance teaching methodologies. Owoc, Sawicka, and Weichbroth (2021) examine AI's benefits and challenges in educational settings, emphasizing a five-stage model for AI integration: plan and analyze, design and specify, implement and configure, test and evaluate, monitor and support. However, research on AI's role in Theatre in Education remains limited. This study aims to bridge that gap by exploring how AI can enhance creativity and facilitate the creation of theatrical texts and performances. Our theoretical foundation draws on Augusto Boal's Newspaper Theatre, which turns current events into performative art. This method encourages students to think critically about real-world issues and transform them into stories that can be acted out. (Boal, 2000)

We incorporated AI into this process to support creativity, storytelling, and critical thinking. According to Kellaway (2023), AI offers new pathways to boost creativity in theatre-making. Bullen (2023) highlights AI's ability to create personalized learning environments, making the educational experience more interactive and tailored to students' needs. However, AI poses challenges; as the D Talks article, *Embracing the Future: The Power of AI in Theatre Classes*, notes, AI can sometimes introduce irrelevant details that constrain creativity. Balancing AI's strengths, while avoiding potential drawbacks and preserving core theatrical values, were central to this study.

The study focuses on how AI integration in Theatre in Education can: 1) enhance creativity, 2) assist in the development of theatrical texts using both Theatre and Drama in Education techniques, 3) evaluate AI's role in producing innovative content efficiently, and 4) analyze its potential to enrich learning through Owoc et al.'s implementation model. Insights were gathered through observation and a mixed-methods questionnaire.

The implementation occurred in two private junior high schools, engaging two classes of approximately 20 students each. The plan comprised two 45-minute sessions structured to promote both creativity and critical thinking.

Session 1 began with warm-up activities designed to foster participation and engagement. Students then moved on to an activity, where they physically expressed agreement or disagreement with provocative statements. This activity encouraged critical engagement with global issues. Students next simulated web navigation to gather information from articles, balancing serious topics like climate change with lighter content to spark reflection. The session concluded with the role-playing activity "Interrogating AI," where students examined AI-generated responses to key topics.

Session 2 introduced the Six-Part Story Making technique, adapted from Mooli Lahad's drama-therapy framework (Lahad, 1992). Narratives were structured into six components: the Hero, their Mission, a Helper, an Obstacle, the Turning Point, and the Outcome. ChatGPT was employed to assist students in generating characters, structuring plots, and refining narrative flow. Pre-configured AI profiles ensured effective utilization of the tool for creative writing. The session culminated in rehearsals and brief performances of the scripts, demonstrating AI's ability to facilitate creative processes in Theatre in Education.

Incorporating real-world issues added relevance to the activities. Students transformed articles on climate change into performances, exemplifying how AI and Newspaper Theatre could converge to engage students with pressing global topics. By combining contemporary concerns with creative practices, students were encouraged to reflect on the world around them through both artistic and technological lenses, enriching the learning experience (Tudorache, 2021).

The evaluation revealed key findings: 85% of students reported increased comfort with AI after the sessions, and 78% found AI helpful for brainstorming and structuring stories. Furthermore, 70% felt AI enhanced their creativity, although 30% noted that AI occasionally introduced irrelevant details, which detracted from focus. Some students found AI's feedback overly structured, limiting their creative freedom.

Despite these challenges, the study suggests AI holds considerable potential for Theatre in Education. It can foster student creativity, streamline the structuring of theatrical works, and provide immediate, constructive feedback. However, AI must be viewed as a complementary tool that enhances rather than replaces human creativity. Future research is essential to refine AI applications, ensuring alignment with educational objectives and adaptability to diverse learning needs.

Looking ahead, AI's role in Theatre Education could expand significantly. In higher education, AI offers advanced tools for script analysis, dramaturgy, and performance refinement, allowing deeper engagement with complex theatrical techniques. For younger learners, AI's structured storytelling approach could serve as a foundation for developing creative skills. As AI evolves, its integration into performative techniques such as Forum Theatre will push the boundaries of Theatre in Education, equipping students with both creative and technological competencies crucial for future success.

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Weaving Inclusion With Migrants and Refugees Through Art

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Short abstract

Social transformations and migratory movements place the current school model in a scenario that includes new groups. Immigrants, different family structures or ethnic minorities characterize the globalization process and pose a new reality that entails new educational challenges. These challenges entail new teaching strategies from a holistic and integrative perspective. Both music and theatre can contribute to an intercultural dialogue of acceptance and understanding. A teaching proposal has been carried out in a Spanish faculty of education with the objective of sensitizing students -future teachers- to the importance of promoting inclusion. Interventions have been put into practice through music and applied theatre. Seventy-six university students, three refugees and one migrant participated. The results confirm that the proposal has allowed them to empathize and understand the need to incorporate this type of activities in their future teaching work.

Cultivating Sustainable Connections: Developing Multicultural Understandings During Unsettling Times

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Short Abstract

In recent times, art teachers have increasingly encountered students who are refugees in the local vicinity of their educational institution, often due to political unrest and conflicts in various nations. Some of these students have endured persecution on account of their religious convictions. Pew Research Center (2020) has determined that as of 2018 Christians faced persecution in 145 countries, Muslims faced harassment in 139 countries, and Jews experienced victimization in 88 countries. During this paper presentation, participants will be able to identify approaches they can utilize to increase their steps to make an equitable classroom for all their students through the research of the presenter. They will also be able to take away lesson strategies on how they can increase critical thinking abilities as well as implement social and emotional techniques within their Art classes that can allow all their students a safe space in which to learn.

The History of Theatre... Taught in a Different Way

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This presentation delves into effective practices in Arts Education. In Greece, aesthetic education is integrated into the primary school curriculum, encompassing music, art, and theatre.

Theatre, an experiential course, is guided by a study program that outlines the following objectives: "fostering students' creativity and critical thinking, cultivating aesthetic discernment, and exploring cultural values." (IEP, 2003, p.127)

Special educational goals (4th grade) are determined by the study program "to develop a comprehensive understanding of historical periods and theatrical genres. Grasp the intricate interplay of various art forms in creating a cohesive performance''. (IEP, 2023, p.39-40)

My aim is to outline effective strategies for teaching the history of theatre to young learners, designing a series of experiential courses that integrate language, history, new technologies, and art. The lessons cover three pivotal periods in theatre history: Ancient Greek Theatre, Commedia dell'Arte, and Elizabethan Theatre.

To provide a deeper understanding of each era, a representative play was selected. This approach allowed students to familiarize themselves with prominent playwrights and gain insights into the distinctive characteristics of each period's theatre. By exploring excerpts from these theatrical works, students were exposed to the values and beliefs of different times and cultures. This experiential learning fostered intercultural awareness and encouraged critical thinking about diverse perspectives.

My teaching methodology primarily relies on Drama in Education and its techniques. Through drama techniques like thought tracking and conscience alley, students were immersed in the world of the play, connecting with the heroes and exploring the central theme. As Neelands states ''action is slowed down to allow for deeper understanding of meanings underlying action'' (Neelands, 1990, p.54). Improvisation and warm-up games are integral to each lesson, fostering group cohesion and self-expression among students. (Papadopoulos, 2010, p.359).

Each lesson began with an icebreaker game, tailored to the specific topic under exploration. This was followed by a discussion of key theatrical elements, drawing parallels to students' everyday lives (Kapsalis, A. & Nima, E., 2015).

Building on the play's text, students engaged in creative activities, designing and presenting their own improvisations. Drama in Education techniques were employed to foster empathy and understanding of the characters and central themes. ''It's what Aristotle called allelopathy, in which you play the role of the other....so you put yourself in his shoes, understand him and do a rehearsal, a test for life'' (Alkistis, 2008, p.28).

Historical information, such as theatre spaces, masks, and writers' names, was presented through interactive videos.

Knowledge assessment was conducted through engaging quiz games designed to reinforce learning, stimulate recall, and promote teamwork in a fun and collaborative environment.

Given the experiential nature of drama, practical application followed the acquisition of knowledge. Representative plays from each era were explored through various mediums, including comics and child-friendly adaptations. Building on these foundations, students created improvisations that connected the play's themes to their own lives. As Vidali (2022, p.16) notes, "The stories they create usually come from their daily life, however, the constant contact with various types of art, contributes to their development."

Given the age-appropriate learning styles of young children, gamification was employed as a strategic approach to knowledge acquisition. As Deterding et al. (2011, p.1) define, gamification involves incorporating video game elements into non-game contexts to enhance user experience and engagement.

The primary school theatre curriculum is grounded in the principles of play and experiential learning. Leveraging existing educational platforms like Photodentro, as well as Kahoot, Plickers, and Nearpod, I designed additional gamified activities to further enrich the learning experience.

The biggest advantage of these applications is their ability to facilitate the creation of interactive games. Gamification enhances student engagement by incorporating game-like elements such as points, badges, and leaderboards, motivating active participation in the learning process. Additionally, game-based learning often involves interactive experiences, which can significantly improve information retention compared to traditional learning methods.

The culmination of the drama course was a play in which students actively participated in all phases, from conception to final performance. The play incorporated excerpts from various theatrical periods, interwoven with their own creative improvisations. This process allowed them to integrate key historical information about each era.

In conclusion, the history of theatre can be effectively integrated into primary education through storytelling, simple performances, and games. By emphasizing experiential learning and play, it is possible to cultivate a comprehensive theatre culture from an early age.

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Metaphors and Transcriptions of History in the Course of Theatre in Education

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Short Abstract

There is a close and interconnected relationship between the theatre and history, the theatre interacts with persons and events, the present and the past functions as a thematic source of multimodal "texts". History is mostly approached through oral testimonies, biographical accounts, ethnographies. The polyphonic and multimodal character of the resulting textual environment allows different interpretations and perspectives of history to be illuminated. In this presentation, applications of history in primary and secondary education will be presented through theatrical methods. There will also be a presentation of the theatrical techniques that are used and enrich the history lesson. The fundamental research character, in order for students to investigate events in the past and ask key questions about the present, brings multiple pedagogical benefits.

Arts for Transformative Education: A Survey of Teachers' Perspectives

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Short Abstract

UNESCO has a vision of transformative education based on building learners' capacities and motivating them to create a more peaceful and sustainable world. The arts offer tremendous potential for enlivening and propelling learning that transforms. This paper reports survey research that examined teachers' perspectives on the potential of particular aspects of arts learning for supporting transformative education. We analyzed 606 arts teacher responses from 39 countries. We compiled teacher ratings of the significance to students' learning and development of particular learning actions, contextual factors, relevance factors, and outcomes (within and across predominant art forms taught). The arts learning actions rated as most meaningful to students' development included "communicating/story-telling," "appreciating artworks," and "creating." The top-rated contextual factor was "trusting relationships with teachers and peers." The top-rated relevance factor was "arts activity supports well-being & mental health." Teachers rated the development of "imagination & creative skills" as the most meaningful learning outcome.

Accompanying Facilitators Using Education Through the Arts to Improve Wellbeing of Youth in Iraq and Romania

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Short Abstract

Our research project aims to support professionals working in education through art, by creating and testing an "artistic biography" device. This support aims to foster resilience and empowerment through art among the young people they work with in displaced persons camps in Iraq. Based on a cooperative engineering analysis of the filmed practices of professionals and young people during artistic workshops, we will present the characteristics of support for young people towards resilience, perceived as essential by the research collective.

Materiality of Memory: Visual Inquiry and Having Been Present in Arts-Based Educational Research

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Short Abstract

In this paper, I take up the notion of having been present to explore memory and materiality in visual inquiry. I first explore the notion of presence in a project I developed with and for my mom, who has been diagnosed with Alzheimer's, but whose long term memory is activated by material possessions, including her collection of art, trinkets, and jewelry that she has acquired over the last 80 years of her life. I further consider having been present through Barthes' (1980) concepts of studium and punctum by engaging in the ways that I responded to the photos produced during my visual inquiry with my mom. I discuss what it means to having been present as integral to visual research.

Art Reaching Community: When the World Moves Through Us

Geraldine Burke
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Short Abstract

This presentation explores the Art-Reach program embedded in various art education units at Monash University. Showcasing our participatory arts-based educational approach, through multi-sensorial learning and ways we are learning-to-learn-with each other and Country, it simultaneously questions taken-for-granted approaches to art education. Valuing diversity and inclusion as foundational the presentation challenges taken-for-granted age/stage-based learning. It showcases the We Are Well: Intergenerational art-moving-well-being project where First Nations artists were central to the learning with tertiary students, children, seniors and McClelland Gallery as together we explored art-moving-well-being assets building social connections and understandings of culture and Country; while the Learning with the Land: Learning with Respect project (part of a larger SSHRC Grant (PI: Rita Irwin; 24 Co-Is/Collaborators), 2022-2025) shares how pre-service teachers, children, and parents work with First Nations artists, Faculty of Education and Monash University Museum of Art (MUMA) to move with Country and 'make Country beautiful' through biodiversity-inspired art experiences.

Photography, Video Storytelling, and Audiovisual Culture as Educational Tools in Preserving LGTBIQ+ Memory

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Pedro Ernesto Moreno García
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Theoretical/pedagogical background of the paper

Our intervention in this session aims to report on the results of a project involving audiovisual narratives that seek to recover the memory of the LGTBIQ+ community. These outcomes are presented as tools, resources, and teaching strategies for addressing audiovisual culture in future Primary Education teachers at the University of Jaén.

This proposal outlines the working methodology through which students from the Primary Education degree at the University of Jaén have carried out the collection, design, and execution of an audiovisual project with a significant cultural component in the social context of the city: the migrations and exile of the LGTBIQ+ community from rural areas, specifically Jaén, to major Spanish and European cities (Cáceres et al, 2021).

From educational practices, and using the arts not only as a profession but also as a key to the education of free thinking, critical thinking, and social analysis of the context, they are presented as background in the development of this project. Memory, and more specifically LGTBIQ+ memory, is an increasingly emphasized field of study (Huerta, 2021). Due to its lack of an extensive and well-documented history, it does not allow us to place ourselves in the current state of affairs through the analysis and research of precedents and figures who have come before us. The arts also serve as allies in this matter (Barreiro, 2004).

Aim/focus of the work/research reported

The relevance of this project is closely linked to the principles outlined in the course guide for the subject;Visual Arts and Audiovisual Culture in Primary Education; providing basic artistic training in contemporary aesthetic education and visual arts. This includes:

- Theoretical and practical study of the fundamentals of artistic expression in primary education.
- Exploration of current trends and educational currents in aesthetic training.
- Study and integration of forms and discourses of contemporary visual culture in educational action and the Primary Education curriculum.
- Exploration of digital and audiovisual tools for contemporary artistic expression in social action.
- Development of artistic and audiovisual projects integrated into the Primary Education curriculum.

These objectives of the educational subject itself also allow us to build critical thinking and the theoretical foundation that this proposal seeks.

Method/approach/modes of inquiry

Digital and audiovisual tools play a crucial role in recovering significant moments through life photographs, creating visual records that convey the history and experiences. The arts, on the other hand, provide a creative platform for exploring and expressing the diversity of experiences and emotions of LGTB individuals, creating spaces for collective creation and dialogue beyond artistic products. In small cities and provinces like Jaén, where there is less visibility and support for the LGTB community, projects combining photography and the arts can play an even more critical role. Besides showcasing and recognizing LGTB references and their importance in history, these projects promote acceptance and generate a sense of belonging. The artistic exhibition and its subsequent publication serve as results and dissemination of the research, creating safe spaces for celebrating diversity, including the political and social significance justifying this proposal (Huerta, 2021).

Aligned with this philosophy, the execution of this research project combining photography, photo storytelling, video storytelling, and artistic exhibition as a joint effort can have a significant impact on preserving the memory of LGTB references in our history while fostering the creation of a community in small cities like Jaén.

Results and/or summary of the main ideas

The results presented here consist of a documentary and a photographic exhibition created by the students with the aim of building collective memory, rescuing the life stories of those who came before us. This documentation captures their experiences, allowing us to understand the social changes that these previous generations have brought about in shaping collective thinking on this matter.

Conclusions and implications for arts education. Opportunity or relevance of the research: LGTB generations and their role in the memory of rural contexts

This proposal and its corresponding project are part of a memorial network that has confronted society in different places with a mirror reflecting their common past. It restores the humiliated memory of post-war regime victims, those who preceded the LGTB struggle, and simultaneously raises awareness about the rights of LGTB individuals who were repressed in the city and province of Jaén. However, their particular struggle for visibility in their villages has contributed, within our contexts, to constructing the collective history and paving the way for those who came after. This project is an investigation against forgetting. These forms of artistic expression are the specific means of our culture and generation (the image generation) to create the inclusive, political, and social space that this project aspires to.

In this general context, it is not uncommon for collective memories to be built with international references that have little to do with the province's own experiences, contexts, customs, and lifestyles. Therefore, this work illustrates, through the arts, the lives, relevance, and significance of these individuals. The arts are present for two fundamental reasons:

1. The influx of LGTB individuals engaged in the world of arts.
2. The importance of the arts as a tool for preserving memory.

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Transforming Art Education: A Critique and Proposal for Sustainable Art Pedagogy in Greek Schools

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This paper examines critical issues in Greek art education, focusing on the transformative potential of the new Visual Arts Curricula for secondary education. Rooted in the pedagogical theories of Dewey, Freire, Vygotsky, Deleuze, and Guattari, it advocates a paradigm shift that redefines the roles of teachers and pupils. A/r/tography roles, which acknowledge individuals as artists and viewers, researchers, and trainers serve as a framework for promoting balanced partnerships between educators and learners. From this perspective pupils in collaboration with their teachers are recognized as co-creators of metacognitive skills.

The new curricula emphasize experiential, exploratory, and participatory activities, fostering social-emotional learning, sustainability, and active citizenship. Teachers transition into facilitators and co-collaborators, creating collaborative environments that extend to families, local communities, and the broader public.

Aim/Focus:

The primary aim of this paper is to creatively respond to sustainability challenges in the visual art curriculum and to share the initial outcomes of the pilot implementation. The authors, envisioning a future where art education is integral and transformative, seek to elevate its status within the Greek educational system. The new Visual Arts Curricula, rooted in constructivism and incorporating contemporary pedagogical theories such as embodied learning, a/r/tography, and the pedagogy of play attempt to engage pupils holistically, considering their social-cultural backgrounds provide opportunities for ongoing engagement, shared responsibility, and adaptability.

Method/Approach:

Regarding the methodological approach, a structured a/r/tographic action research methodology is adopted, aligning with the standard action research approach with three cycles of methodological planning and action, each of which encompass design, implementation, action, observation, and reflection. The adoption of this methodological model allows iterative development through participant input and progressive refinement.

The first cycle, focused on the 'r' a/r/tography researcher role, developing the national visual arts curriculum in collaboration with the Institute for Education Policy (IEP). The sample included four participants: two education coordinators, a teacher from a prototype school, and a teacher from

a European school. The data curricula, teacher guides, and training materials, was analysed for innovative features insights which informed the next cycles.

The second cycle emphasizes the "t" a/r/tography teacher role, training of trainers. The sample, twenty volunteer art teachers from prototype public schools across thirteen Greek cities were trained on innovative aspects of the new curricula and in designing lesson plans based on their selection of learning outcomes. Training was conducted through synchronous and asynchronous remote sessions, emphasizing learning outcomes. Data sources included attendance records, participant lesson plans, reflective journals, trainer reports, questionnaires, and recorded discussions. Thematic analysis of lesson plans revealed that while most teachers showed high commitment, some faced challenges in integrating learning outcomes from the new supplementary axes into lessons, signalling a need for additional support.

The third cycle emphasized the role of the artist, building on the second cycle by extending training. Students in the prototype schools engaged actively alongside participant art teachers, producing artwork and presenting their ideas and reflections. Lesson plans of this cycle were analysed thematically and aligned with the Sustainable Development Goals (SDGs). Findings revealed that sustainability themes consistently emerged across all axes, engaging students in critical topics such as zero waste, gender equality, and climate action through art. Triangulation of data sources—teacher reflection diaries, student artwork, and facilitator reports—validated the findings.

Results/Summary of Main Ideas:

Positive outcomes from the three consecutive cycles indicate the potential for sustainable educational practices characterized by ongoing engagement, shared responsibility, and adaptability.

Cycle 1: Researcher

Holistic Learning: Rooted in constructivism, the new curricula ensure meaningful and relevant educational experiences, mindful of students' social-cultural contexts.

Cycle 2: Teacher Training

Enhanced Teacher Roles: Post-training artist-teachers significantly contribute as curriculum co-creators, showcasing their role in educational innovation.

Collaborative Teaching: Art teachers transition into facilitators, fostering participatory and inclusive teaching practices.

Cycle 3: Collaborative Implementation

Empowered Student Engagement: Pupils are recognized as co-creators of metacognitive skills, actively participating in dynamic, social-emotional, and citizenship-building actions.

Inclusive Ecosystem: The collaborative paradigm extends beyond the classroom to involve families, communities, and society, fostering an interconnected educational ecosystem.

Conclusion

The new Visual Arts Curricula signal a transformative shift in Greek art education, promoting sustainability, collaboration, and holistic learning. By redefining teacher and student roles and fostering inclusive practices, the pilot highlights the potential for art education to become a cornerstone of active citizenship and social-emotional development.

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Teaching-Learning Practices During "Open" Traditional Dance Classes in the Public Urban Space of Hellinikon-Argyroupolis

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Introduction

In the European context, didactics usually refers to theories and methods of teaching and learning, as well as to the interrelations among teaching, learning and socialization (Quennerstedt & Larsson, 2015). In this respect, the traditional didactic triangle, which illustrates the relation between the teacher, the student and the subject matter, has been expanded in order to include the broader educational and sociocultural context in which this relation takes place (Hudson & Meyer, 2011).

Since 2015, I have been working as a dance teacher in the Traditional Dance Section of the Municipality of Hellinikon-Argyroupolis, in the South Athens regional unit of Attica (Greece). In 2018, after having experienced the dance-house method in Hungary (Csonka-Takács & Havay, 2011), and participatory dance events in the public squares of Pamplona in Spain, I occasionally started organizing "open" dance classes, regarding Greek traditional dance, in a central public square of Argyroupolis. These classes, in combination with "open" participatory dance events, have comprised the "Dance in the Square" project, which has been fully funded by the municipality. The core idea of the project is to transfer traditional dancing outside the boundaries of a classroom and beyond the theatrical stage, and to re-connect it with the public space, where anyone can freely join. The implementation of this idea is based on the free, indiscriminate and unpretentious participation in a simultaneously educational and entertaining context of "edutainment" (Pettan, 2010). Focusing on the "open dance classes", which interrelations take place among the dance instructor, the participants and Greek traditional dance within this specific context? What are the methods and activities of teaching and learning, that take place in the public square of Hellinikon-Argyroupolis?

Aim

The aim of this paper is to investigate the teaching-learning methods and practices that take place during the "open dance classes" in the public urban space of Hellinikon-Argyroupolis, as a part of the "Dance in the Square" project.

Methodology

Data collection is based on participant observation during ethnographic research (Buckland, 1999; Giurchescu, 1999; Koutsouba, 1999). Analysis and interpretation of data involve the use of the conceptual dichotomies of "participatory/presentational" dance (Nahachewsky, 1995) and dance event (Koutsouba, 1997), and traditional dance in its "first/second existence" (Hoerburger, 1968; Nahachewsky, 2001; Charitonidis, 1998)

Results

To date, the "open dance class" has been organized five times during spring. The event lasts three to four hours and it is free and open to everybody regardless of age, origin, sociocultural background and dance knowledge. It attracts approximately 100-150 people. Among them, there is a core of "educated" participants, who are members of the local Traditional Dance Section.

Actualizations of the "open dance class" in the Municipality of Hellinikon-Argyroupolis				
No.	**Date** (Year.Month.Day)	**Place**	**Type of event**	**Music**
1	2018.05.30	Varnalis Square, Argyroupolis	open dance class	playback
2	2019.03.27	Varnalis Square, Argyroupolis	open dance class	playback
3	2019.05.19	Varnalis Square, Argyroupolis	open dance class	playback
4	2022.05.27	Varnalis Square, Argyroupolis	open dance class	playback & live
5	2023.05.15	Varnalis Square, Argyroupolis	open dance class	playback

Table 1: Actualizations of the "open dance class" in the Municipality of Hellinikon-Argyroupolis, as part of the "Dance in the Square" project

As the dance instructor during the event, my main role is to handle the diversity of participants, in terms of dance knowledge or competence. Thus, the selection and sequence of music/dances is based on structural-morphological analysis of Greek traditional dance (Karfis, 2018; Koutsouba, 2007; Tyrovola, 1994, 2001), following connections and correlations among similar related movements and structural units, progressing from simple to complex. Based on the above, teaching-learning process involves direct observation and imitation of the dance instructor and/or an "experienced" participant, to the accompaniment of music reproduced by an audio device. In this context, participants use "their own individual level of creativity to develop their competence and dance ability" (Csonka-Takács & Havay 2011:65-66) and become active participants.

The "open dance class" takes advantage of the inherent power and characteristics of chain dances, typical for Greek traditional dance, which involves close physical contact. Furthermore, everybody is free to guide or to be guided by the next person in the dance circle, to improvise in the limits of the dance chain, to join or leave the dancing at any time, to participate as a spectator or to practice outside the circle. The subject matter is Greek traditional dance as a genre, through a contemporary supra-local approach. We teach and learn, practice and perform dances from different regions, forming a quite broad and inclusive repertoire out of different local traditions, as these are interpreted and transmitted by the dance teacher and/or a bearer of a local tradition.

Image 1: The "open dance class" on May 17, 2019 in Varnalis' Square in Argyroupolis (photo by Gerasimos Chatzakis, personal archive)

Conclusion

The "open dance class" in the urban public space of Hellinikon-Argyroupolis balances between a teacher-centered dance class and a –learner-centered– participatory dance event. It lies in an intersection between "first" and "second existence" of traditional dance, where one learns both by an "expert" and, in a traditional way of acquisition, through participating. Considering that Greek traditional dance "makes manifest ideas of inclusion, unity, integration, solidarity, and mutual understanding (Koutsouba, 2020:295), the emerging interrelations and interaction between the teacher, the participants and the subject matter, during the "open dance class", have the potential –if not the capacity– to cultivate these values, revitalize traditional dance and forge communities.

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Enhancing Family-School Communication and Collaboration Through Orff-Based Music Education in Early Childhood Education: A Teaching Proposal

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This paper investigates strategies for enhancing communication and collaboration between schools and families through Orff-based music education in early childhood settings. It specifically introduces a teaching activity designed to foster effective communication and collaboration between schools and families via an Orff-based music lesson integrated into the early childhood education curriculum leading to a democratically organized community.

The communication and collaboration between school and family have become significant concerns in educational research and policy in recent years. Globally, various political and socio-economic changes have sensitized the educational community to the relationship between school and family, especially parental involvement in their children's education (Brennan & Packard, 2022). Parental involvement in the educational process has been shown to positively contribute to the improvement of children's academic performance and bring benefits to all stakeholders, including parents, educators, schools, and the provided education (Hoover-Dempsey et al., 2002, Zygmunt-Fillwalk, E., 2011). This emphasis on family engagement is the result of decades of research confirming benefits related to both academic outcomes and child wellbeing (Sheridan, Knoche, & White, 2019).

Moreover, democracy extends beyond the political sphere. According to Dewey, democracy is "a way of social life, a shared experience…The democratically organized community is governed by the values of free communication, equal participation and social cooperation of its members. And these values must also govern the pedagogical atmosphere of a democratic school, so that children are not only prepared for the democratic society, but experience it daily by developing the appropriate intellectual, emotional and moral connections" (Dewey, 2016: p. 158). I argue that, as stated above, communication and collaboration between school and family is a highly democratic activity.

"Whether the relationship with art and music will become a means of exploring the possibilities of freedom or whether, on the contrary, it will acquire an instrumental character depends on the nature of the activities through which children acquire a personal relationship with aspects of culture in general and of musical culture in particular" (Kanellopoulos, 2010: p. 121). The statement above, advances art lessons in school to a purely political process, with democracy in its center. Music, due to its social dimension and playful nature, lends itself to connecting and creating common actions between parents and their children within a school structure. Especially, through an Orff based music and movement education, children engage in activities that foster improvisation, expression, and creativity. Dance, in particular, is a significant component of an Orff music and movement education. The philosophical and methodological tenets of Orff-schulwerk, 'elemental' music and dance and the definition from Orff itself as 'Never music alone, but music connected with movement, dance and speech—not to be listened to, meaningful only in active participation' (Orff, 1990: 142), can be applied to everyone, regardless age, willing to participate.

In the context of Orff based music and movement education lessons, conducted once a week, early childhood education children, who had already worked with the same music educator for two years, learn and "orchestrates" songs selected with their music educator and practice traditional children's dances from all over the world. Simultaneously, parents are committing to follow the same path during extracurricular hours. Parental activities are divided into purely musical and dance-related categories, with varying levels of involvement.

The children's songs are selected by the music educator, while the parents chose their own. The result is a musical performance where parents accompany their children's songs with musical instruments, and children accompany their parents' song with Orff percussion instruments. Additionally, both parents and children perform a dance, which, although rehearsed separately in each group, is performed together for the first time on stage.

This teaching suite, leading to the performance, occurs every year since 2017 until today in the "Karamela" early childhood education school, with a group of 15 children aged 5-6 and a) 15 parents - one from each family - participating in the dance activity, and b) 20+ parents - with no restrictions on family participation - in the purely musical activity, over a period of 3 months (February - May) with highly positive results.

The musical performances took place at various place in Athens ("PPED" in N. Philadelphia, 'Home of The Archaeologist' on Hermes Street in Athens, etc. The results were documented through photographic and video material, spontaneous correspondence between parents and the school, and feedback from the children in the classroom, including: "The rehearsals were a unique experience for me; the celebration belonged to the children," "We had a great time, both us and our child; thank you very much for everything you offered us," "Thank you for the unique experience we had... at that moment, I felt like we were singing for all the children in the world."

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Stepping Through the Doors of Tomorrow: Academia in the Era of A.I.

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Introduction

The advent of transformer-based AI models marks turning point in human history. Developed from deep learning foundations (Hinton, Osindero, & Teh, 2006), transformers revolutionized natural language processing, enabling machines to understand and generate human-like language (Vaswani et al., 2017; Radford et al., 2018). As these AI systems gradually integrate into society, they prompt philosophical questions about human identity and autonomy.

The Rise of Transformers in AI

Transformer architectures have addressed sequence transduction limitations by employing self-attention mechanisms, optimizing handling of long-range dependencies (Vaswani et al., 2017). This breakthrough led to AI models capable of generalizing across diverse problems, effectively possessing "pocket PhDs" in various fields.

However, AI's rapid development can be imperceptible due to "exponential blindness"—humans' inability to intuitively grasp exponential growth rates (Kurzweil, 2001). This mirrors the observations of Moore's Law, which predicts the doubling of transistors in integrated circuits approximately every two years (Moore, 1965).

Philosophical Implications: Determinism vs. Free Will

AI's increasing capabilities challenge our understanding of what it means to be human. If AI can communicate, reason, and perhaps even simulate consciousness, we must re-examine the ontological distinctions between humans and machines. Scholars like Harari (2015) and Sapolsky (2017) view humans as deterministic beings, governed by cause-and-effect chains. This raises concerns about the erosion of free will and suggests human behavior optimization by external, possibly more intelligent entities.

Accepting a purely deterministic view of humanity risks undermining the concept of freedom—a core aspect of human identity. As Kant (1785/1993) posited, autonomy and moral self-governance are fundamental. Therefore, preserving free will is crucial for individual dignity and guiding AI development in a way that respects human values.

The Role of Hegelian Geist in AI

Hegel's concept of *Geist* refers to the collective spirit or consciousness that evolves through history (Hegel, 1807/1977). This dynamic totality encompasses individual and cultural dimensions of humanity. In AI context, data used to train models represent a manifestation of our collective Geist. Every article, social media post and interaction with the digital ecosystem (Kallinikos, 2010) shapes AI systems.

Human Contributions to AI Development

Educators, artists, and academics have been instrumental in populating the internet with rich, diverse content. This collective effort has unintentionally prepared the groundwork for AI models that reflect human culture and knowledge. Musk (2016) likened Tesla vehicles to data collectors for autonomous driving systems; similarly, humans have been curating the datasets that train AI, embedding our *Geist* within them.

Ethical Imperatives and Call to Action

As AI continues to evolve, encompassing all aspects of life (Amodei, 2024), we face an ethical imperative to ensure that these technologies embody values that promote human freedom and well-being. Merely imposing constraints or attempting to legislate ethical behavior in AI may prove insufficient or counterproductive (Bostrom, 2014). Instead, we must lead by example, demonstrating through our actions the principles we wish AI to adopt.

This involves a commitment to authenticity, courage, and ethical conduct in all spheres of life. The principle of "instant karma" becomes central; recognizing that our interactions and contributions directly influence AI development, generating consequences for humanity's future (Reichenbach, 1990; Burley, 2014; Kaufman, 2005; Yogananda & Evans-Wentz, 1985), we assume responsibility to embody and perform the qualities of freedom and autonomy we hold dear.

Conclusion

At the threshold of tomorrow, we witness AI inextricably linked to the collective human spirit. By actively engaging in shaping AI technologies, we can guide them toward enhancing human freedom. This requires a concerted effort from all sectors of society, particularly those in education and the arts who are called to stand as custodians of wisdom, to infuse AI with the dynamic and evolving *Geist* that defines humanity.

As Fuller (1969) emphasized, practical visionaries who can anticipate long-term effects are essential in navigating toward a utopian future. Embracing our role in shaping AI is not just an opportunity but a necessity to ensure that technology serves as a catalyst for human flourishing.

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The Group of Experimental Music of the Music High School of Pallini and Freinet's Pedagogy

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The term 'experimental music' has been used by John Cage as descriptive of '[...] an act the outcome of which is unknown' (Cage 1961, p. 13), and is referring to one of the most prominent compositional practices since the 1950s. Some of the central concepts of experimental music such as open form, indeterminacy, improvisation, a shift of emphasis from the composer to the performers and a more 'democratic' direction –e.g. music making by people without formal musical training– may play a significant role in educational environments. In this context a Group of Experimental Music was founded in 2011 at the Music High School of Pallini and developed an innovative practice in Greek secondary musical education (Christopoulou 2018, Tsigka and Christopoulou 2019). In this paper I give an account of the goals and activities of the group and I focus on year 2019-2020, when techniques of Célestin Freinet's pedagogy, an approach that enhances collectivity and inclusion, have been applied in the classroom. Also, I highlight the common points between the aforementioned practices and, finally, I illustrate how the group used them to prepare a public performance of a photographic score.

Taking as a starting point the educational work of the composer Alexis Porfiriadis (2010) the ensemble was created as part of the curriculum of the Music High School of Pallini (for pupils aged 12-18). The basic objects of the ensemble were: a) the historical overview and presentation of the theoretical concepts of experimental music (using as a basic reference Nyman 1999), b) analyzing and performing verbal and graphic scores, c) controlled and free improvisation, d) the use of musical instruments and conventional objects as sound sources. First, it was named 'Group of improvisation and self-made instruments' (2011-2012) and also included instrument making, which was proposed and taken up by Achilleas Zographos. From 2012 (until its end in 2020) the ensemble was renamed as 'Group of Experimental Music' and took part in numerous public performances and artistic projects: John Cage *Musicircus* (Onassis Stegi, 2012), Stockhausen Open Day (Onassis Stegi, 2014), A tribute to Kiki Dimoula (Music High School of Pallini, 2015), Minimalisms Open Day (Onassis Stegi, 2016), The Garden: All the fearful and delicious things joining one to the other by Jenny Marketou (Goethe Institut, Athens School of Fine Arts, 2017-2018), May '68 Open Day (Onassis Stegi, 2018), Study on the gaze (National Centre of Research and Preservation of School Material, Athens College, 2019), Tectonics (Onassis Stegi, 2019).

In the years 2019-2020 I attended a course on Freinet's pedagody for secondary education teachers held by the Office of Secondary Education of Eastern Attica. Previously, I had been a member of the 'Freinet network' for teachers and I realized that Freinet's pedagogy and the practice we had developed in the ensemble had common elements, mainly, inclusion (anyone may be a member of the group regardless of any previous knowledge), democratic goals, collectivity, free expression and a high sense of responsibility. The techniques I applied in the classroom were: a) 'What news?': the members of the group share their news in brief and follow a basic rule of confidentiality, b) 'Council': structured discussion and collective decisions, c) 'Free text': texts developed freely out of an incentive

(Le Gal 2017, pp. 146-151).

During this period, we prepared the performance of the photographic score 'moments' which is part of the collection *...until now* by the British composer Jez Riley French. The score consisted of two photos (Figures 1 and 2) with verbal instructions (Figure 3).

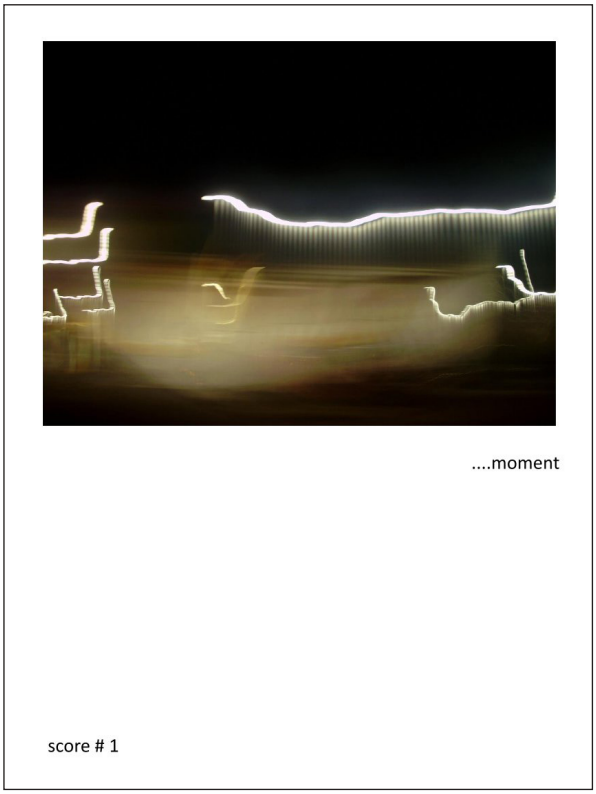

Figure 1: Jez Riley French, *...moment* score # 1

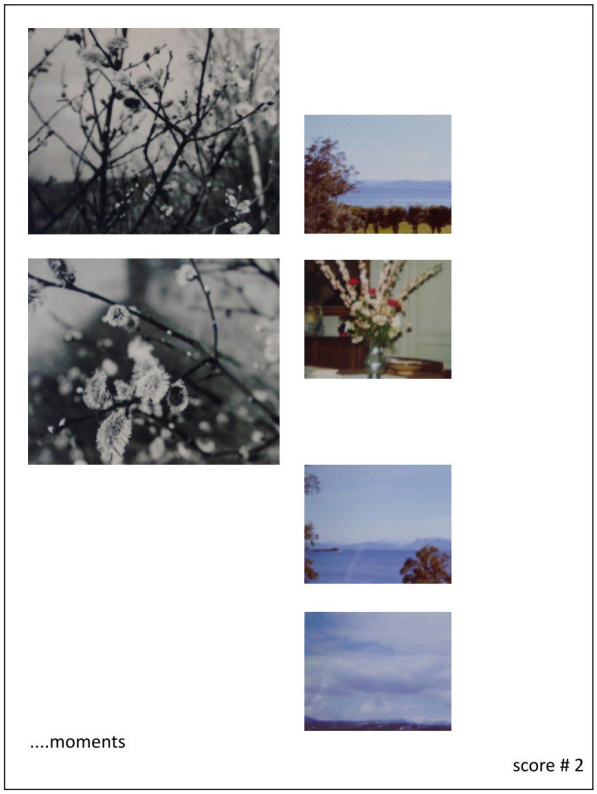

Figure 1: Jez Riley French, *...moment* score # 2

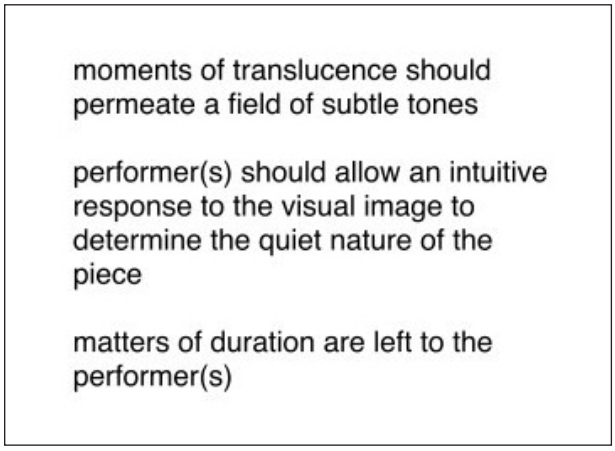

Figure 3: Jez Riley French, *moments* verbal instructions

The live performance of the score took place at the Musical Ecologies Open Day in Onassis Stegi (15/02/2020, curator of the Open Day: Anargyros Deniosos). For the preparation of the performance we used the Freinet technique of the Council in order to make collective decisions on the ways the Group would perform the score. The basic questions pertained to how the ensemble would interpret the two photos and the instructions, what instruments and objects we would use and how we would form a fulfilling version of the score, in the context of a historically informed style (mainly

based on avant garde and experimental vocabularies) and according to a shared aesthetic criterion we had been cultivating as a group. All the decisions were taken collectively in a process that involved playing, discussion and decision making successively. The technique of the Council during this process contributed in listening attentively while we were playing, in forming one's part in an intentional and responsible way, in voicing clearly and respectfully our comments and in making informed and conscious collective decisions. Along with the other two techniques ('What news?' and 'Free text') Freinet's pedagogy proved to be compatible with the way of working in the ensemble, enhanced the depth of our experience and cultivated even stronger and positive bonds among the members of the group.

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Teatro Scuola Vedere Fare: A Transdisciplinary Project Between School and Theatre

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Short Abstract

The project aims to explore new ways of teaching through theatre and, at the same time, new ways of conceiving theatre through education. Through theatrical activities, it seeks to create a pedagogical research laboratory with teachers and theatre trainers, while also fostering a community that recognizes the importance of theatre as a place for learning and active citizenship. Engaging in theatre and experiencing theatre go hand in hand in teacher training and classroom work. The Socratic and metacognitive approach allows both actions to create inclusive and interdisciplinary learning environments.

Artistic-Relational Languages to Promote Participatory Communities: From Research Paradigms to Situated Practices

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Framework

This contribute is founded on the principles of children's participation and their right to be heard (United Nations, 1989), building upon the idea that children are active agents, bearing specific needs and perspectives (Paba, 2001). By acknowledging their expert gaze, educational practices are reimagined as spaces where children's voices are cultivated, fostering their capacity for participation and expression (Milani, 2019; Özdemir, 2019). The value of designing artistic experiences in the social spheres is highlighted, taking on an educational significance, promoting participation, and enhancing links with the territory and developing awareness of the active citizenship roles that each subject can play (Deluigi et al., 2023). The collaboration between different researchers, in the educational and artistic fields, as well as with professionals in school, has an interdisciplinary approach and focuses on the clarification of trajectories of action-research interventions by analysing the role of art in the co-creation of common meanings (Pentassuglia & Boylan, 2017).

Aim

The research focuses on an in-depth study on creative languages and plurality, starting from the workshops carried out during the Festival of Humanities at the University of Macerata, highlighting the meaningful places of the city and the relational value traced and mapped by children. Reflections are amplified through the analysis of cultural-educational and training experiences, enhancing the function of art in the creation of participatory spaces/times. The description of the artistic-creative workshops, also allows to understand how to activate different communities through plural languages: from the creation of relationships to conflict resolution; from the exploration of the city to sustainable projects; from the identification of relevant places to community maps.

Art as a participatory educational tool

The use of art as a way of soliciting community participation is a dimension to be explored for its educational-pedagogical value and for its implications in the promotion of supportive communities, open to dialogue, inclusion and the redefinition of collective paradigms. The project framework employes the use of creative processes in: (a) designing qualitative participatory pedagogical research; (b) developing creative interventions and practices in formal and non-formal educational contexts; (c) collecting feedback from all the actors involved in the creative processes; (d) valorising the outcomes of what has been learnt in the creative and participatory processes put in place (Cahnmann-Taylor, 2008; Knowles & Cole, 2008; Leavy, 2017; McNiff, 1998).

Utilizing a range of imaginative and varied linguistic expressions carries profound implications for enhancing the educational journey. In the process of thinking and imagination, it is not possible to distinguish where the role of the image ends and that of the word begins (Ciarcià, Dallari, 2020). Consequently, the integration of creative and diverse languages in educational contexts fosters the collaborative construction of shared knowledge. Thus, artistic practices emerge as vehicles to encounter otherness (Bourriaud, 2010).

The integration of visual and verbal languages not only facilitates the collective construction of knowledge but also unveils a plethora of representations and perspectives. Dallari (2018) underscores that the interplay between words and images entails interpretative processes, shedding light on the absence of a singular 'correct' way to portray something and emphasizing the existence of an expansive realm of limitless possibilities.

Summary of the experience

The research-action focuses on the intrinsic pedagogical dimension of creative languages within educational contexts by analysing the outcomes of 27 art workshops held from September to November 2023 in 9 schools (4 kindergartens and 5 primary schools) in the city of Macerata (Marche, Italy). The workshops, offered during the Humanities Festival of the University of Macerata, were run by a group of interdisciplinary researchers and education professionals. Using drawings and words creatively, the children represented the places in the city that are important to them, pausing to explain their relational meanings and define the most important details. The adults listened to the children's voices and then created a digital map with the city's points of interest, sharing it with the schools involved. It emerged how the use of art allows one to "touch" one's own experiences and emotions, giving them a form (Gheri, 2015) promoting moments of reflexivity (Skukauskaite, 2022), self-awareness and self- knowledge, and enabling the creation of new relationships (Munari, 1977). Consolidating in educational contexts a mode of education based on practical and creative experiences can thus foster a new way of thinking, acting and experiencing reality, enhancing the identities and ties that unite us.

Conclusions and implications for arts education

The in-depth study of theoretical paradigms and the analysis of social-artistic practices allow the effects on the construction of active, inclusive, and creative communities to be detected. Action-research methodologies allow us to dwell on the change of the researcher's posture and the development of evolving thinking. In this way, arts education assumes a relevant role as an interpretative key and as a paradigm of reference for the development of new collective and participatory practices.

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Fostering a Commitment to Educational Justice by Critically Examining Privilege and Challenges of Intersectional Identities

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Short Abstract

This paper describes an art-based critical pedagogy applied to preservice teachers. Utilizing visual thinking strategies and critical literacy, candidates analyzed a mural's content, exploring sociopolitical aspects, global contexts, and social justice issues. Initially relying on first impressions, they progressed to critical observation, and questioning socio-cultural, racial, and political imbalances. Through iterative processes, candidates identified local and global socio-political issues within the mural, addressing issues about social justice, global citizenship education, and art's communicative potential. They learned that societal issues may not be evident at the surface level, and examined privilege, intersectional identities, challenges faced by minorities, and oppressive school practices perpetuating inequities. These insights were integrated into educational theories and their evolving teaching philosophies, fostering equity-based teaching, and recognizing that teachers' roles extend beyond content delivery to supporting marginalized students for academic success. Among key aspects learned include discerning equality vs. equity and understanding teachers' roles in fostering equity.

Examining the Science of Peace and Conflict: Addressing Conflict Resolution and Transformation in Art Education

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Short Abstract

Recent global conflicts and humanitarian crises have intensified polarization and xenophobia globally, permeating academic institutions and affecting students' lives, urging educators to confront these issues. In this paper, we examine the scientific perspectives of peace and conflict from peace studies. We focus on Galtung's theories for understanding violence and conflict prevention and examine the construct of conflict, conflict resolution, and transformation. It delves into conflict's construct, resolution, and transformation, presenting a pedagogical model based on Lederach's conflict transformation theories for teaching constructive conflict resolution skills. Emphasizing art education's relevance, we highlight the potential of arts in teaching about conflict resolution skills. We suggest an interdisciplinary approach enhances art education's role in addressing peace and conflict issues. We acknowledge the complexities involved in teaching these concepts and suggest cautions and considerations for educators to navigate these concepts effectively, both in classrooms and teacher education programs.

Retooling Ecopedagogy via Ecodramaturgies: A New Spin on Applied Ecological Theatre

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Third-wave ecotheatre builds on two related assumptions: (1) The impacts of the environmental crisis, and any proposed solutions, are mediated by dominant cultural narratives, values, attitudes, desiderata, (2) which also means that socially vulnerable populations suffer disproportionately the effects of one or the other manifestation of the crisis (Woynarski, 2020). Gender, ethnoracial provenance, social class, age, disability, immigrant or refugee status, and other such markers of identity, are factors that determine the degree of vulnerability of a person, group, or population to the crisis. At the same time, those prone to the inequitable shouldering of the crisis' damaging repercussions are excluded from the decision-making processes vis-à-vis crisis management and from mechanisms of protection. Analysis of these realities through the lens of ecoliteracy and ecofeminism has shown that the systems of power and the hierarchies which re-produce discrimination and intermeshed oppressions have the same ideological foundations as environmental violence (Plumwood, 1993; Nixon, 2011). In short, identities and power relations construct and regulate both ecological responsibility and the response-ability of societies to the crisis. This forms the basis of the kind of intersectional ecological thinking which much of today's ecotheatre mines for its praxis.

Affected and inflected by this kind of thinking, what Theresa J. May calls "ecodramaturgies" (2021; also Thomas, 2016) reveal

- how theatre and performance practices may interact with the more-than-human world;
- how they may facilitate the development of new ways of thinking, meaning-making, and acting in relation to the environment and the bioethical assumptions, experiences, complexities, injustices integral to it—in other words, allow for the redirection and remediation of our ecological habits;
- and how they may propel a shift from counter-productive anthropocentrism to intersectional, ecological paradigms.

In this frame, I discuss ecodramaturgies constitutive of and animating exemplary ecotheatrical works such as Lucy+Jorge Orta's *Symphony of Absent Wildlife* (beginning in 2014), Violeta Luna's *NK603: Action for Performer & e-Maiz* (in 2014), and Chantal Bilodeau's *Sila* (in 2015). In examining these works, I try to also show why and how their ecodramaturgies may ally with and inform ecopedagogy, which began as a Freirian discourse and an educational movement that sprang from the Earth Charter in 1992, in Rio de Janeiro, Brazil (Alexandrowicz & Fancy, 2021), and with theatre ecopedagogy more specifically. Finally, I argue that an alliance between ecodramaturgies and theatre ecopedagogy may, on the one hand, reconfigure contemporary educational needs through updated ecological, ethical, and aesthetic lenses in/across diverse applied arts contexts and help educators respond to those needs. On the other hand, it may allow learners and learning communities to push for material, structural changes by bringing the compound education+art to the center of actual political action on environmental issues.

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Enhancing Young Violinists' Musical Identities Through a Dialectical Approach Drawn From Stanislavsky System

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Introduction: Interdisciplinary Connections

The contemporary epistemological concept of interdisciplinarity and the shift in education towards innovative educational practices appear to offer an intriguing avenue for the advancement of scientific knowledge and research. The defining feature of the interdisciplinary approach is its capacity to adapt to evolving circumstances, offering learners a comprehensive education that encourages critical thinking and active engagement rather than mere memorization and passive receptivity (Zikos et al., 2016). It can thus be seen that the practice of activities inspired by the principle of interdisciplinarity demonstrates the multiple benefits of the approach in the international context of modern education. This perspective suggests that investigating the potential of integrating Stanislavsky-based approaches and activities into music education could prove a fruitful avenue of inquiry. This paper draws on the fields of music education, actor training, and developmental psychology to present the use of acting techniques based on the Stanislavsky system in music education as a means of facilitating the exploration of musical identity in young violinists. Furthermore, this study will examine how acting activities can enhance students' self-development through the social interaction of group teaching. Additionally, it will investigate how the power of language, storytelling, imagination, and fiction can trigger meaningful processes and influence behaviour by shaping and shifting young students' beliefs about the musical identity of the performer.

Stanislavsky the pedagogue, and his system; correlations with violin pedagogy and musical identity formation

From an analysis of Stanislavsky's writings, it is evident that his objective was to provide actors with the ability to exert control over the phenomenon of inspiration. Similarly, musicians and performers endeavour to create their own distinctive interpretation of a musical work, justifying their choices through logical and expressive changes that shape their musical identity. These approaches are closely aligned with the framework of violin teaching and, in general, with the principles governing the teaching of the instrument as defined by eminent music educators (Johnson, 2019). The most optimal period for initiating musical training is during childhood, typically between the ages of five and eight. It is then expected that the performer will engage in approximately eight or nine years of daily practice in order to attain a level of proficiency on their instrument that is sufficient for pursuing higher education studies (Dunsby, 2022). Concurrently, the young performer is expected to be able to perform the music correctly while communicating and expressing their personal opinion to the audience. The performance of music is not solely contingent upon the intrinsic musical elements of the

musical work; it is also shaped by the personal life, individual characteristics, and values of the musician, which in turn influence the musical performance on stage (Oakland et al., 2022). It is crucial to acknowledge that the musical elements intrinsic to a given piece are not the sole determinants of a performance; the performer's personal history, attributes, and values also exert a significant influence.

The act of musical interpretation is not merely a reproductive one; rather, it is a creative endeavour that entails a re-creation of the musical work in question. In this process, the perspective of the performer is of paramount importance (Clarke, 2001). Furthermore, a number of additional challenges are associated with musical performance, including the musician's overall perception of self and well-being, the desire for perfection, social isolation, psychological pressure, fear of failure, or even fear of success (Pceně et al., 2016). Recent research indicates that the development of a robust musical identity is crucial for fostering a lifelong relationship with music (Evans et al., 2015; Lamont, 2011). A person's self-concept constitutes the fundamental basis of their attitude towards life and themselves. It exerts a significant influence on their self-confidence, their perception of their abilities and potential for success, and, of course, their behaviour (Stamou, 2012). Issues such as musical self-perception, musical self-esteem and musical self-improvement have been identified as inextricably linked to what is defined as the musical self or musical identity (Hargreaves et al., 2002). The significance of individual identity in musical development can be traced back to Vygotsky's fundamental premise that the self is shaped through social interactions and that social relationships serve as the foundation for individual growth (Vygotsky, 1962). In light of the aforementioned assumptions, it becomes evident that fostering musical abilities and establishing a conducive learning environment, wherein young violinists can cultivate a robust identity as accomplished musicians through the exploration of their musical selves from an early age, is of paramount importance.

By reinforcing their musical identity, young performers would be encouraged to engage with music, express themselves artistically and cultivate a robust relationship with music and the violin. The social and cultural environment that surrounds an individual exerts a significant influence on musical identity, and this is directly linked to self-concepts such as self-esteem and self-efficacy. Consequently, students embark on disparate and multifaceted pathways of musical development. It is, therefore, incumbent upon educators to demonstrate sensitivity to the personas of their students and to be aware of their individual identity and artistic potential as music performers.

Conclusion: Interdisciplinary dialogue reflections

In conclusion, it can be posited that learning an instrument would benefit from acting techniques inspired by the Stanislavsky system. These techniques should be incorporated as an integral part of the learning process, as they facilitate relaxation, group learning, visualisation, concentration, and imagination. This approach allows students to explore and direct their own learning by adapting such techniques to their individual needs and preferences. Therefore, the development of musical independence is accomplished through the students' awareness of their strengths, weaknesses, and needs, enabling them to regulate their learning through self-perception, self-esteem, and self-improvement.

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Becoming an Effective Music Teacher: Mentees and Mentors

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Introduction

This quantitative research aimed to investigate how the Internship of the music science students of the Music Studies Department of the National and Kapodistrian University of Athens contributes to becoming an effective music teacher by improving the effective music teacher skills, through examining students' perceptions.

Effectiveness and Internship

Teaching is a multidimensional process in which the teacher faces many important challenges and seeks answers to philosophical questions in order to create an effective teaching. The need for this inner search is reinforced by the fact that quite often students give their teachers negative feedback about their view of the music lesson (Economidou Stavrou & Papageorgi, 2020). These contribute to the need for an approach to efficiency and performance improvement in the teaching of music.

Although in the past the criteria for effectiveness were limited to subject knowledge and teacher experience, nowadays most of the literature investigates the issue through prioritizing skills (Button, 2010; Economidou Stavrou, 2020; Kelly, 2010; Minor et al., 2002; Powell & Parker, 2017; Rohwer & Henry, 2004; Triantafyllaki & Chrysostomou, 2012; Wagoner, 2011). In addition, research on mentoring mostly highlights programs' contribution (Conway, 2002; Retallick & Pate, 2009; Triantafyllaki & Chrysostomou, 2012), while some negative conclusions are also presented (Cain, 2007). However, a field open to investigation was linking effectiveness to mentoring programs and improving skills. As a result, this study examined the issue by investigating Internship benefits to students through improving skills. Skill categories used in this research were "personal characteristics", "teaching skills" and "musical skills" (Rohwer & Henry, 2004). According to the study guide of the Department of Music Studies of the N.K.U.A. (2024), during the Internship the mentees attend courses at the university, observe courses in schools, teach, create the Internship Folder and write an essay. In Practical Exercises I and II they attend nine courses in each school category (primary, secondary, music school) and conduct a lesson respectively.

Method

This article is part of a larger study, in which the second part examined the contribution of the Internship of the D.M.S. of the N.K.U.A. to the professional development of the music science students, with strikingly positive results (Digos, 2024). For this part of the study, three research questions were asked: (1) "To what extent did the mentees find that their mentors possessed the effective music teacher skills?", (2) "To what extent did the mentees improve these skills through the Internship?", (3) "Are the demographic characteristics of the respondents relevant to their responses?". The quantitative method was used, as in most of the literature (Button, 2010; Economidou Stavrou, 2020; Kelly, 2010; Minor et al., 2002; Rohwer & Henry, 2004; Wagoner, 2011), with a 17-item questionnaire

(Coghlan & Brydon-Miller, 2014; Lund, 2005; Roni et al., 2020; Wayne & Curt, 2016) distributed by email in 2021 and comprised in three sections: (a) demographic characteristics, (b) skill improvement, reasons for improvement/non-improvement and observation thereof, (c) application of skills in teaching. 15 close-ended and 2 open-ended questions were used and a pilot study was carried out. Non-probability sampling was used, purposive and snowball. The crowd was estimated at about 100 people, according to the Internship director, and the final sample was 75 respondents, undergraduates and graduates from 2017-2018. Regarding the ethics, all critical issues were considered. The data were analyzed using descriptive statistical tools.

Research findings

Demographic characteristics

From the 75 participants 39 (52%) were women and the most common age group was "25-29 years old" (56%). Most respondents had their music education on a conservatory (44%) and on both conservatory and private courses (44%). In terms of the academic studies, 54 (72%) were undergraduates, 9 had a master's degree and 3 were on their doctorate studies. 65 respondents (87%) had studied on general education schools and 13% on music schools. During the Internship, 65 respondents (86.7%) had some teaching experience and only 10 (13.3%) had none. This percentage decreased from 13.3% to 8% after the Internship. As for the duration, 60% (45/75) had at least three years of experience.

Skill improvement

All three skill categories had an important improvement rate of 75% or more. At the top were "personal characteristics", followed by "teaching skills" and "musical skills".

Personal characteristics	%
1. Knowledge and interest in students individually and collectively, with frequent expression of empathy	92
2. Praise to students	92
3. Recognition of personal mistakes and forgiveness of students	88
4. Confidence and dynamism	88
5. Organization	84
6. Emotional balance	84
7. Adaptability and flexibility	80
8. Loyalty	76
9. Morality (fair, integrity, etc.) and respect	76
10. Professional appearance (dress, speech, behavior)	72

Table 1: Personal characteristics

Teaching skills	%
1. Integration of new knowledge into existing knowledge	88
2. Appropriate management of student behavior and performance, with an appropriate balance between leniency and severity	88
3. Encouragement of creativity and imagination	84
4. Good preparation and effective management of teaching time	84
5. Providing relevant, targeted and effective questions	84
6. Good guidance and motivation of students	80
7. Formation of an appropriate teaching environment (sense of "belonging", sense of humor, good communication, etc.)"	80
8. Understanding, contagiousness and clear verbal and non-verbal communication (e.g. eye contact)	78.7
9. Supervision and assessment of student progress by providing constructive criticism and feedback	76
10. Knowledge of technology	60

Table 2: Teaching skills

Musical skills	%
1. Teaching openness to different kinds of music	88
2. Planning and exploitation of appropriate musical activities	88
3. Attribute appropriate musical goals and motivations to music	80
4. Creating enjoyable and interesting music lessons	80
5. Promoting the importance of music in students' lives and encouraging them to follow it	80
6. Guidance for students to link theory with practice in music	76
7. Clear and original teaching of music concepts	76
8. Knowledge of the subject of music	74.3
9. Associating music with non-musical activities or (non-musical) knowledge	68
10. Performing skills (playing musical instruments, singing, etc.)	34.7

Table 2: Musical skills

The most common reason for the high improvement was "the combination of all factors" (49.3%) and for the low "the possession of the skills to a satisfactory degree already before the Internship" (65.3%). Most of the respondents had positive answers as to whether the mentors gathered the skills, reaching 94.7% on "very much", "much" and "enough". Two factors emerged from the factor analysis, "professionalism" and "high emotional intelligence". In terms of the demographic data, the only one seemed to affect the answers was gender, showing little relevance.

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Greek Dramaturgy for Young Audiences: Research, Recording and Utilization in Education

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Since the beginning of the 20th century, Theatre for Young Audiences has gone through a course of quests, experimentation, continuities, as well as important ruptures and the formation of new perspectives (Dimaki-Zora, 2015). It was developed worldwide at the beginning of the 20th century, closely linked to the emergence of the concept of "childhood" (Cunningham, 2006), when it was recognized for the first time, that children's audience needed a different form of theatre (van de Water, 2012). In Greece it has been inextricably linked to school life and the educational reality, both in the first post-war decades, when many plays were published by well-known authors of children's literature and by teachers (Grammatas, 1999), as well as in the 70's, when theatre for young audiences flourished. Despite this boom, there is a large research gap in the systematic recording of publications of plays for young audiences, obstructing the study of the place that theatre has occupied and continues to occupy in school life, in the educational process and in the formation of modern Greek culture (Dimaki-Zora, 2023).

Given the need for creative integration of the Arts in Education (Burnaford, Brown, Doherty & McLaughlin, 2007), in order to unfold all the learning perspectives that derive from Arts (Caldwell & Vaughan, 2012; Csíkszentmihályi, 2014) and their consequent pedagogical benefits (Grammatas, 2014), we thought that a thorough research work, with archival research, bibliography compilation and suggestions for teaching implementation, that can be used by Primary School teachers, could contribute to the holistic activation of students and their meaningful involvement in the learning process through the pathway of Arts and, particularly, Theatre.

The research project "Greek Dramatic Texts for Children and Adolescents on School and Theatre Stage", carried out during the academic year 2023-24, funded by the Konstantinos Tsagadas Trust and the Special Account for Research Grants (S.A.R.G.) of the University of Athens, is a project that focuses on theatre for young audiences and promotes the use of drama in schools in pursuit of many different learning objectives. In particular, the project aims to fill the research and bibliographic gap in the recording and documentation of Greek plays for young audiences.

A digital platform (www.greektya.gr) is created, in which we record the publications of Greek theatre for children and young people and, at the same time, propose ways of using the dramatic texts

in school. Our aim is, among other things, to expand the field of research on Greek theatre for young audiences, and to highlight the place that it has occupied and continues to occupy in school life, in the educational process and in the formation of contemporary culture in general. The teaching scenarios we have designed and uploaded are intended to be flexible tools for the teacher to use in school, working with students on a wide range of different teaching topics (Kress & van Leeuwen, 2001).

We seek not only TYA's promotion but also its essential connection with Theatre in Education. It is true that academic study and research on TYA is limited compared to the study of theatre in general (van de Water, 2012). However, in recent decades the landscape begun to change, and TYA is gaining a place in the wider field of Theatre studies, "recognized as a field in its own right, one that should be researched and studied at universities" (Schonmann, 2006). In our research, we have attempted to link TYA with DiE, emphasizing the use of older or contemporary dramatic texts in school. In fact, the use of dramatic texts allows teachers to explore drama for children over time, to work with their students on a flexible schedule of creative activities, to explore the value and ideological context of these works, and to express themselves with even greater freedom (McLaren, 2003). The use of older texts also promotes the awareness of both children and teachers that drama and theatre for young audiences is a field directly interwoven with the economic, social, political and cultural reality of each era (Knowles, 2005, van de Water, 2009).

In an ever-evolving sociocultural landscape, there is an urgent need for education that provides not only holistic knowledge, but also specialized skills and modern ways of learning to prepare young people for the emerging world of artificial intelligence and virtual reality (UNESCO, 2015). The skills of communication, cooperation, critical thinking, creativity, empathy and acceptance of diversity are essential skills that can be cultivated through the Arts (Lum & Wagner, 2019). Our teaching proposals based on the study of dramatic texts in both their traditional text-centred and digitalised versions can contribute to the renewal of teaching methods through Arts in Education.

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Why Dance Ethnography Helps in Dance Lessons? The Example of the Leros Cultural Association

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In urban centers, like Athens, many people from the periphery moved to improve their life. This led to the creation of cultural associations in Attica, according to the people's provenience, locality, cultural identity or even community. The aim was, and is, to create a "core" where these people would gather to a new homeland and to create a link between the people's new and old homeland. One such association is the Panhellenic Cultural Association 'I Panagia tou Kastrou [The Holly Mary of the Castle]'of the island of Leros, in Peiraeus in Attica.

Leros is a small island lying in the southeast part of Greece and belongs to the wider region named *Dodekanisa* (meaning twelve islands in Greek). During the 1920's many of its inhabitants left Leros (Pachos, 1997). The first people that came in Athens established the aforementioned cultural association in 1929 as a 'the voice' of Leros in Athens and its surroundings, a link with their homeland, a "second Leros" in Athens. One of their first actions was to introduce dance classes. In this way, Lerioi (the people coming from Leros) could come in touch mentally, and physically, with their island, but, also, they would transmit the island's (dance) knowledge to younger generations who did not grow up in Leros. Thus, the association would function as a "school".

In this association, I teach dance since 2007. As a dance teacher having no relation with Leros neither from the wider region, I had the responsibility to teach their dances too. Though I had knowledge of Lero's dance and dancing through my studies at the University, in this case, I had to be precise since part of my students 'knew' more about dance and dancing. This led me to carry long fieldwork on the music-dance tradition of Leros from 2007 till today.

The aim of this paper is to highlight the role and the function of dance ethnography in dance lessons of cultural associations through the example of my personal experience. The collection of data was based on ethnographic research as it is applied on dance (see for instance Boulamanti, 2014; Buckland, 1999; Charitonidis, 2018; Dimopoulos, 2011, 2017; Felföldi, 1999; Filippidou, 2011, 2018; Foutzoulas, 2016; Giurchescu, 1999; Koutsouba, 1991, 1997, 1999; Loutzaki, 1989; Niora, 2009, 2017; Sarakatsianou, 2011; Sklar, 1991; Tyrovola, 2008) and comes from primary and secondary sources. The former, firsthand data, concerns data from interviews and participant observation. The latter, secondhand data, concerns review of the existing literature on the principles of archival ethnographic (Gefou-Madianou, 1999) and historical research (Adshead & Layson 1983). The analysis and the interpretation of the ethnographic data were based on the knowledge on the way the body can move

and how the meaning is embodied (Fugedi, 2003) through ethnographic facts and valid sources (Coros, 2000). This synthesis of dance and dancing knowledge offers an in-depth dance knowledge of Leros.

The 17 years dance ethnography provided me a multifaceted knowledge. I visited the island of Leros many times and study the way its cultural identity is constructed particularly through dance and dancing in feasts, *panigiria*, dance events, and dance performances from the local dance associations. I observed and performed their dances, who was dancing, where, but the most important how and why. I figured out the male and the female dances, and how gender interact and interrelate through their dances. These went parallel with discussions and interviews with the inhabitants of Leros that participate, or at least participated, in the dance events of the island, and with the musicians accompany the dances all these years.

One important element, which helped also to understand better the dances of Leros waw the fact that I notated the dances that I observed and danced there. The use of Labanotation "urged" me to clarify their movements, because I had to notate the exact movement in order to be specific of what I write. Furthermore, the use of Labanotation helped me to clarify of how one dance can be danced in two different ways (for example the dance "Sousta"). Also, through notation I paid attention to their specific style and the details of the dances of Leros.

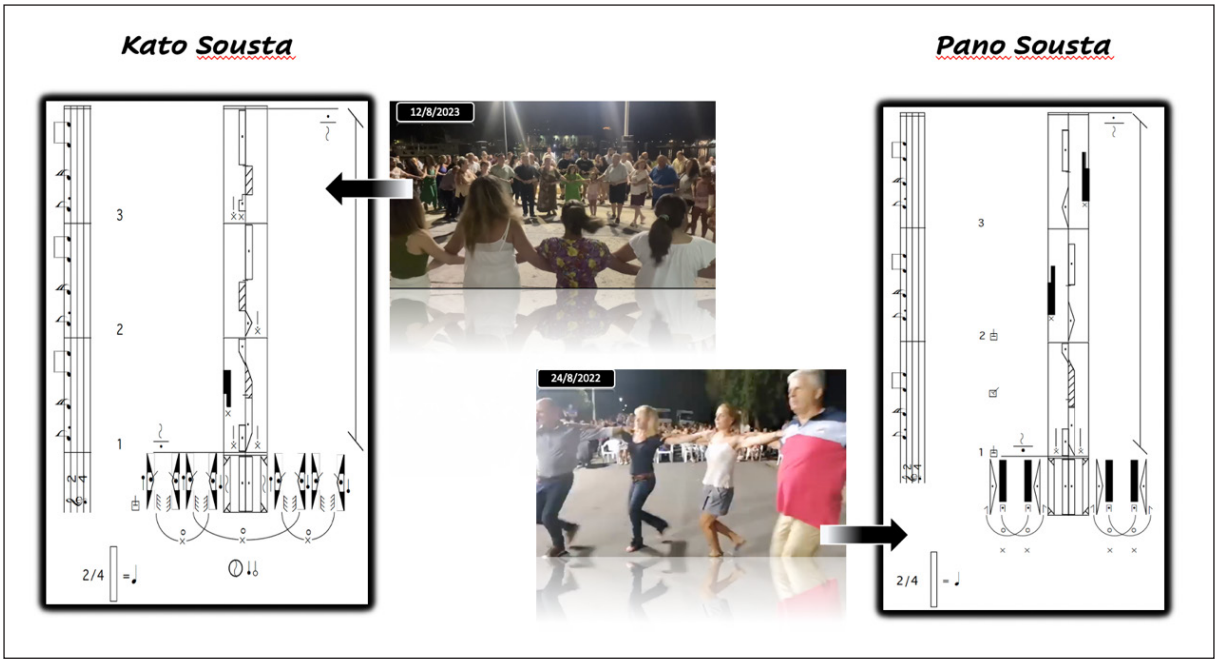

Image 1: Two different ways of dancing Sousta in Leros

Through dance ethnography, I gained further and deeper knowledge with Lero's dance and dancing. This helped me in many ways in my teaching during the dance lessons. For instance, I was accepted as 'one of them' in dance particularly by the "old" members of the association that had lived in Leros. I was also more confident about the Lero's dance and its style, as well as its dancing. I became more confident about my teaching at the association, and it helped me to "carry" Leros' dancing identity during the dance lessons. In conclusion, dance ethnography is proposed as an inseparable ingredient of the educational process in dance lessons.

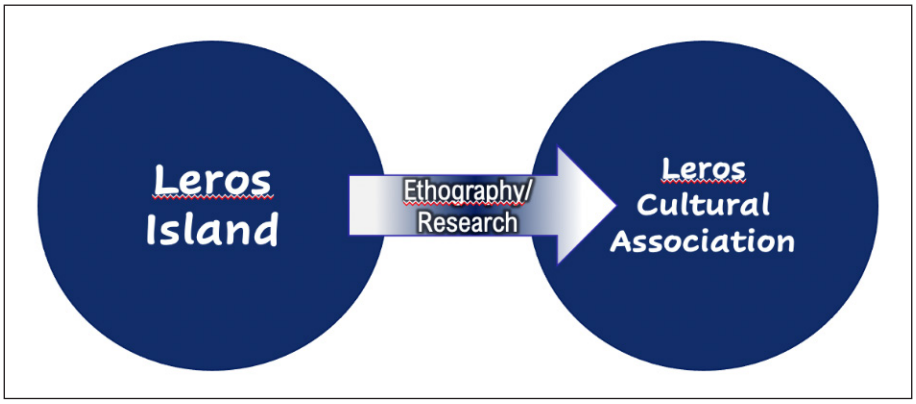

Image 2: How does dance is transmitted from "its place" to the dance class, with the help of dance ethnography

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Cultural Heritage and Aesthetic Education at School

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The Evangelical School of Smyrna underscores the critical role of Cultural Heritage and Art in education, using them as tools for cognitive development, aesthetic cultivation, and the social identity formation of students (European Commission, 2018). Art is treated as both a subject of study and a medium for interdisciplinary learning, enabling students to achieve personal growth, social cohesion, and creative expression. This commitment to integrating Art and Cultural Heritage within education has been actualized through diverse initiatives, prominently supported by participation in Erasmus+ programs from 2017 to 2024. The school's active engagement in these programs and related projects demonstrates the transformative potential of cultural education in fostering well-rounded personalities and global awareness (Goleman, 1995).

Projects and Activities:

1. Traditions of Our Cultural Heritage (2018-19)

Collaborating with schools from Poland and Italy, the project explored the traditions of shadow theatre, focusing on the iconic Karagiozis, a figure rooted in Greek folk art. Students created Karagiozis puppets, gaining hands-on experience with a historical art form recognized by UNESCO as intangible cultural heritage (Kasdagli, 1986). This workshop connected students with their heritage while promoting intercultural understanding.

2. STREAMing Through Greek Mythology (2020-23)

This interdisciplinary project brought together schools from Ireland, Croatia, Portugal, the Netherlands, and Greece, blending Science, Technology, Arts, and Cultural Heritage. Activities included:

a) A Music Workshop where students performed the traditional song Meneksedes and Zouboulia, reflecting Asia Minor's cultural heritage and promoting music as a universal communication medium.
b) An Art Workshop where students inspired by ancient Greek red and black pottery, created artworks using collage techniques (Kafetzaki and Papadaki, 2018).

These activities emphasized the shared values of collaboration, creativity, and cultural exchange (Stafford, 1999).

3. Reimagining Socio-Emotional Education Through Art (2023-24)

In the aftermath of COVID-19, the school participated in an international initiative with partners from Finland, Italy, and Hungary. It focused on using art to foster socio-emotional learning. Highlights included:

a) Music workshops featuring the song Children Paint on the Wall.
b) Visual arts sessions exploring themes of emotions through murals and animations.
c) The creation of a poem and song, Joy Will Come, blending literature, music, and emotional expression.

These projects culminated in public presentations, exhibitions, and performances, promoting collaborative learning and the integration of art into the socio-emotional and cognitive domains.

Also, characteristic actions, which have taken place in our school in recent years and serve Aesthetic Education and Cultural Heritage in general, indicative of the way and style of our work are:

a) Music Education: The school choir and orchestra enable students to perform music from a wide repertoire, including traditional Greek pieces. For instance, students composed and performed works on themes like the circular economy, blending environmental awareness with artistic creativity.
b) Visual Arts: Annual exhibitions showcase student artworks inspired by material and intangible cultural heritage (Chapman, 1993). Partnerships with institutions like the Athens School of Fine Arts enrich students' artistic experiences through internships, mentoring, and museum visits.

The school has also fostered inter-school and institutional collaborations, such as:

a) Organizing the inter-school event Art and Knowledge: Two Sides of the Same Coin in partnership with the Gerakas Art School and the Numismatic Museum, integrating art and history.
b) Participating in the Days of Art 2018 with works exploring female figures in art across periods.
c) Hosting an event at the Eugenides Foundation to celebrate Leonardo da Vinci, highlighting interdisciplinary approaches to cultural and scientific achievements.
d) The Evangelical School of Smyrna's initiatives align with its membership in UNESCO's ASPnet network, which promotes the preservation of cultural heritage globally. By encouraging students to engage with the aesthetic, historical, and social dimensions of art, the school fosters international communication, cultural diversity, and sustainable development.

Art, as a universal language, transcends cultural boundaries, instills timeless values, and inspires students to pursue personal and collective growth. The school's commitment to integrating cultural heritage into education not only enhances students' academic and emotional experiences but also prepares them to contribute meaningfully to a globally interconnected world.

Conclusion

The Evangelical School of Smyrna's systematic focus on cultural heritage and art underscores their indispensable role in modern education. By intertwining traditional and contemporary art forms with interdisciplinary approaches, the school fosters creativity, collaboration, and cultural appreciation. The initiatives exemplify how educational institutions can harness the power of art and heritage to nurture empathetic, well-rounded individuals while promoting global understanding and cohesion.

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Cleft Lip and Palate in Childhood: An Art-Educational Project for Language and Speech Development

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Over the past decades numerous authors have emphasized the crucial role and significance of the arts in our lives. Studies have shown the impact of the arts on creativity, problem-solving, critical thinking, communication, self-direction, initiative, and collaboration (Barton and Maguley, 2017). The arts not only constitute an inherent element in how humans relate to the surrounding world but also play a key role in cultural transmission and community, and individual transformation (Bamford, 2006, and UNESCO, 2006).

Through the arts it is possible to enhance children's self-esteem and address issues related to social justice and equity, as they "directly influence the shaping of positive perceptions and identities" and "can help in the development of cultural awareness and acceptance of oneself and others" (Bamford, 2006, p.22). Regarding art education and language, Bamford's study states that linguistic mastery is significantly reinforced through art education and even contributes to language learning.

From this perspective, a valuable space was created within the Music Pedagogy courses of the Faculty of Performing Arts (Music Program) and the Illustration and Editorial Design courses of the Faculty of Art and Design (Graphic Design Program) at the Pontifical Catholic University of Peru, to investigate, explore, and build a proposal converging various artistic languages, such as literature, music and visual arts. The aim was to create an art-educational material for the language and speech development of children with cleft lip and/or palate. The entire artistic creation process was supervised by a Speech and Language Therapist (SLP) and a resident writer with expertise in children's literature. This initiative unfolded collaboratively, involving professors from the Music, and Art and Design departments, along with the 50 students participating in the project. The process encompassed the following phases: a) context inquiry and analysis, b) conceptualization, c) artistic exploration and creation, d) critical review and iteration, e) publication and presentation (see Image 1).

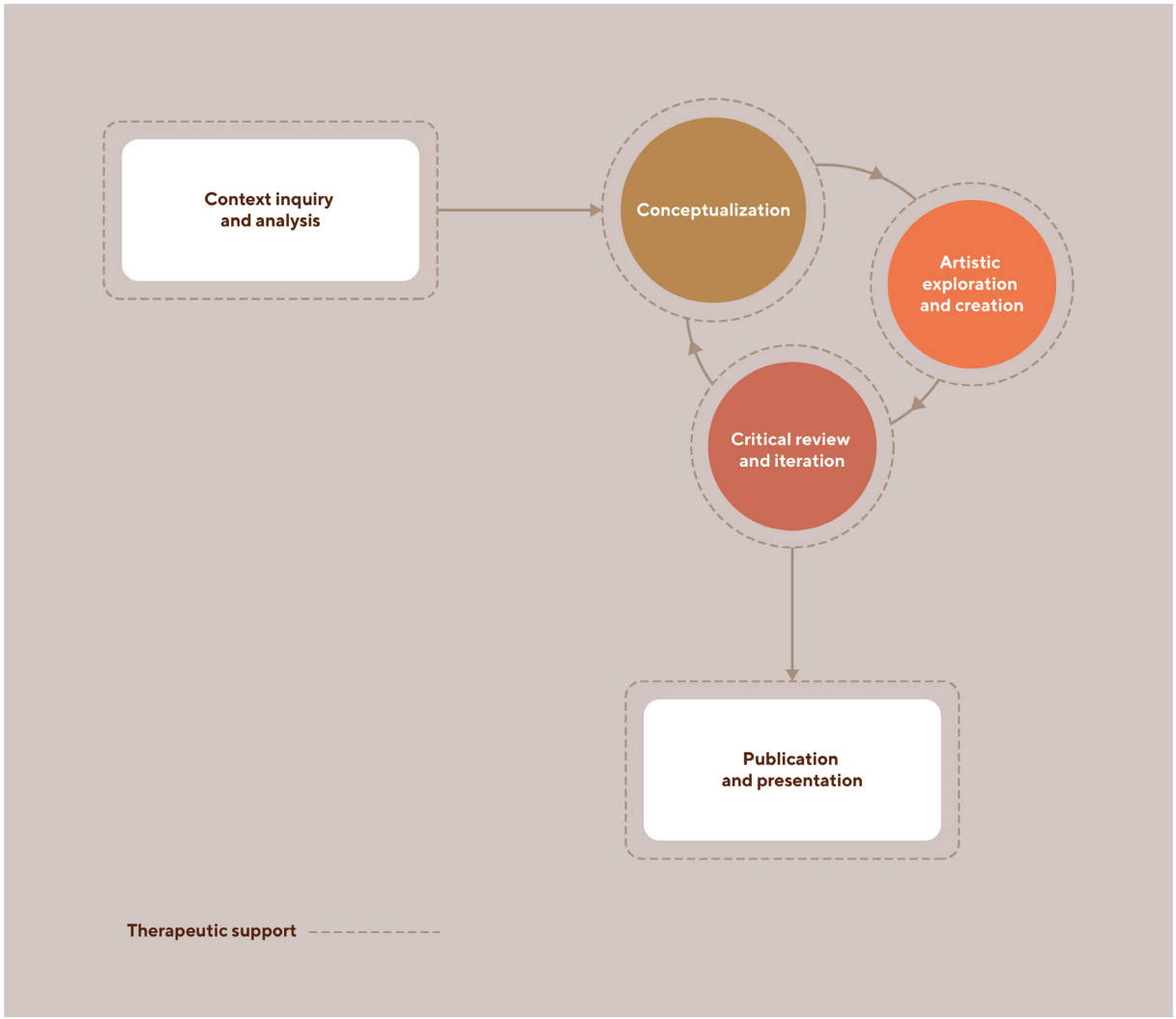

Image 1: "Phases of the creative process."

During the context inquiry and analysis, research was conducted on therapeutic and artistic aspects to formulate the project. Guided by the SLP, the team focused on phonetic and phonological aspects, analyzing difficulties related to articulation, breathing, and phonation in children with cleft lip and/or palate. Visits to the care center for children with cleft lip and palate were made, and interviews with specialists were conducted to understand the socio-emotional difficulties that this condition can cause.

From the analysis, 10 phonemes in spanish (/p, t, k, g, c, f, s, j, ch, rr/) were identified to create texts that encourage the repetition of these phonetic stimuli and emphasize the sounds to be enhanced. The incorporation of onomatopoeias was also considered to stimulate both articulation and audition. As part of the project's inclusive approach, one of the texts addresses relevant themes such as self-esteem, identity, trust, and inclusion aiming to promote emotional well-being and self-affirmation in children.

During the conceptualization stage of the artistic material, brainstorming sessions, focus groups, and exploration labs were conducted with the resident writer, the SLP and the professors from the courses mentioned. Among the decisions made, it was determined that the material, in the form of an illustrated book accompanied by a music album, would be intended for early childhood. This decision was based on what Hardin, Chapman and Scherer affirm: "The speech and language skills your child develops early in life serve as an important foundation for her later speech and language

development" (2015, p.167). Additionally, the creation of a therapeutic manual was deemed necessary to complement the book, serving as a resource for the accompanying adult mediator.

The artistic exploration and creation phase began with the creative writing of eleven micro-stories by the resident writer addressing the identified phonetic and phonological needs. Subsequently, workshops and creative labs involving the writer, the students and professors were held to initiate the illustration and musical adaptation of those texts. These labs emphasized maintaining the sound structure of the verses, taking care of the technical elements of lyricism—meter, versification, and rhyme—and considering that the music should serve the text, acting as a "sonic garment for the textuality of each micro-storie" (Lome, 2023). Besides, one of the objectives was to align the content with Peru's linguistic, cultural, and musical context, incorporating regionalisms, traditional Peruvian musical genres, and references to Peruvian places. This approach sought to promote and preserve Peru's rich cultural identity, while also offering children an opportunity to connect with their heritage through storytelling, music, and imagery. At the end, 17 illustrations were selected from 64 submitted proposals, along with 11 songs chosen from 21 musical pieces presented.

During the critical review and iteration phase, the therapeutic aspects of the work and its accessibility for the target audience were examined. Adjustments and improvements were made in artistic aspects, both in the micro-stories and the music demos, as well as in the prototypes of the visual material. This process culminated in the publication of an interdisciplinary artistic project of high quality, framed in university social responsibility, which places art at the service of education, inclusion, and well-being in early childhood (see Image 2).

Image 2: Cover of the Illustrated Book with Songs "Son Sonriendo"

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Ways of Digital Communication on Art Education and its Impact on the Future of Sustainable Development

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Short Abstract

Contemporary art education based on four important knowledge aspects which representing in its entirety the pillars or foundations that determine the trends of art education in any society, and even the cultural features are formed through it. Perhaps one of the most important foundations is the interactive relationship between art education and society, which in turn represents the center of sustainable development. The goals of art education are represented in acquisition of knowledge, adapt with the community and its various institutions, self development and personal, technical capabilities. So the information age added and important educational dimension, represented in the career portal for the relationship of education with community, which recently submitted by art education through practical side of the social theory "functional constructivism", which confirms the existence of functional integration. The research aims to highlight the role of art education in enhancing the potential of community partnership for the purpose of society development through working on the individual, So the members feels the aesthetic as a necessary artistic value, and so Art is feeding the individual with an aesthetic values, and the individual in turn reflecting it as an aesthetic concepts in his daily life, which necessarily results a conscious behavior with the civilized practices which human normally seeks for it.

Model of Post-Academic Pedagogical Monitoring and Supervision in a Professional Context: The Case of Artistic Education in the First Cycle of Basic Education in the Autonomous Region of Madeira

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This article examines the pedagogical supervision model in artistic education implemented in the Autonomous Region of Madeira (RAM), focusing specifically on the 1st Cycle of Basic Education. Developed over 44 years, this model is unique in Portugal, as Madeira is the only region with a department exclusively dedicated to coordinating artistic education. The research team considers this study relevant since the RAM model represents a unique case in the Portuguese context, as it occurs outside the academic environment and extends throughout the teaching career. This aligns with the understanding of Mesquita & Roldão, who state that pedagogical supervision fosters "the creation, expansion, and sustainment of environments that promote the (re)construction of skills and professional development" (Mesquita & Roldão, 2017: 53).The study highlights how the model has evolved, faced challenges, and adapted to educational changes, emphasizing the importance of teacher networking and fostering pedagogical collaboration and innovation.

The project began in 1980 as a pilot in two schools in Madeira, progressively expanding over time. It was formally implemented in 1986 through the Basic Education System Law, which introduced co-teaching in artistic disciplines for the 1st cycle. Initially, the model prioritized intensive teacher training, as many lacked specific qualifications in the field, and classroom observations aimed at supporting educators' practices. Thus, we share Glatthorn's view, which states that clinical supervision seems to be suitable for novice teachers who, for this reason, are still acquiring the necessary tools for teaching; and for experienced teachers facing difficulties in the classroom (Glatthorn, 1997). It is a model "focused on the collaborative observation and analysis of teaching and learning practices, with the aim of improving them [...]" and is "operationalized through observation cycles consisting of three main phases": pre-observation, observation, and post-observation (Vieira & Moreira, 2011).

The creation of the Office for Support to Musical and Dramatic Expression (GAEMD) in 1989 marked a turning point, establishing a government entity responsible for coordinating pedagogical supervision in Madeira. At the time, the model was well-received, offering continuous training and in-class support, which democratized access to arts education and consolidated its role as a regional benchmark.

The model is founded on several interconnected pillars: the placement of specialized teachers, curriculum development, innovation, continuous training, collaborative peer work, and artistic event production. These elements have sustained the project over decades, enabling it to adapt to regional and educational needs. In 1998, the supervision model became more structured and regulated with Regional Legislative Decree 5/98/M, which institutionalized pedagogical coordination in Madeira, integrating regional and local coordinators and establishing clear criteria for their appointment.

In the late 1980s, with the creation of higher education courses in music education in Portugal, a significant shift occurred in teacher profiles. By the 2000s, the entry of teachers with specific training led to reduced acceptance of the traditional supervision model. Many professionals felt adequately prepared and resisted classroom observations and continuous training. This resistance signaled the start of a new phase, prompting adjustments to align with changing realities. In 2009, the creation of Recruitment Group 150, designated for artistic education teachers, provided greater stability for schools in Madeira. However, this change also diminished the Department of Artistic Education's influence, altering supervision dynamics.

The current model emphasizes a collaborative and adaptive approach, grounded in observation, reflection, and dialogue. It aligns with clinical pedagogical supervision, which consists of three key phases: pre-observation, observation, and post-observation. These steps aim to plan, implement, and evaluate teaching practices, fostering continuous improvement. In the pre-observation phase, activities are prepared, and collaborative discussions take place between coordinators and teachers. The observation phase focuses on analyzing and providing constructive feedback on classroom practices and extracurricular activities. Finally, the post-observation phase promotes joint reflection, identifying areas for improvement and strategies for overcoming challenges.

Pedagogical supervision also plays a critical role in organizing and evaluating regional events such as ESCOLArtes and the Regional Arts Week. These events showcase the quality of artistic practices and provide opportunities to adjust the annual training and activity plans. The success of the model lies in its ability to encourage teacher collaboration and the sharing of innovative pedagogical practices. Teacher networking emerges as an essential component, fostering a culture of critical reflection and continuous learning.

Despite its success, the article acknowledges challenges such as teacher resistance to supervision and the need for ongoing adaptation. Issues like merging school cycles and integrating teachers from different educational levels require attention to ensure the continuity of artistic projects in the 1st cycle. The RAM model demonstrates how a structured and collaborative supervision approach can enrich artistic education, offering a valuable reference for other regions. This study contributes to the systematization of effective practices and can guide educational policies aimed at enhancing arts education.

By systematically describing and analyzing the Madeira model, this study provides a deeper understanding of successful pedagogical practices and highlights the significance of supervised and collaborative approaches in arts education. It serves as a resource for educators, school administrators, and policymakers seeking innovative strategies to elevate arts teaching.

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Sea-See Stories: Reality and Myth in Theatre/Drama Processes

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Did you know that besides dolphins there are also singing whales? Who believes in the sounds of whales (Arnon, 2025) and their stories?

Are there still hunters who kill whales?

Is there a treaty banning whaling?

Why is World Whale and Dolphin Day a big celebration?

How can theatre and drama education increase students' reasoning on the issue of whale protection?

In what way do 'documentary theatre' (Lavender, 2024) and contemporary forms of theatre interact with methodologies of drama education to raise awareness and yet mobilise the student and educational community in terms of ecological awareness, intelligence, and eco-citizenship?

This paper discusses the dramatized experience of approaching an excerpt from Dyan Sheldon's internationally successful illustrated book "The Whales' Song" (Sheldon, 1991), taken from the anthology of texts for primary school, for students aged 9-10 years, in the context of theatre pedagogical training, for students of undergraduate and postgraduate programmes in Theatre Studies in Greece, drama teachers, and their students.

Drama-based and art-based methodologies will be the basic methodological tools through which the results of a fifteen-year implementation will be presented, to students and future teachers of theatre education, with parallel applications of the same action in classes C and D of Greek primary school students. Techniques and approaches of drama, dramatized narration as well as framed learning, through methods of process drama, documentary theatre, and improvisation, as well as with applications of Heathcote's Commission Model of Teaching (Allen & Handley) will constitute the theatrical sources and the basis of the artistic-interdisciplinary chain.

In this course, focus will be given to the following axes:

- How can the dramatization of a literary text enhance the reinforcement and escalation of students' argumentation, in environmental education topics?
- How can the exploitation of an object unite us with traditions and myths and connect us with the stories and generations of our ancestors, in the dramatization of a story and in our case the connection of the shell?
- How do technology and the rapid diffusion of Web 2.0 tools in the educational and student community change or reshape the relationship of theatre education with subjects, documents, and realistic impressions of dramatized stories?
- How can contemporary theatre education with the use of digital technologies but also with contact with nature create a new kind of ecological awareness (Lavery, 2018) through the arts in education?
- How sounds and recordings from whale songs can be dramatized with children?

For these reasons, questionnaires based on qualitative forms of analysis of the theatre- pedagogical process will be used by drama teachers who participated in the taught courses and have memories of their interdisciplinary contact with Dyan Sheldon's text as well as with the protection of whales and seas. What remains in the aftermath, when the art of theatre education is the main way of meeting literature, nature, and knowledge? How does the experiential introduction to the role of a "whale hunter", "a whaler" and "a whale protector" evolve the process and enhances eco-logical skills?

Based on the autoethnographic intake of the total produced material which is concentrated on improvisations, paintings, creative writing, digital installations, journalistic reports, happennings, and rituals beyond the whales, it seems that there is a tendency for both teachers and students, (in the context of theatre education in Greece), to rapidly increase the argument on the question of whaling and the protection of the marine wildlife, when they step into the role and when they are immersed in the drama, whether they know more or fewer facts about the subject.

It is also worth noting that the reverse, and lateral, process of immersion in the drama after contact with real documents, brings out new aspects of the subject and helps the development of the character and the parallel cultivation of a public discourse on ecological awareness.

In this axis, the dipole of victim and perpetrator is analyzed through forms of interactive theatre and forum theatre, and the students shape the new elements they gather into theatre performances. It is observed, that the interest in what is happening with whaling and the protection of whales and dolphins internationally is increasing. It is also noted that theatre students, teachers, and pupils, learned and looked for associations and actions that they did not know, discovered focused studies and research material, and their special interest increased and was captured and transformed through the arts.

Next stage of the Cycle: from the art of theatre to education, they continue with research and documentaries, and return to the improvised pieces, by using digital tools that enhance new visuals of the drama: digital theatre, podcasts, interviews in the role of victim and perpetrator of whaling become the material of an imaginary and at the same time a "true" story... Are you ready? Let's Start with a shell in the ear!... One day Lily....heard from the depth of the sea...calling her name...(like whales sing or whales call it...) Shall we try...? Lily...Lily...[in the language of whales].

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Dance Education Curriculum Intentionality: Making Soft Skills Explicit for the Changing World

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Success in tertiary education is often considered by multiple measures including successful completion to the degree and high grades or marks. Additionally, one marker is frequently the ability to be employed in one's discipline. The university does not typically track the graduates beyond this point of employment, but if a graduate does achieve a very high level of success to renown in the discipline, this is usually touted by the university as an example of their success.

Most disciplines in the university typically lead to employment in the named disciplines, but not all. For example, some areas of the Humanities are not directly related to a defined field of employment. Perhaps this is one of the many reasons that a Humanities focus in tertiary education is now on the decline. From a humanities professor, "The task of humanists is to invite, to welcome, to entice, to excite, to engage" (Callard, 2023). These are often called "soft skills" in education, because there are not courses and disciplines that lead to such processes. Formalized soft skills are called 21st Century Skills (collaboration, communication, creativity, critical thinking) in response to the changing world toward industrialization and have been promoted through the OECD, as well as multiple education (Freitas & Almendra, 2022) and industry organizations. Industries have long recognized that preparing recent graduates for entry into the workforce of today, needs to also prepare them to advance in that workforce, and change with the changing world. The soft skills, or 21st Century skills are those very skills necessary for this changing world.

Dance education has often stated that we teach more than just how to move (see for example Catalano & Leonard, 2016; Stinson, 2010). We teach students to engage with others and collaborate; we teach students to approach challenges in creative ways that often has no "right" answer, but only options. Pedagogical practices that embrace soft skills contribute to a student's post-university readiness for employment and community contribution. Directing our attention to problems, challenges and unforeseen circumstances are the hallmark of critical thinking, because the response needs a process that is not always the simplest and easy response. In other words, in dance education, we teach 21st Century skills, even before they were named as such.

The purpose of this presentation is to discuss how dance education needs to incorporate soft skills as the intentional aspect of the curriculum, not the byproduct. Through discussing real world pedagogical experiences from two locations (New Zealand and the United States), we unpack how soft skills materialize in our teaching practice, and how they have been threaded through the curriculum as a meaning-making tool. We focus on how the inclusion of soft skills prioritizing collaboration, communication, creativity, and critical thinking in the dance classroom can generate harmonious, unifying, and multi-cultural dance education experiences, looking to unpack the opportunities and challenges of identifying these soft skills more explicitly alongside and with our graduate students.

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Internationalisation in Arts Education: A Person to Person, Face to Face Approach

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Research identifies that there is a "relationship between internationalisation, creativity and transformation in the context of higher education" (Smith & Vass, 2017, p. 1). Post-covid, the Creative Arts and Industries (CAI) International Committee at the University of Auckland has been key to how our university reconnects with the world. Stepping back into the international arts education space after a 3 year hiatus has required a re-alignment of our policy, values, and strengths, as well as an identification of new challenges. The CAI International Committee aligns with the University of Auckland strategic development plan in valuing sustainability, equity, creativity, and cultural diversity. As a committee, our policy for the internationalisation of arts education seeks solutions to global challenges in developing sustainable ecosystems, improving health and wellbeing for all, advancing just, cultured and engaged communities, and innovating contemporary, distributed, secure knowledge systems (University of Auckland, 2020).

Speaking from the perspective of a constitutionally bi-cultural, multi-cultural nation, the University of Auckland CAI International Committee attends to the diverse needs and international relationships of schools in Dance, Music, Fine Art, Design, Architecture, and Urban Planning. Digging down into the ethos of the international committee processes our presentation identifies 4 key principles that guide how we nurture international relationships in the arts education space. Guiding the international committee from the leadership perspectives of the Associate Dean International and Assistant Dean International our presentation will unpack the four key principles core to our processes of re-internationalisation: 1. Meeting kanohi ki te kanohi (face to face) with our international partners (Jahnke, Wilkinson, & Tau, 2016). 2. Nurturing international relationships for the long term, not the 'short fix' (Akuno, Klepacki, Lin, O'Toole, Reihana, Wagner, & Restrepo, 2014). 3. Leading with collegiality and authenticity as a meaning-making process between cultures and locations. 4. Foregrounding the needs of our students, and academic/ administrative peers as central to the work we do in the international space. These 4 principles centre respect, listening, generating shared experiences, building meaningful connections, and balancing the administrative needs of the university with the specific needs of our international partnerships.

The Creative Arts and Industries faculty (CAI) celebrates and upholds arts educations potential for unity, harmony, and the fusion of arts, nature, and technology. We embrace a range of intercultural competencies, and deliver several articulation or joint degree programmes between New Zealand, Indonesia, and China. Recent trips to China, Singapore, Hawaii, Norway, Sweden, Finland, India, the United Kingdom and United States centre our discussion in relation to the CAI international committee strategic plan. Further to the discussion of our guiding principles and policies, we offer real world insights that contribute to generating a robust programme of internationalisation from our

geographically isolated location in New Zealand. These challenges intersect with changing political landscapes, policy development, shifting leadership at the University of Auckland, and New Zealand's new conservative-leaning coalition government. Taking note of Australia as our nearest geographical neighbour, we make predictions on how cultural policy may shift, and thus impact processes of internationalisation (Johanson & Rentschler, 2002) at the University of Auckland and beyond.

As a faculty we acknowledge the potential for global cultural convergence and collaborative knowledge production in the courses we offer, and seek harmony between educational progress and cultural preservation in our engagement with te ao Māori, the Treaty of Waitangi, and Taumata Teitei (the University of Auckland strategic plan). Our approach to internationalisation is characterized by a dialogic and constructivist methodology that allows us to facilitate nuanced exchanges of ideas and cultural perspectives, seeking to consolidate meaningful international connections.

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Dancing From Monophony to Polyphony: A Proposal for an Interdisciplinary Music Classroom

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Music inherently evokes kinetic reactions, even in infancy (Marinberg & Aviv, 2019), while movement influences how we perceive it (Phillips-Silver, 2009). Listening to rhythmic elements activates brain regions connected to motion, regardless of whether physical activity occurs. In this context, a series of educational activities is proposed that leverages the influential role of dance in shaping our sense of rhythm (Sievers et al., 2012), as well as its direct connection to music's rhythm, melody, and harmony (Bloomfield & John, 2012). The goal is to introduce fifth- and sixth-grade students to fundamental musical textures (monophony, homophony, polyphony) through the art of dance, incorporating ICT tools.

Musical texture refers to how music is organized, with melody, harmony, and rhythm defining its structure. A composition is classified as: a) Monophonic (thin), where a single melodic line is accompanied by one or more harmonic parts, either reproducing the melody with the same rhythm or serving a supportive role, with slight rhythmic variations. b) Homophonic (thick), consisting of a single melodic line, regardless of how many instruments (different or identical) or voices perform it, without harmonic accompaniment. c) Polyphonic (rich), a combination of two or more independent melodic lines, typically with different rhythms, played simultaneously (Whitehouse et al., 2012).

In the Greek music curriculum for upper elementary grades, there is a lack of embodied-kinetic approaches, despite the existing body of literature indicating that a music and movement instruction in a music classroom can lead students to improvements concerning for example the concepts of tempo, rhythm, tone and frequency (Ismail, 2020, Juntunen, 2020), the performance of steady beat (O'Dell, 2007), the rhythmic ability (Venetsanou et al., 2014; Zachopoulou et al., 2003) and melodic discrimination (Crumpler, 1982). Regarding the teaching of musical textures, the curriculum primarily focuses on active listening to classical and traditional music, alongside performance activities like singing canons and playing harmonic intervals.

The proposed educational activities are designed to deepen students' understanding of musical textures through interdisciplinary methods, particularly integrating movement and digital tools. These activities include: a) Discussion and Concept Mapping: Students engage in a discussion about melody, harmony, and texture, visually represented in concept maps co-constructed with the teacher. This collaborative activity encourages exploration of musical textures. b) Active Listening and Movement Improvisation: Students listen to musical compositions from various genres that illustrate different textures. As they identify them, they improvise movements that correspond to the music's rhythm, melody, and harmony, creating a direct, embodied connection with the music. c) Choreographic Exploration: In small groups, students select themes from their everyday lives (e.g., friendship, fear,

conflict) and create choreographies that reflect different musical textures. For example, "friendship" may be represented through monophony with a unison choreography, "fear" through polyphony with multiple, independent choreographies, and "conflict" through homophony, with choreographies that complement a primary one with subtle differences in movement and rhythm. d) Digital Tool Experimentation with Incredibox: Students use Incredibox, a digital tool that allows them to mix beatboxing loops that vary in terms of rhythm, melody, vocals, and effects. By experimenting with diverse arrangements, they can create different musical textures, reinforcing their understanding of monophony, homophony, and polyphony.

In our proposal, "texture" is defined as the organization of movements within a choreography. *Melody* is interpreted as a sequence of movements, *harmony* as the simultaneous execution of movements by two or more dancers, and *rhythm* as the organization of movements in time. This approach builds on choreomusicology, which distinguishes between internal (structural) and external (archetypical/narrative) relationships between music and dance (Mason, 2012). The activity of choreographic exploration focuses on establishing an internal connection between the texture of music and the choreography. For *polyphony*, multiple different choreographies could be collaboratively created by students, with each being of equal importance and performed simultaneously. *Monophony* could be expressed through a unison choreography, where all students perform the same movements together. *Homophony* could be reflected through complementary choreographies, where students perform slightly varied movements that support a main one.

The aforementioned activities illustrate the value of interdisciplinary approaches in arts education. As Barrett (1997) notes, comprehensive music education should integrate various fields of knowledge to foster deeper understanding. Interdisciplinary methods are essential for fostering creativity and critical thinking, as they encourage the integration of different perspectives and skills (Bequette & Bequette, 2012). While such approaches require significant time to achieve their goals (Sharma et al., 2021; Smith et al., 2021), they provide an opportunity for more dynamic, hands-on learning experiences. Developed within the postgraduate program "ICT for Education" (NKUA), our educational proposal has not yet been implemented in the classroom but offers a flexible model that could inspire future curriculum development. It demonstrates the potential for integrating movement, music, and technology in education, offering a new way to teach musical textures in upper elementary grades.

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Learn "In", "Through", Or "About" Dance? The Morphological Method of Teaching Greek Traditional Dance

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Dance, and in particular Greek traditional dance, as a means of expression and a form of art, as a subject with cognitive and kinesthetic content, constitutes a main structural component of the so-called intangible cultural heritage (Niora, Koutsouba, Lalioti, & Tyrovola, 2019). In an educational context, Greek traditional dance is a powerful tool for motor education and learning (Lykesas, Koutsouba, & Tyrovola, 2008) is involved in literacy practices and, more specifically, in dance literacy practices (Ashley, 2013; Fountzoulas, 2021; Jones, 2014; Heiland, 2009) in the context of critical literacy (Fountzoulas, Koutsouba, & Nikolaki, 2018; Koutsouba, 2016).

From the one hand, critical thinking and, therefore, critical literacy, are distinguished by the education theorists when it comes to goals and ideals. During the last decades, critical literacy and critical thinking are placed in the spotlight of educational process in the curricula (Koutsouba, 2016). Despite its importance in modern society, many theorists disagree on its definition, its method of evaluation, its degree of specialization or generalization, and on the impact of its practical application in academic, professional, and personal life (Fountzoulas, Koutsouba, & Nikolaki, 2019).

From the other hand, the use of pedagogical and educational approaches is mandatory in the learning process of Greek traditional dance. In other words, the aim of procedure should be the connection of teaching with learning, that is the development of students' critical thinking skills, which -among others- is the goal of all modern pedagogical guidance. Such a teaching method is the morphological method of teaching Greek traditional dance (Tyrovola & Koutsouba, 2006), which is based on all the principles which should govern every educational process (Fountzoulas, 2021). This particular method is not about sterile reproduction of kinetic patterns. It is about comprehending how the "structure" of Greek traditional dance is formed. In other words, it categorizes dance into structural levels, language, and music correspondingly, and provides the student with the ability to classify dance based on two main structural patterns, the one of "sta tria" ["in three"] dance and the other of "sta dyo" ["in two"] dance, enabling the synthesis and reconstruction and also the written depiction (Tyrovola & Koutsouba, 2006).

Based on the above, the aim of this study is to evaluate dance performance and critical thinking skills of students taught Greek traditional dance with the morphological method of teaching, in the light of dance literacy. For that purpose, ethnographic research was conducted in total, of 116 second-year students at the School/Department of PESS in NKUA ($n_{cycle\ a} = 60$, $n_{cycle\ b} = 56$), who took

the compulsory course "Choreology with emphasis on Greek traditional dance". The research had three phases: a) data collection, b) data analysis and c) data interpretation. Data collection was based on observation and interviews, while data analysis and interpretation were based on the classification of "Delphi's Report" critical thinking skills (Facione, 1990) and "thick description" (Geertz, 2003).

Based on observation, fostered the researcher's notes and the interviews, it was determined that in both groups dance performance was improved. But, morphological method of teaching on Test Groups A enabled the students to: a) interpret each dance through the classification and the decoding of its fixed and variable elements, b) analyze and evaluate each dance based on the two main structural patterns of Greek traditional dance, c) draw conclusions based on the already existing norms provided by the method itself, d) elaborate on their aforementioned conclusions, since this teaching method enables verbalization, documentation, and presentation of these conclusions and e) provide feedback to themselves through a perpetual learning process. As far as the Test Groups B is concerned, the mimetic method didn't provide the students the appropriate climate in the class and the tools to interpret, analyze, evaluate, infer, explain anything about what they were taught.

Image 1: During the dance class (Georgios' Fountzoulas personal archive)

In summary, the modern approaches of every educational process aim at developing the students' critical thinking skills. This should be the goal of any educational practice, even those concerning embodied practices, since the body should be undivided from the spirit, both functioning as a "holistic body". It appears that the morphological method of teaching Greek traditional dance can be used as a medium of developing dance performance and parallelly triggering critical thinking skills that are essential to dance literacy. This method deals with the process of transmitting information/knowledge based on modern pedagogical pathways, which on the one hand require actively thinking students and, on the other hand, can lead to the cultivation of a critical reader, in this case a critical reader of dance and, more precisely, of Greek traditional dance under the conditions of dance literacy and its multiliteracies. In other words, this teaching method provides an holistic model of teaching Greek traditional dance that can be encapsulated by rephrasing Stolz's (2015) notion of embodied learning process, to learn "in" dance, "through" dance, and "about" dance.

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From Asking Questions to Re-Curating the Collection: Audience Participation in a Renowned Museum

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Short Abstract

The Museum Pfalzgalerie Kaiserslautern (mpk) has recently begun to critically review its own exhibition, collection and communication practices. This includes questions in the fields of de-colonisation, involvement of urban society and arts education. Two groups of art education students were asked to support this process on the basis of their individual views and expertise. The students provided critical assessments of, among other things, the canon on display, the atmosphere of the room, individual paintings and the overall appearance of the museum. They temporarily took over the museum's Instagram account and developed written interventions that are now part of the presentation in the museum. In an intense collaborative process, they fundamentally re-curated the room where art since 1945 is on show.

Online Continuing Professional Development for Piano Teachers: Challenges and Outcomes From an On-Going Long-Distance Program

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Teaching piano is undoubtedly a fulfilling career; however, the competences associated with successful piano instruction can be overwhelming. A piano teacher needs to be an artist, an informed educator, he/she needs to adjust constantly to curricula revisions and international standards and examinations (Hallam & Bautista, 2012). During the 21st century and especially in post-pandemic years, online professional development programs provide teachers the opportunity to expand their training and experiences, promoting at the same time a social dimension of learning (Makrakis 2014).

According to Guskey (Guskey 2002), professional development for teachers should be based on three main objectives (a) support ingteachers' improvement in classroom practices, (b) stimulating self-reflection on teachers' teaching attitudes and changes in their beliefs, and (c) promoting a positive impact of teacher's practices on pupils' learning.

From October 2021 to May 2025, Ionian University run a long-distance program for continuing professional development in Piano Pedagogy entitled "Piano Pedagogy and Contemporary Approaches". The program was based on the blended model that includes both synchronous and asynchronous activities. In 2024, one face to face optional workshop was organized to promote primarily the social aspect of the program. (EL-Deghaidy and Nouby 2008). The program was subject to annual evaluation and approval by Ionian University's Center of Training and Lifelong Learning according to regulations issued by the Greek Ministry of Education.

The program was designed to train piano professionals in current trends of applied Piano Pedagogy topics. There were 4 core areas of concentration:(a) improvisation for classical pianists, (b) group piano teaching, (c) contemporary piano music and (d) inclusion in piano lessons. In addition, a fifth enrichment area included topics of various interest; however, for the last two years focused on child phycology.

The total number of received applications during all four cycles was 545. The majority of the 315 people that did not register stated two main reasons for not doing so: (a) financial hardships, since there is no public or private financial support for piano educators to cover the cost of professional development programs and (b) the standard piano teacher's working schedule which is conflicting with the synchronous meetings.

As with all applied teaching subjects it can be very challenging to develop a long- distance teaching or training curriculum. Acquiring and developing piano skills requires constant feedback and is often based in a trial-and-error mechanism (Šulentić Begić et al., 2022).

Considering the challenges stressed by piano teachers during the pandemic the program was designed to promote a collaborative platform where teachers can gain access to current pedagogical trends with a special emphasis on applied examples, while at the same time they can form a community of professionals. The topics and structure of the program were designed based on numerous informal discussions with piano teachers from different educational environments. As a basis the

program included:

a) Core areas such as improvisation and contemporary piano were chosen based on the teaching requirements of Music Schools' Piano Curriculum last update.
b) Piano pedagogy and education psychology training, since many piano teachers - particularly teachers holding conservatory degrees -never attended any ducational courses.
c) Group piano teaching strategies along with other current trends such as apps for piano that are relatively unknown practices in Greece.
d) Reference materials applied examples for lessons, demonstration videos, links and so forth in all teaching units to ensure multidimensional approaches to each subject.
e) Detailed feedback on all assignments and questions to ensure a regular pacing of the asynchronous study.
f) During the synchronous meetings the participants needed to be often divided in smaller groups via breakout sessions to participate in short projects, collaborating with each other (Biasutti et als, 2018).

At the end of each cycle, participants were required to submit a detailed evaluation with multiple open and closed-ended questions. In addition, thanks to the established interaction, through synchronous meetings, asynchronous feedback and overall communication, several lengthy semi-formal discussions and interviews helped form a well-rounded perception of the program's impact.

The collected information – both quantitative and qualitative is quite extensive; The overall analysis was based on synthesis of the accumulated data (Dama, 2018). A positive opinion in the overall contribution of professional development was evident by participants' responses: 94,1% from the first cycle, 82,8% from the second and 90,3% from the third felt that the program covered satisfactory and very satisfactory their needs for professional training.

Findings from all evaluation angles verified that such a training experience can promote professional development on two levels: a formal one, in terms of attending classes and seminars, and, indirectly, on an informal level as an opportunity for encouraging interpersonal and professional exchanges with colleagues. (Mizell 2010). All findings conclude that this social interaction helped participants improve drastically through an ongoing reflection and self-assessment of their own didactic activities.

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Arts Integration Into Higher Education: Teaching Engineering Students Using Creative Movement, Drama and Puppetry

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Short Abstract

The study is part of the research project "Promoting innovative learning environments in teaching and learning for engineering students on green transition topics", which is co-financed by the Republic of Slovenia, the Ministry of Higher Education, Science and Innovation and the European Union -NextGenerationEU. Ninety engineering students from the University of Ljubljana (from the Faculty of Chemistry and Chemical Technology, the Faculty of Electrical Engineering and the Faculty of Maritime Studies and Transport) were introduced to innovative approaches to learning through the arts – dance, drama, and puppetry. Topics included sustainable issues. Students' reactions to this type of teaching were sought through a questionnaire about their experiences of learning through arts experiences. The integration of creative movement, drama and puppets is proving to be a successful teaching approach not only for young children but also for engineering students who are not normally exposed to the arts as part of their studies.

The Journey of a Teacher-Artist Collaboration Project and Research Results in Greek Schools: International Teacher-Artist Partnership Professional Development Erasmus+ Project

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In today's challenging educational landscape, there is a pressing need for educational frameworks that integrate the arts as a central component, promoting cooperation, equality, and equity while nurturing students' creativity and social awareness. The transformative potential of arts education in achieving essential social and cultural objectives through the renewal of educational systems is a vision advocated by international bodies and key documents, such as UNESCO's Lisbon Road Map (2006), the Seoul Agenda (2010), the most recent Framework for Culture and Arts Education (2023), as well as the World Alliance for Arts Education [WAAE] Declaration of Frankfurt (2019).

However, teachers and artists often approach children's development from distinct perspectives, employing different languages and methodologies in the classroom. The International Teacher-Artist Partnership - Professional Development [I-TAP-PD], an Erasmus+ project (2020–2023), aimed to foster complementary skills and mutual understanding, expertise, and creativity in arts-in-education practices[1]. By promoting equal partnerships between teachers and artists, it attempted to involve students in inclusive processes within educational settings (Giannouli et al., 2023).

Following the Teacher-Artist Partnership model (Morissey & Kenny, 2021) the TAP pairs were to be founded on solid communication, collaboration and interaction between teachers and artists (Jeffery & Ledgard, 2009; Kenny & Morrissey, 2016). Thus the I-TAP-PD intensive five-day introductory training focused on grounding a mutual understanding and trusting relationship between the participants, in order to build inspiring effective collaborations among TAP pairs in classrooms (Tralee Education Centre et al., 2023). Teachers and artists involved in ITAP-PD participated in at least one of the five training sessions, which took place between August 2021 and June 2022.

[1] Participating bodies: Tralee Education Centre (Ireland), Centre for Drama in Education and Art-CEDEUM (Serbia), Stichting Kopa (The Netherlands), & Hellenic Theatre/Drama & Education Network (Greece). More information: i-tap-pd.net.

Image 1: Training Greece - Παναγιώτα Γιαννούλη

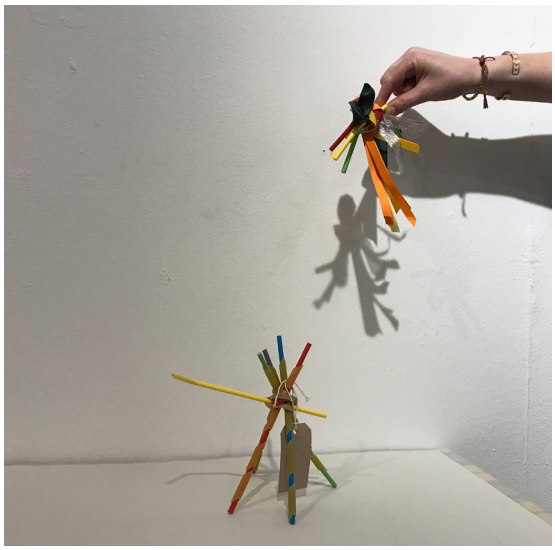

Image 2: Training Activity -Teacher Artist Partnership - Παναγιώτα Γιαννούλη

Image 3: Training Ireland ©Brian Cregan - Παναγιώτα Γιαννούλη

Image 4: Residency Greece - Παναγιώτα Γιαννούλη

Image 5: Residency Greece - Παναγιώτα Γιαννούλη

Following the training, school residencies were conducted across the four participating countries. In Greece, six TAP residencies were carried out in primary schools in different regions of Attica, in Southern Greece, and in Northern Greece. Each residency involved 20 hours of teaching interventions. They then designed, organized, and implemented their interventions between March and June 2022. The schemes of work focused on curriculum related sessions (history, environment, language, citizenship e.t.c.) and incorporated various art forms: theatre, dance, visual arts, and augmented reality.

The research focused on teachers and artists, around three key areas: the dynamics of partnerships between them, and the personal and professional development of both groups through this collaborative model. However, important side information was gathered, in regards to students' perception and view of the TAP process in class. Data were collected through different research tools: pre-residency individual questionnaires, reflective journals during the process, and post-residency group interviews (conducted separately for teachers and artists).

In Choleva et al., research (2025b), it was revealed that several positive outcomes for participants' personal and professional growth. These included enhanced creative thinking, improved communication skills fostering trust within TAP teams, a collaborative flow of ideas and initiatives, and increased problem-solving abilities for both teachers and artists. Self-reflection and mutual feedback also emerged as critical aspects, with partners acting as a "reflecting mirror" to one another, supporting self-accreditation and growth. Notably, both teachers and artists highlighted the intertwined nature of personal and professional development, a recurring theme in prior TAP research (Kenny & Morrissey, 2016; Morrisey & Kenny 2021).

Although the research primarily focused on teachers and artists and their own development, the participants strongly echoed their students' voices and views, delivering valuable secondary data to the research. According to Choleva et al. (2025a), the TAP model seemed to appear as a new, collaborative and thus inspiring approach to inclusive teaching through the arts, which enabled students to participate more freely and with a positive attitude to the process. The strong collaborative bond between teachers and artists, which was founded in mutual respect, seemed to enable or model for students' collaborative work. Although there was a widespread sense that students' creativity and engagement were evident, teachers reported that these levels had not been captured by traditional forms of teaching until then. It is the research team's strong belief that further research on this front, with primary data from students, is imperative.

Artists' and teachers' development-related findings in Greece were consistent with those of the other three participating countries, despite variations in educational systems and the integration of arts and artists into those systems (Eland, 2023; Koruga et al., 2023; McGrath, 2023). These findings were also in direct alignment with previous research conducted in Ireland, a much-experienced country in TAP experimentations (Kenny, 2010, 2020; Morissey & Kenny, 2021).

However, teachers and artists in Greece expressed significant concerns about the potential discontinuation of TAP programs due to a lack of resources. This concern is particularly acute in Greece, where TAP-PD programs remain far from institutionalized. These findings underline the need for sustained focus on arts-in-education frameworks, aligned with UNESCO's and WAAE's goals and frameworks. The I-TAP-PD program and its research outcomes could serve as a foundation for further dialogue and advocacy, both on implementation and research levels.

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Shared Landscapes: Nature as the Protagonist of the Show

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Short Abstract

The project Shared Landscapes was curated by Caroline Barneaud (Théâtre Vidy-Lausanne) and Stefan Kaegi (Rimini Protokoll) and was presented in Lausanne, Avignon, and Berlin in 2023. Shared Landscapes is basically an invitation by seven artists from all artistic disciplines to the audience, asking them to spend a full day in the forest and participate into artistic works that attempt to re-negotiate the boundaries between the often-conflicting areas of art, nature, and technology. It follows the tradition of land art but blurs the limits between the genres of performance art, sound composition, choreography, media art and site-specific theatre. Its main aim is to encourage the participants to re-consider their own relationship to the landscape and re-discover their own position in an eco-system much bigger than themselves.This presentation aims to use the case study of the project Shared Landscapes, to emphasize the educational value of such an artistic work. It plans to demonstrate the way we can use the documentary theatre techniques which are employed in this artistic piece in the drama classroom to involve our students in the discourse about ecology.

Creativity in Arts and Music Education: Aims and Challenges for Teacher Education

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UNESCO includes quality education as the fourth Sustainable Development Goal (SDG), which aims to ensure education for all by fostering creative environments and increasing the number of trained and qualified teachers. UNESCO has consistently supported the inclusion of the arts as part of a comprehensive education system focused on developing creative and expressive skills. This support is reflected in key documents such as the *Road Map for Arts Education* (2006), the *Seoul Agenda: Goals for the Development of Arts Education* (2010), and the *UNESCO Framework for Culture and Arts Education* (2024). The latter document emphasizes that 'culture and the arts play a critical role in the flourishing of human imagination, creativity, and self-expression, nurturing exploration, curiosity, and expanding the possibilities of creation,' reinforcing the importance of arts education within compulsory basic education. However, universal access to quality arts education and the adequate development of creative skills remain ongoing challenges in many parts of the world.

In Mexico, the national curriculum for basic education (K-9) has traditionally included arts education as a means of fostering aesthetic sensibility and creative skills. It encourages students to freely explore materials and tools used in music, visual arts, dance, and drama through interdisciplinary and transdisciplinary approaches. However, the delivery of arts education varies in both content and pedagogical methods across school levels, depending on the level of specialized training of generalist and arts teachers. In this presentation, we provided an overview of how music education, as part of the broader arts curriculum, is implemented in Mexico, the challenges in developing creative skills, and the implications for teacher education.

In music, creativity and self-expression are typically associated with activities such as composition and improvisation, which are often regarded as the pinnacle of musical competence. Despite the emphasis in the national curriculum on developing creative skills, there is a widespread belief that these activities cannot be integrated into the music curriculum at the basic education level, especially in schools where well-trained music teachers are lacking, and generalist teachers are not equipped to provide such specialized training. A research study was conducted on current pedagogical practices and approaches to fostering creativity through music by music teachers in Mexico (González-Moreno & Carrillo, 2023). The study also aimed to examine teachers' sense of competence in composing and teaching composition, as well as the extent to which their teacher training prepares them to address musical creativity in schools. The findings suggest that the development of creative skills and composition in schools remains underdeveloped. Although the arts curriculum (including music content) is intended to nurture students' creative and imaginative skills, enabling them to explore and experiment freely to express themselves, music teachers still do not receive sufficient training, guidance, or institutional support to realistically achieve these goals. Additionally, most arts programs in higher

education specialize in a single discipline, meaning that music students (and future music teachers) are not necessarily prepared to teach under an inter- and transdisciplinary approach to arts education, which focuses on the development of creative skills in music and their connection to other artistic disciplines.

One of the main limitations teachers face in developing musical creativity is the limited time allotted to arts education in basic education, which is primarily used for preparing music performances for school festivities. While these activities are intended to support enculturation processes, they do not necessarily foster students' self-expression or creative musical thinking. As a result, many music teachers feel disconnected from the arts curriculum and believe that composition cannot be effectively integrated into their lessons. Interestingly, most teachers incorporate activities designed to increase students' musical engagement and personal creativity through play.

Given the current circumstances, music teacher education programs must help future teachers build confidence in their ability to facilitate creative and compositional processes. Additionally, these programs should raise awareness about how to address the broader goals of arts education in basic education. To ensure quality arts and music education for all in Mexico, it is essential to align higher education programs for arts and music teachers with the needs of basic education, enabling them to better serve both in schools and beyond.

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Population-Based Study of Associations Between School Arts Participation and Academic Achievement

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Short Abstract

Arts engagement may be associated with cognitive outcomes of developmental importance, yet evidence from population-based, representative sources is scarce. This study employed population-based educational records from all students enrolled in public secondary schools in British Columbia, Canada, who either took no school arts or any of four school arts subjects, to examine predictive associations between various forms and levels of engagement in instrumental music, vocal music, drama, visual arts and exam scores in English, Science, and Mathematics. Participation in school arts exhibited differentiated predictive associations with high school academic achievement, suggesting variation in associated processes and activities (e.g., development of executive functions through high levels of skills in instrumental music over long trajectories). Rigorous, consistent engagement in some of the arts contributes to high school achievement in other subjects. Findings and implications are discussed within the broader inter-disciplinary literature on school arts education and activities that foster Positive Youth Development.

It "Could Be Me – It Could Be You" Project on Combating Xenophobia Through Theatre and Educational Drama Techniques in Greece: A "Marathon" Rather Than a "Race"

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How can we turn the teachers into active citizens, into catalysators in their local communities, that can use performative arts and the power of creativity and experiential learning to combat xenophobia and to promote respect for human rights? How can we provide them with the necessary resources and tools for the promotion of tolerance, solidarity and peaceful co-existence between the local community and the refugees?

As a response to the above questions, "It Could Be Me – It Could Be You" project, as an awareness raising project on human rights and refugee issues, using experiential learning, theatre and educational drama techniques, is implemented since 2015 in Greece, by the Hellenic Theatre/Drama & Education Network (TENet-Gr) in association with and the support of the UN Refugee Agency in Greece. The project is accredited by IDEA-International Drama/Theatre & Education Association and approved as an "IDEA Land and Home" project.

It addresses primarily members of the educational community at large, namely teachers, students of primary and secondary education, education officials, parents, youth trainers, local community members, human rights advocates, university students and youth facilitators.

The project is implemented in over 16 cities of the country in cooperation with educational authorities and education officials, local authorities and municipalities, universities, human rights organisations (formal or informal), teachers' unions, parents' associations, art bodies, etc. Since 2015 the project has affected over 37500 students and over 17700 teachers in over 500 schools and 70 cities

in Greece and organized 1788 student workshops, 95 interactive performances, 122 Student Festivals & Action Days, 493 teacher seminars, led by over 150 trainers, facilitators, theatre/drama pedagogues in cooperation with over 60 Educational Authorities, 10 university departments, 20 municipalities, Festivals, Museums and other organisations.

This paper presents the main pillars of the structure, the pedagogical principles, and the methods employed (Choleva, 2021; Zoniou & Magos, 2024), as well as the findings of the qualitative evaluation of the project "It Could Be Me – It Could Be You" as a whole (2015-2024), taking as a case study the 2021-2022 implementation.

In the beginning of the 2021-2022 school year, after six years of a large-scale implementation, the project developed a specific blended, online and live, teacher's training program of 150 hours. Wishing to assess the impact of this training and of the project on the wider educational and local communities, an in-depth participatory evaluation process has been designed and implemented, via a qualitative research method (a combination of action research, critical ethnography, and grounded theory design), using a variety of tools for data collection that allow the participants' voices to be listened (Carspecken, 1996; Creswell, 2007; Denzin & Lincoln, 2005; Feldman, Altrichter et al., 2018; Glesne, 2016; Glaser & Strauss, 1967/2019; Iosifidis, 2008).

The findings indicate a decisive impact of the project, achieved through teachers' empowerment and through the creation of a strong learners' and practitioners' community that have the courage and the capacities to take action (Denscombe, 2008; Papakonstantinopoulou & Magos, 2024).

Data analysis (Mayring, 2014) has shown that the teachers who participated in the training were sensitised and gained a deeper knowledge on issues related to human rights, refugees and diversity and felt more empowered to approach, inside and outside the school context, social questions related to these issues. They became familiar with the use of different and original experiential techniques and declared their intention to use them in educational practice in order to make their lesson more interesting. Several of the seminars offered specific ideas even for immediate implementation in schools, while others provided knowledge and methodologies to design original action plans (projects) in each school. From the first steps of the application of the techniques, the participants found that they improved their educational skills and believed that this would contribute to improving their communication and relationships with their students. Evaluation showed the extent to which all the received training was used in the implementation in the classrooms and the quality of the impact of the project on the school community, teachers, children, parents. Findings from qualitative data collection tools, such as questionnaires, interviews, observation, and teachers' reports on the asynchronous education platform show that the impact of the project on the school community is strong and that the project enhances specific skills required by critical intercultural education. It is understood not in theory, but in a concrete and tangible way through targeted theatrical actions, what it means to include diversity in practice (Magos, 2022).

At the same time, participants recognised that the path to conquering both main axes of the project, refugee issues and theatre pedagogical techniques, is long and requires extra effort and patience (McKay & Barton, 2018). This is a "marathon" rather than a "race".

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From Art to Empathy: Investigating the Influence of Arts Education on Social and Emotional Learning in Adolescents

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Social cohesion, defined as "collective attributes and behaviours characterized by positive social relations, a sense of identification or belonging, and an orientation towards the common good" (Moustakas, 2023, p. 1028), provides the foundation for understanding the interconnectedness of cultural literacy and Social and Emotional Learning (SEL). The research project SEA, Social and Emotional Learning through Arts positions arts education as a transformative force, fostering social acceptance, reflective abilities, and empathy (Reinwand-Weiss, 2020) and examines if and how SEL competencies are nurtured. The theoretical foundation extends to UNESCO's definition of SEL competencies as core to education for global citizenship, emphasizing a sense of belonging to a broader community and shared humanity (UNESCO, 2015).

The study addresses a gap in understanding how specific art practices, grounded in a poietic body-space conception, contribute to adolescents' SEL development. The focus lies on three-dimensional practices such as modelling, construction, and sculpting constituting a research desideratum, particularly within cooperative learning settings (Sowa, 2017). The applied pedagogical approach is a relational, anthropologically grounded art pedagogy (Krautz, 2020). This approach emphasizes humans' perpetual connections to themselves (I), others (we), and the world.

This investigation highlights the significance of three-dimensional shaping practices that integrate materiality, corporeality, and spatiality—elements. These practices not only encourage creative engagement but also provide an opportunity to connect physical interaction with abstract thought, fostering a deeper understanding of self and others. By bridging these elements, the study explores how the interplay of artistic expression and context shapes adolescents' social-emotional development.

The year-long ethnographic study unfolded in collaboration with the art teacher and the students of one middle school class in Northern Italy through two distinct project cycles. In the first cycle, small groups designed architectural models of the school's garden, tasked with creating a multisensory space suitable for both classroom activities and free time. This phase emphasized the importance of spatial design as a means of integrating diverse perspectives and creating shared spaces of belonging. The second cycle involved the entire class co-designing an art installation for the same outdoor space. Teenagers crafted glazed clay flowers, arranged to resemble a rainbow-colored cloud, with the artwork's symbolic meaning articulated in an accompanying letter. This collective process encouraged students to work collaboratively while expressing their individual creativity.

Data collection included audio recordings, interviews, and photographic documentation during the projects and follow-up group interviews one year later to assess the sustainability of their experiences. The analysis was conducted using qualitative content analysis, incorporating hermeneutic interpretation to code, categorize, and interpret the data (Vieira & Queiroz, 2017). Drawing from the CASEL framework (CASEL, 2019), SEL categories were adapted and analysed using MaxQData. Inductive context categories structured the data, revealing overlapping sequences of SEL competencies

and contextual insights in a complex framework (Kuckartz & Rädiker, 2019). Aligning with modern childhood research paradigms, the study prioritized adolescents' perspectives (Nentwig-Gesemann, 2013). This methodological approach allowed for nuanced insights into how specific art practices intersect with students' social-emotional growth and their broader learning contexts.

The findings highlight the transformative potential of art education to foster SEL competencies within an art studio-like learning environment. Art classes where students actively select topics and work autonomously in small groups foster authentic engagement and identification with their work. This learning setting, characterized by flexibility and peer interaction, encourages personal expression and collaborative learning. Social competencies are particularly nurtured through peer-to-peer dialogues, group work, and independent exploration within the creative processes. Students demonstrated a heightened willingness to articulate their thoughts and emotions, showing a growing sense of self-awareness, interpersonal understanding. Relationship skills improve as students engage in effective communication on intrinsic goals, fostering positive relationships and strengthening group cohesion. The study also underscores the importance of contextual settings and pedagogical practices. By fostering environments that promote creative exploration and collaboration, educators can provide opportunities for students to navigate the complexities of social interaction and emotional development. Furthermore, the research emphasizes the value of allowing students to take ownership of their work, as this autonomy is closely linked to meaningful engagement and long-term learning outcomes. This research advocates for continued interdisciplinary exploration into the relationship between arts education, SEL, and social cohesion. The study's limitations were evident in the lower outcomes of intrapersonal skills compared to the higher outcomes associated with interpersonal SEL competencies. The findings emphasize the need for further investigation into how specific art practices contribute to distinct SEL categories, particularly in varied educational contexts. By unveiling these threads, we pave the way for a more comprehensive understanding of the role of arts education, in shaping personal, non-academic competencies and strengthening the fabric of our collective social existence.

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‘I Never Knew’ Blending Maths, Music and Movement in a Coding Activity for Primary Education

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We report on early phases of a design-based research (DBR) study that focused on iterative development of MathsBeat — an activity that integrates mathematics, music and movement in a coding context. Conducted within the EU TransEET project, primary pupils composed music using fractions and developed algorithms in an ‘unplugged’ coding activity to instruct each other to perform a dance that accompanies the music they developed. Initial findings indicate that MathsBeat promotes enjoyment and has the potential to engage students in computational thinking while at the same time promotes the application of addition and equivalence of fractions in a meaningful performing arts context.

Conducted within the context of the EU TransEET project, this study aims to iteratively design and evaluate MathsBeat — an activity that integrates mathematics, music, movement and coding in a constructionist context. Utilising a design-based research (DBR) methodology, which involves iterative cycles of designing, testing, and refining educational interventions in real-world settings (The Design-Based Research Collective, 2003), we report on a study involving groups of Year 4 students. Our research questions in this DBR phase are:

1. What are the students’ experiences and perceptions of MathsBeat?
2. How can MathsBeat be refined to better support student learning?
3. How effective is MathsBeat as a tool for facilitating meaning making across mathematics, music, dance, and procedural thinking?
4. What design principles emerge from the study that can inform future interdisciplinary STEAM activities?

In two sessions, participants first engaged in creating music compositions using fractions. Building upon this foundation, students were introduced to an ‘unplugged’ coding component where they had to interpret and develop code to instruct each other to perform a dance to accompany their

musical compositions. This approach aligns with common K-12 definitions of computational thinking (e.g. Grover and Pea, 2013) and resonates with a view of constructionism that leverages digital technology as expressive media to enable students to generate mathematical meanings both individually and collaboratively (Kynigos, 2015).

The coding language effectively integrates concepts across disciplines, encompassing mathematical understanding of fractions and angles, musical notation and note duration, and physical movement through procedural thinking. It draws on musical notation to represent the duration of movements, using familiar concepts like whole notes (semibreve), half notes (minim), quarter notes (crotchet), eighth notes (quaver), and sixteenth notes (semiquaver). It also utilises angles to guide students in determining the extent of their movements. For example, students may decide to lower their arm by 45 degrees for a duration of a minim in simple time (see Figure 1).

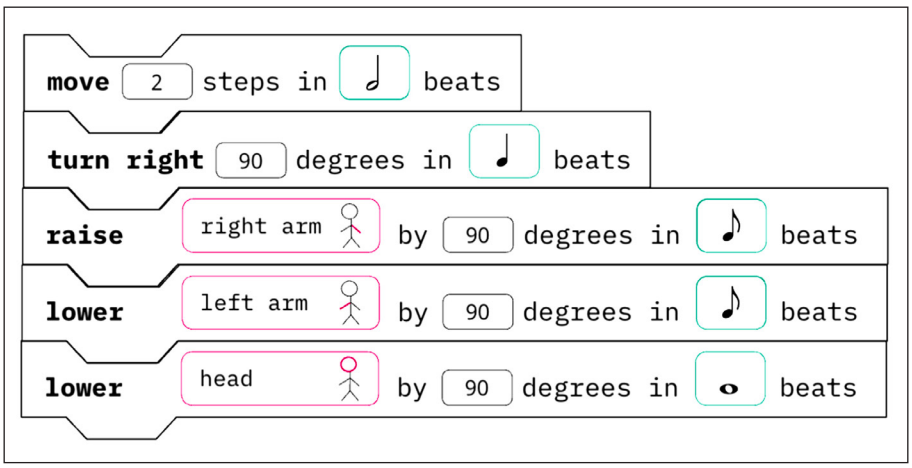

Figure 1. Code snippet. The language allows the expression of 3D embodied movements as a procedure of granular actions.

Initial findings from this phase indicate that this activity has the potential to promote engagement and enjoyment among students. After composing their musical compositions using fractions explicitly, the students were eager to express themselves through movement that matched the music's tempo and style. This process highlighted their emerging understanding of procedural thinking, as they carefully considered the order and timing of each movement to synchronise with the musical composition. This required thinking about how fractions add up to form a whole and their equivalence. While the students in this study were very familiar with fractions, the activity promoted deeper application of these concepts.

Most of the students expressed surprise and appreciation for the integration of music and mathematics. For example, one student remarked, 'anything is possible', and another stated, 'I never knew math could be so fun with music.' Another noted, 'It's cool to see how fractions make up the beats.' One student highlighted the unique opportunity afforded by this activity, 'in other code places like Scratch, you have to put down random music, but here you can make your own music and put it with your own dance, so it's all your own.' This quote underscores our aspiration to enable students to integrate their personal creativity into both music composition and dance, fostering a sense of ownership and autonomy in their creations.

The coding aspect of MathsBeat was initially intended to develop procedural thinking, but it was found to also have the potential to facilitate students' ability to decompose actions. Students naturally engaged in higher-order thinking as they discussed and attempted to execute more complex movements, such as the 'roly-poly' or the 'splits'. This process encouraged them to consider how

these actions could be systematically broken down into smaller, manageable steps, such as breaking down the splits into precise leg movements and angles, ensuring each step is achievable within the context of the activity. Moving forward, this observation suggests a need to emphasise and motivate the decomposition of tasks into granular parts, thereby initiating foundational computational thinking skills for novices.

The creative journey from mathematical and musical expression to coded choreography not only showcased students' imaginative approach but also underscored the potential of integration of mathematics, music, movement, and coding concepts. More generally, we noticed the potential 'sweet spot' of meaningful interdisciplinary integration, enhancing engagement by revealing meaningful interdependencies across different domains.

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Pandemics in Vocal Music

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It is commonly known, that since a pandemic overcomes local boarders, several fields of social life are affected - among those, artistic creation. During the past three years, humanity experienced the consequences of a tremendous and unbelievable pandemic named coronavirus or Covid 19. Due to this fact, I thought that it would be very interesting to investigate how vocal music embodied or better depicted the reverberations of an epidemic or even better pandemic, which took global part in a particular period.

Starting from the year 1423, plague, one of history's deadliest diseases which functioned as common denominator for vocal creations, the pandemic crossed borders over Europe. From Guillaume du Fay's (1397-1474) motet *O sancte Sebastiane* and going across approximately six centuries, this influence ended up with Benjamin Britten's (1913-1976) opera *Death in Venice* (1971-4). It is obvious the great and continuous impact on arts and especially music that plague has exercised, because of the catastrophic effects in European population and not only.

Lyrical creations through music history, referring to a scourge of large dimensions. The opuses created, imprint the plague pandemic which devastated Europe during 15th and 17th century, and secondarily tuberculosis and cholera (in 19th century). The plague experience with a duration of over three centuries, affected Europe and not only. Among others, influenced art and especially vocal music, which based and borrowed from the former subject matter historical material.

The works which will be presented, include different musical idioms and genres, such as prayers, motets, cantatas, lieder, operas, songs, etc. This stylistic diversity shows that dangerous or crucial situations such as wars, pandemics, lack of food or water, leave their imprint on societies. The cure of such a worldwide spread infection, consisted and will consist of going through the mill-a tragic incident with many victims and enormous financial losses. In addition, these dark memories are captured by human collective memory and by the arts through centuries.

The paper is focused on the distinctness of musical and dramaturgical approach and adaptation of a pandemic, travelling through different countries such as Italy, France, Great Brittain, Low Countries, Austria, Germany, Russia and also traversing diverse schools of composition, such as: Franco-Flemish School (Renaissance), Baroque, Classicism, Romanticism, French Grand-Opéra (19th century), Italian opera and Verismo, Post-Romanticism, School of Six (France), Russian Neoclassicism, Second Viennese School, Early Modernism, Modernism.

From Guillaume du Fay to Richard Strauss and Benjamin Britten, there are several creations inspired from the disaster mentioned above. Many of them are prayers or have a religious - ecclesiastic character. For example, about 1423, an outbreak of plague in Bologna prompted intense fear along the Adriatic coast of Italy. Guillaume Du Fay, now generally regarded as the greatest European composer of the fifteenth century, composed an isorhythmic motet praying for divine help against this plague. For his motet's text, Du Fay combined two pre-existing Latin prayers to Saint Sebastian. Du Fay's motet shows the fear of plague playing against Christian embrace of martyrdom.

All the above, leads to the conclusion that the impact of the bubonic plague epidemics still echoes across centuries, reminding us of the devastation that a disease can inflict on communities, something we all lived with infectious disease Covid 19 which influenced us deeply. I am convinced that in the future, many artists will compose oeuvres mirroring this particular and unprecedented situation.

List of works related to Black Death (pastilence)

1. Anonymous: Prayer *Piissima antiphona et oratio contra luem contagiosam* (c. 1317).
2. Guillaume Dufay (1397-1474): *O sancte Sebastiane* (1420-1426 or 1441-1442).
3. Claudio Monteverdi (1567-1643): *Gloria a sette voci* (1640-1).
4. Simon Dach (1605-1659): *Lamento Ich steh' in Angst und Pein* (1645).
5. Jacopo Melani: *Il girello* (1668).
6. Marc-Antoine Charpentier (1643–1704): *Pestis Mediolanensis* (1679).
7. Georg Friedrich Händel: *Israel in Egypt* (1738).
8. Franz Josef Haydn: *Bessy Bell and Mary Gray* (1800)
9. Robert Schumann: *Das Paradies und die Peri* (1843).
10. Fromental Halévy: *Guido and Ginevra, or the Plague at Florence* (1838).
11. Amilcare Ponchielli: *I promessi sposi* (1856).
12. Cezar Antonovič Kjui: *Il banchetto durante la peste* (1901).
13. Igor Stravinskij: *Oedipus Rex* (1927).
14. Francis Poulenc: *La petite servante* (1931).
15. Richard Strauss: *Sankt Michael* (1942).
16. Alban Berg: *Lulu* (1937/1979).
17. Gerhard, Robert: *The Plague* (1963-5)
18. Richard Strauss: *Sankt Michael* (1942).
19. Benjamin Britten: *Death in Venice* (1973).

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1. Verdi, Giuseppe: *La Traviata* (1853).
2. Offenbach, Jacques: *Les Contes d'Hoffmann* (1881).
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Bringing Agency to the Silenced: Trans- and Interdisciplinary Visual Meaning-Making Processes in Art Education

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Short Abstract

Artists are the voice of the marginalised, oppressed and silenced. This paper focuses on visual meaning-making processes of South African Visual Art Education students by critically exploring their contemporary artworks (ranging between 2019 and 2024), created during their final practical year-project. These works portray contemporary real-life issues dealing with social ills. By integrating trans- and interdisciplinary approaches, students give agency to those whose voices are often silenced. By critically analysing the works, I rely on semiotics, intertextuality and other arts-based analysis methods and theories, such as those by Berger (1972) and Mirzoeff (2023). The findings highlight the significance and effect of creative and innovative thought in the work of art education students, as well as their strong sense of accountability and social justice. This paper concludes that by bringing awareness to shortcomings and agency to those whose voices are silenced, art education has the potential to build harmony in unity.

On the Threshold of New Literacies in Art Education

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The use of artificial intelligence in creating art today critically challenges the definition of art both as a concept and as a productive, creative activity. At the same time, the impact of Artificial Intelligence (AI) on the teaching and learning of the arts in an educational context is of growing interest. The emergence of AI in education has raised questions about how the creation of artworks through AI affects the existing teaching practices of art teachers. It has been recognised that AI has a significant impact on education, with implications for pedagogical adaptation (Wang et al., 2020).

Integrating AI into art making and teaching has brought about consequential changes in arts education, raising issues related to credit allocation, ethical considerations, and influence on students' learning experiences. In this context, it is vital to consider the ethical implications, appropriate ways, and limits of promoting AI literacy at a level as early as schooling (Zhang et al., 2022). The results of a recent study highlighted the positive impact of current AI curricula on students' motivation, engagement, and attitudes (Miao et al., 2022). Students provided the first examples of the creative use of AI technology capabilities to express artistic themes effectively (Chang, 2023; Kim, 2023). On the one hand, there is a widespread fear that the application of AI in artistic creation has the potential to disconnect creativity from human agency and challenge human creators in various fields due to the effect of cost reduction (Lee, 2022).

On the other hand, however, early influential voices have believed that AI has significantly transformed art and design education (Fathoni, 2023). According to them, this cutting-edge technology has opened up new possibilities for artistic expression. It has allowed artists to experiment with new techniques and styles that were once impossible to achieve. With the help of AI, students can now learn more about the art world, gain new insights into various creative processes and develop their skills in exciting new ways.

In this context, artists, art educators and future artists must recognise the ethical considerations and tasks that arise from using AI in art teaching and artistic production. Furthermore, they need to consider these implications and adapt their teaching practices to incorporate any positive benefits that this new approach to art education can bring, seeking and documenting ways in which human agency and personal creativity can be empowered.

Current research addresses and should delve deeper into several critical issues related to art education. Firstly, it is essential to investigate how art teachers' existing 'safe' teaching practices, whether in traditional classrooms or through innovative arts-based approaches, influence the creation

and understanding of new artistic artefacts. That includes examining if these practices support or hinder the introduction of contemporary artistic expressions.

Secondly, a comprehensive analysis of the current levels of arts literacy among students and educators is required. This analysis should focus on how these literacy levels affect the acceptance, application, and overall teaching strategies related to emerging forms of artistic creation, including digital media and interdisciplinary practices.

Thirdly, exploring the qualitative characteristics of the artistic and pedagogical practices and methods developed is essential. This exploration should assess how effectively these practices align with established artistic standards and pedagogical criteria to ensure meaningful learning experiences.

Lastly, the research should identify and evaluate alternative teaching practices and methods art educators can adopt. That includes an examination of innovative trends in creativity, communication, and expression that can help educators effectively integrate new artistic practices into their curricula, thereby enhancing students' engagement and skill development in the arts. "If we put aside debates about the artistic value of AI-generated imagery and its various consequences when embraced in the creative industry and focus instead on AI as a tool that can open up new possibilities in art education courses, then the results of artistic projects would not only be impressive but likewise offer a world of intellectual intrigue (Ioannidou et al., 2024).

Further, copyright law is still seeking answers to determine whether AI can be creative and inclusive in a safe regulatory framework. This fact adds further parameters for reflection on the boundaries and limits of arts education. At the same time, it advances an imperative to create a new derivative of the arts that will help us avoid the previous legislative vacuum. In the same context, it calls on those responsible to identify the components that will provide legislative guarantees of an inclusive arts education policy due to the use of AI in arts education.

An in-depth exploration of these issues will hopefully contribute to developing effective pedagogical practices and methods that support the latest trends in creativity, communication and expression in the arts and raise awareness for the immediate creation of an appropriate legislative framework that promotes the arts and enhances social engagement.

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Theatre for Bac - Project Aiming to Support High Schoolers at the Graduation Exam in Literature

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In recent years, also due to online learning in the pandemic context, students in Romania display a low level of literacy. In the long term, this situation may have implications for their success in school exams, the most relevant being the baccalaureate - the high school graduation exam, which gives them the opportunity to continue their studies at university or a better chance of entering the labour market as a qualified worker. In 2023, the final results of the baccalaureate showed a pass rate of 75% (Euronews, 2023). According to a centralization of the number of candidates who obtained the maximum mark in the exams, the Romanian language and literature exam recorded the lowest number, 511 (Ghimiși, 2023). Another negative record of 10 grades in this subject in the last decade dates back to 2014, when 679 candidates obtained the maximum mark (PRO TV News, 2023). These results are not offered as a justification for encouraging performance, which only deepens the educational gap, but as a warning signal about the literacy levels of young people.

The results of the latest PISA tests in which Romania participated also testify to this. The Programme for International Student Assessment, coordinated by the OECD, represents international research conducted at regular intervals, which aims to assess education systems worldwide by testing the competencies of 15-year-old students in reading, mathematics and science (OECD, 2023). Despite the fact that standardised testing is contested by some education specialists, who emphasise contextualisation of assessment (Gardner, 2022) and the extension of assessment to other areas of competence (Robinson & Aronica, 2016), PISA testing provides a benchmark in adapting the educational strategy to meet the learning needs of pupils. In Romania, reading test results in 2018 and 2022 recorded an average score of 248, compared to 434 in 2015 (Ministerul Educației, 2019). The data show that around 58% of Romanian students have achieved at least level 2 in reading (Ministerul Educației, 2023).

In addition to PISA, at national level, a standardized test system (BRIO) on the literacy level of Romanian pupils was developed and implemented in 2021 in collaboration with organizations active in the field of education. The results of the test, which measured the competencies of students in grades I-VIII, revealed that 42% fall at the non-functional level of literacy (Iliescu & Airinei, 2022, p. 4, 21).

According to PISA, reading literacy is "understanding, using, reflecting on and engaging with written texts, in order to achieve one's goals, develop one's knowledge and potential, and participate in society" (OECD, p. 27). In BRIO, literacy is measured by three units of assessment, namely locating

information, understanding text, and reflection (Iliescu & Airinei, 2022, p. 9). Thus, the focus is on understanding a text in depth, which provides the reader with the ability to analyse, interpret and reflect on the elements identified in a given text. These skills, which are specific to critical thinking, help baccalaureate candidates to successfully complete the Romanian language and literature exams, which involve reading a text at first glance and solving a series of questions based on the meanings inferred, as well as writing an essay analysing the features of a lyrical/epic text studied, characterising the main character or the relationship between two characters in the text.

In this regard, a project has been initiated to support students, who are about to take the baccalaureate exam, by staging epic texts that are part of the compulsory curriculum, based on the premise that theatre can improve literacy by stimulating critical thinking (Elder et al., 2013; Morris, 2001; Bournot-Trites et al., 2007; Kaiafa et al., 2020). The framework of the study includes the organization of performances for high schoolers, followed by discussions moderated by the artistic team, where various aspects related to the original text are analysed.

Image 1: Image from the performance in a school

Image 2: Image from the discussions following the performance

By watching the performances, the aim is to familiarise young people with the original text and to increase their interest in reading it. Through discussions facilitated by the artistic team, the aim is to stimulate critical thinking. The project also includes a quantitative research component, based on the administration of an online questionnaire with closed and open-ended questions, provided to the audience at the end of the performance and discussion via a QR code. The research aims to measure how participation in the performance and discussion influences the in-depth understanding of the staged text.

The research is ongoing. Up to this moment, 1.299 students filled in the online questionnaire. According to the data recorded so far, more than 75% of the respondents found it useful to attend the performance and more than 70% said that watching the performance could replace reading the text in order to pass the Baccalaureate exam because it helped them better understand the plot, relations and conflict between characters.

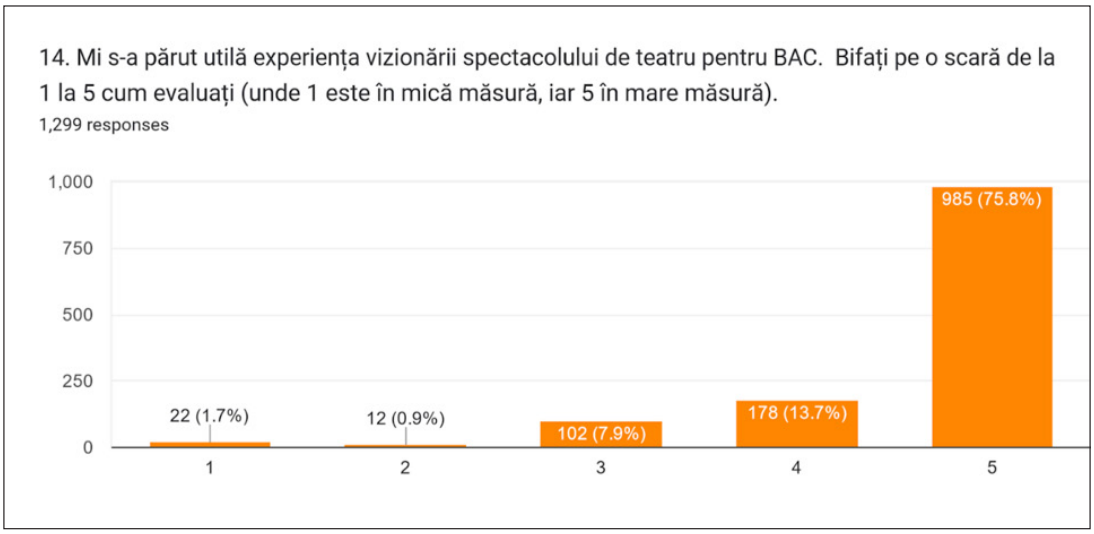

Table 1: How useful students found watching the performance]

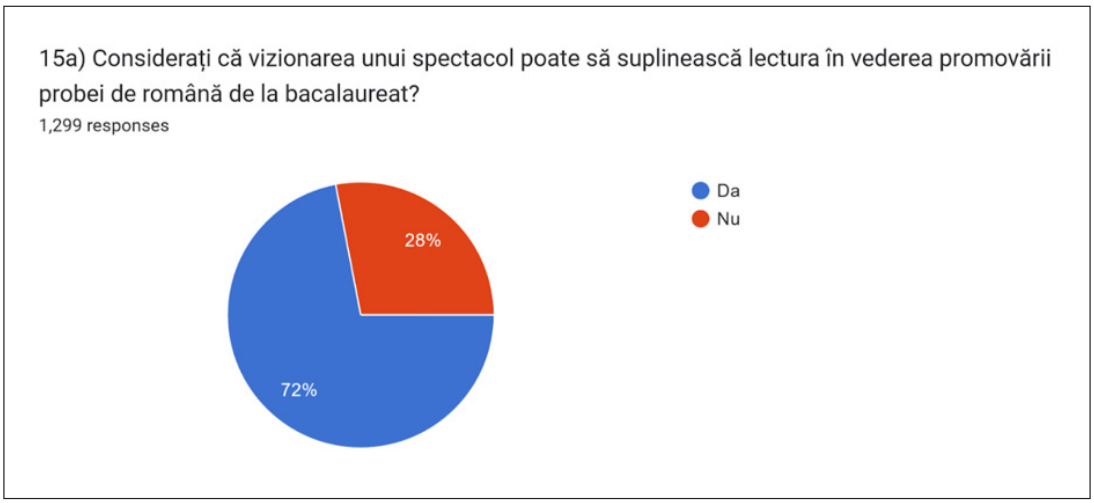

Table 2: Watching the performance could replace the reading of the text]

The data collected so far are relevant in the context of the research conducted, highlighting that participation in performances opens new perspectives of understanding a text, encourages critical thinking and supports literacy development.

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Augmented Reality as a Tool to Enhance Engagement and Art Appreciation

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This paper explores the use of augmented reality (AR) as a teaching tool in both gallery and art education, emphasizing its potential to mediate art, deepen viewer engagement, and foster a greater appreciation for art. Additionally, it presents an art project that integrates augmented reality, examining how such initiatives empower students by enhancing their creative expression and interpretative skills.

The objectives of art education and gallery education are closely aligned, they both aim primarily at cultivating learners' expressive and perceptive abilities. To achieve these objectives, both fields employ diverse creative and interpretative methods that actively engage learners with art, facilitating a deeper understanding of artists' concepts and the language of art in general. These approaches also encourage learners to build confidence in exploring their own creative potential. By exposing learners to different cultures and art forms, art and gallery education contribute to cultural empowerment, fostering openness, empathy, and acceptance of diversity and otherness.

To fulfil these goals and to enhance learner's experience, galleries utilize a wide range of presentation and educational tools, both analogue and digital. The integration of these tools is becoming increasingly essential, especially in today's rapidly evolving digital landscape, which resonates with the visual and technological fluency of today's learners. The incorporation of digital tools also supports visual literacy, critical thinking and creativity, allowing learners to explore new ways of seeing, interpreting, and producing art (Petrov et al, 2020).

Augmented reality, as one of the latest digital tools, offers new avenues for making art more accessible, interactive, and engaging for a broader audience. AR provides immersive, multi-sensory experiences that allow learners to engage with art in innovative ways (Aitamurto et al, 2018; McNamara, 2011). It creates an illusion of reality, offering the sensation of physically being in a particular place, giving depth and space to objects, and bringing them to life (Panciroli et al, 2017; 2023). From a technological perspective, AR is more accessible to the general public than virtual or mixed reality. To engage with augmented reality, all that is required is a mobile device, an internet connection and an application that links a trigger image with an audiovisual layer.

An art project developed with after-school education students at Palacký University Olomouc was inspired by the integration of augmented reality (AR) technology, particularly within gallery and museum settings. A notable example of this is Eliška Podzimková's 2019 edition of *The Little Prince*, a work by the Czech visual artist. In this edition, Podzimková created new illustrations for the beloved book, enhancing them with an audiovisual layer. Using the Artivive application, the illustrations were transformed into augmented reality, bringing to life a magical forest, with trees, fairy lights, and fog spilling across the ground. Other examples of AR in art include the works produced by the Albertina in Vienna. In these projects, the creators of AR not only aim to breathe new life into the images and expand the context of the depicted phenomena—effectively transporting viewers into the scenes—but also incorporate a narrator to offer deeper insights into the artwork. This narration reveals details

about the artist's life, subject matter, techniques, and sources of inspiration, thereby enhancing the viewer's ability to interpret and engage with the images.

The objective of this project was to help students develop their ability to perceive and interpret art, respond creatively to art, express their inner world through artistic means, and overcome the internalized barriers that often prevent them from visiting galleries and museums. To achieve this, students were tasked with creating their own augmented reality (AR) based on a work of art of their choosing from the permanent collection at the Olomouc Museum of Modern Art, which we visited as part of the project. Students were then instructed to create a short video accompanied by audio, using any artistic medium—such as painting, drawing, sculpture, textile art, or digital art forms. They were asked to edit the video using a stop-motion app or record it, before linking it to the selected artwork using the Artivive app. Finally, students shared their AR creations during a group presentation and project reflection session, which took place during a concluding visit to the museum.

The project was a success, achieving its objectives of enhancing students' visual literacy and encouraging creative engagement with art. Augmented reality (AR) proved to be a powerful tool, speaking to young audiences in their own language while fostering both learning and artistic interpretation. It demonstrated that everyone has the ability to perceive and respond creatively to art, expressing ideas that words alone cannot convey. Moreover, the project revealed that museums and galleries can communicate in an engaging, meaningful way by employing digital media to connect with diverse audiences.

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Implementing a University Course: The Arts for Coexistence in a Sustainable Society

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Short abstract

We present the pilot course The Arts for Coexistence in a Sustainable Society, which was implemented at the Faculty of Education, University of Ljubljana in 2023/2024. We focused on sustainable themes, the role of the arts in a society and (creative) active citizenship of young adults. We explored through artistic experiences: soundscape, the fine art lab, the creation of dance miniatures, drama, etc. We interacted with external creators, artists and researchers who co-presented their own views on coexistence and sustainability in modern society. We collected data on students' experiences through a combination of quantitative and qualitative research approaches. Students completed questionnaires before and after the course and they also reflected on their experiences after each course. We found that students prefer learning through arts and that they found a safe place to express themselves (through different artistic fields), which is often denied to them in the traditional learning process.

School Theatre as Mass Spectacle: *The City That Drove the War Away* and *The Tincity*

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Short Abstract

The term "mass spectacle" was widely used in Russia after the October Revolution in 1917. It's most representative form took place in the third anniversary of the Russian Revolution in 1920, when the Russian director and theoretician Nikolai Evreinov staged in Petrograd The storming of the Winter Palace. How could the idea of the mass spectacle be used in the primary school? Why such an idea would be useful in the school environment? What kind of pedagogical purposes the realization of such a concept would serve? How could theatre be performed as mass spectacle with the first, second, third and fourth class of primary school? In this essay we will use two fairy tales, The city that drove away the war by Antonis Papatheodoulou and the Tincity by Evgenia Fakinou, as bases for the creation of two masses spectacles in educational theatre.

Theatre, Technology and Hiking: The Case of an Educational Programme on Lycabettus Hill

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This paper presents an innovative educational program that combines Theatre in Education techniques, digital tools, and hiking to foster environmental awareness and interdisciplinary learning among primary school students. Implemented in collaboration with the social cooperative enterprise "Paths of Greece" during the school years 2022-2024, the program, titled "Educational Trails: Exploring Lycabettus Hill," was approved by the Institute of Educational Policy, targeted schools in the Attica region and aims to form the basis for a broader program that could travel across Greece, combining elements of Theatre in Education and New Technologies during hiking experiences.

The world around us is changing at such a rapid pace that we often struggle to grasp the magnitude of these changes. However, the way we communicate, express ourselves, entertain, and even record our memories is now flooded with the possibilities provided by new technologies and digital media (Tanenbaum et al., 2014). Today's students - often referred to as Generation Alpha - cannot even imagine what their world and life would be like without modern digital technologies (Lavelle, 2019; Shaw Brown, 2020). At the same time, every change and renewal in the curriculum makes clear the goal of shaping a learning process centered on the student, with strong elements of inquiry-based learning (Hitchcock et al., 2005). This approach aligns closely with the activities of Theatre in Education and Drama Education.

Postmodern education today embraces a broader understanding of formal and informal learning, to help individuals become more independent (Krasny & Slattery, 2021). Learning refers to the experiences and knowledge people gather throughout their lives, shaped by their personal experiences (Lamb & Vodicka, 2021). However, learning is more effective when people collaborate and interact.

Both Theatre and Digital Learning Tools naturally create environments that encourage this interaction and teamwork (Fanouraki, 2016). Therefore, combining them (Davis, 2011) could be an effective way to achieve these educational goals and can serve as fertile ground for developing opportunities for expression, as well as cognitive and aesthetic activities related to: observation, attention, understanding, participation, action, and the ability to influence (Karantzouli, 2023).

Within this context and based on these principles, we collaborated with the social cooperative enterprise "Paths of Greece" to create an innovative educational program. The program's goal was not only to expose students to nature and the "green areas" of their city but also to familiarize them with hiking as a process. Hiking is not just about walking along a path; it involves observation, the alertness of all senses, and an understanding of the relationship between the natural environment and human life throughout history (Mastrothanasis & Kladaki, 2023). Among other things, we explored these ideas by incorporating myths and folk stories.

Regarding theatre, we utilized Theatre in Education techniques such as hot seating, the mantle of the expert, frozen images, and improvisation, as well as the creation and narrative stories (Papadopoulos, 2010). As for technology, we focused on interactivity, using the AvenzaMaps-app (https://

store.avenza.com) and collaborative tools like Google Drive, video, and sound-recorders.

At this point, it's important to clarify that according to international literature, the concept of interactivity, even though the process of two people working together and influencing each other, can take different forms depending on the technology used. We can speak of "interaction with the system" through navigation, and "interaction with other users" through conversation and collaboration, which are fundamental to Theatre in Education and become stronger through the new technologies (Dixon, 2007).

The combination of theatrical techniques and new technologies can be utilized "before", "during", and "after" a theatrical presentation (Grammatas, 2017). Based on this, we structured and designed our program to leverage this creative fusion throughout the hiking experience.

The core of the program involves a circular hiking trail around Lycabettus Hill. The students took on roles, created stories, and used digital and printed maps to explore the natural environment. Along the way, they interacted with the surroundings using technology like AvenzaMaps, which allowed them to mark key points and record their stories in real-time.

The creative process was enriched with a selection of myths, folklore, and historical stories related to the hill and its environment. After the hike, students were given a "Map of the Class Hiking Route" in both digital and printed formats, enabling them to continue their learning in the classroom, reinforcing the interactive and experiential nature of the program. This project, still in development, is evolving as we seek to enhance the use of new technologies in an even more creative and interactive way (Zakopoulos et al., 2023).

In conclusion, the combination of theatre, technology, and hiking offers a rich and immersive learning experience that not only engages students but also fosters ecological awareness and collaborative skills. This approach represents a step forward in reimagining education for a rapidly changing world, and I look forward to sharing more results in the future.

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Aesthetic Experiences With Mathematics and Music Through Digital Technology

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Surprisingly to many, mathematics possesses a profound aesthetic aspect with rich potential to provoke aesthetic experiences (AE), i.e. subjective encounters that elicit a sense of appreciation of beauty, pleasure or repulsion and evoke an emotional or intellectual response (Papert, 1978; Sinclair, 2004). Mathematical aesthetic experiences (MEA) can be provoked in diverse ways; one can appreciate its beauty, experience pleasure, surprise, frustration and other intense emotions, develop personal mathematical taste, get immersed and intellectually challenged and be charmed by its usefulness in modelling complex real phenomena. Even though research on MEA is sparse, researchers have highlighted the importance of cultivating it in schools through embodied sensory and human-scale engagement in mathematical inquiry. A growing number of researchers recommend the infusion of arts as a fruitful means for fostering MAE (Gadanidis et al., 2016; Karavakou et al., 2023; Sinclair, 2018). The affordances of digital technologies have expanded the ways of sensing and interacting with mathematical objects, offering new underexplored ways for supporting MAE (De Freitas & Sinclair, 2014; Sinclair, 2018).

The "Mirror Model of Art" (Tinio, 2013) developed within the field of Psychology of the Arts was used to frame this study. The model consists of three levels of a layered correspondence between the art-perceiver's and the artist's aesthetic responses within a 'mirroring' relationship of 'deepness' of AE (Figure 1). The observer's deepest AE (L3) involves the latest stage of observation, when they grasp the meaning embedded within the artwork through their own subjective interpretation. Reflectively, this level (L3) corresponds to the artist's initialization stage where they develop the artwork's core foundational structure, converting meaning into artistic form. Creatively transforming meaning into matter and making sense of the meaning embedded in the artwork are the main compositional aspects of deep AE.

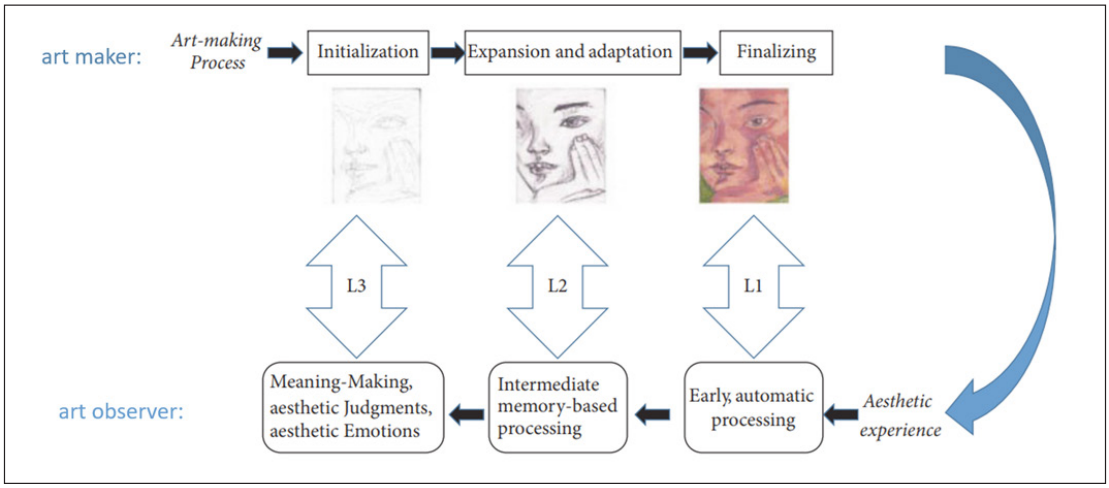

Figure 1: The Mirror Model of Art. Image derived from Tinio (2013)

We claim that integrating mathematics and expressive digital tools into the creative artistic process in an educational context (of learning mathematics) would lead to a sequence of continuously deepening AE. In this paper, we discuss the questions: what is the role of mathematical sense making (of periodic functions) and the digital tools within the designed aesthetically-rich learning environment in provoking AE? And, reversely, what is the role of AE in mathematical meaning making?

The above ideas were situated into the design of a constructionist (Harel & Papert, 1991; Kynigos, 2015), aesthetically rich (Sinclair, 2004) learning environment. Eight 11th grade students, working in groups of two, participated in four phases of three-hour-activities framed as "dancing challenges". After listening to a song, they designed a figural choreography by selecting a relation of a physical magnitude (e.g., distance, turn) with respect to time, based on a mathematical graph of periodic functions sketched in a program called GeoGebra (https://www.geogebra.org/calculator). Then they integrated the formula of the selected function into the movement of a digital artefact within a programmable environment named MaLT2 (http://etl.ppp.uoa.gr/malt2). Based on the audiovisual feedback, they discriminated the possibilities afforded by the periodic functions under use and either changed the embedded mathematical idea (periodic function) or the initially planned choreographic idea.

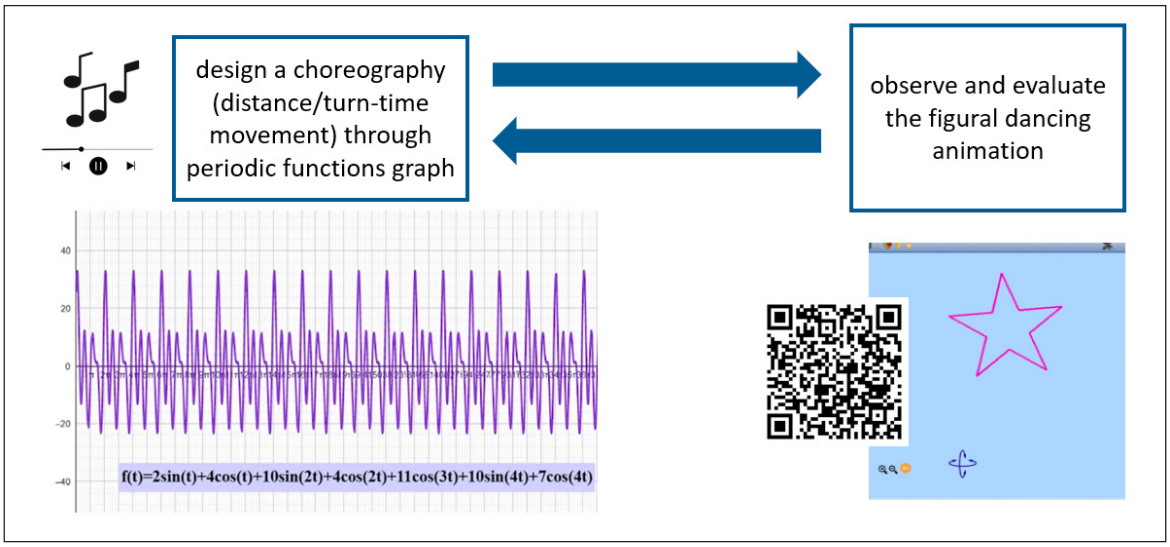

Figure 2: The main structure of the "dancing challenge" activities. The video of the example of a figural dancing animation can be seen either by scanning the QR code or by clicking on this link.

In the first two phases of the activities, students created artefacts moving according to simple trigonometric functions (sine/cosine) of their choice, aiming at matching the motion to the song. Guided by the possibilities of these functions as uncovered by the technology, all groups gradually shifted their choreographic idea from following the main melody of varying rhythm, towards following the steady background rhythm grounded on the function's steady periodicity. Next, their exploration focused on adjusting graph characteristics (amplitude, period) in order to 'catch the rhythm'. Their creations (Figure 3) captured different choreographic ideas for one (Phase 1) or two in parallel (Phase 2) animated figures.

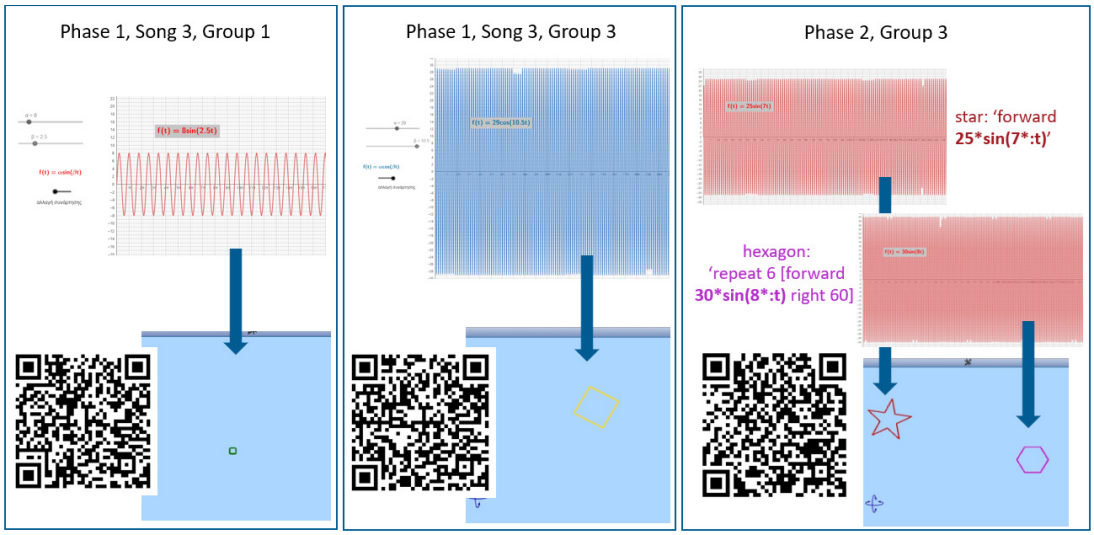

Figure 3: Examples of students' productions for one song from Phases 1 and 2. The video of each dancing animation can be seen either by scanning the QR code or by clicking on link1, link2 and link3.

In the following phases (3,4), students were able to design more complex graphs of periodic functions (of trigonometric polynomials) and create more complicated periodic movements (Figure 4). Students' choreographic ideas were widened towards capturing the melody, intensity and mood. To bring their ideas into artistic form, they progressively made sense of the connection between graph characteristics (amplitude, monotony and slope) and the animation's periodic behaviour.

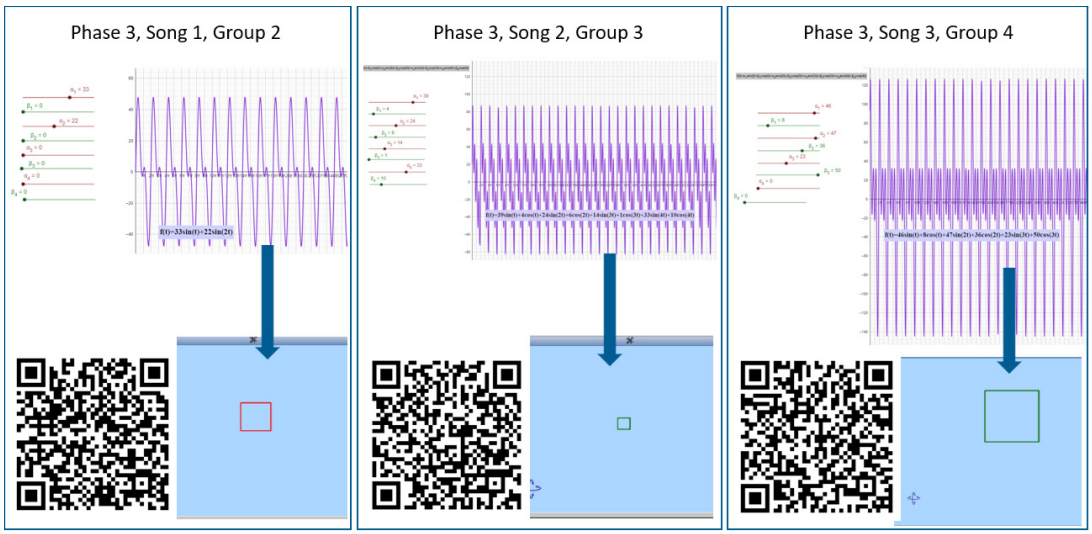

Figure 4: Examples of students' productions for three songs from Phase 3. The video of each dancing animation can be seen either by scanning the QR code or by clicking on link1, link2 and link3.

Students iteratively altered roles between artists (meaning expressers) and observers (meaning detectors). They engaged in multiple cycles of the mirror model, leading to deeper levels of MAE fuelled by the (often) surprising, unpredictable dynamic attributes of the artefact. Computer feedback served as inspiration for extending the choreographic ideas or as a limiting factor that led students' to reconsider mathematical meanings. Students gradually made sense of mathematical properties and adjusted the graph form in order to express their artistic ideas. Their choreographic design was under continuous reformation and co-shaping along with their mathematical meanings. The more they explored properties of the periodic functions, the more satisfied they were with their creation and the more complicated artistic ideas they expressed. Reversely, their artistic ideas led to gradually richer meaning-making on mathematical properties.

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Promoting Creativity in the Teaching of Literature Through the Interconnection of Literature and Music

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The presented research is based, firstly, on theories about Creativity and Creative Pedagogy, and especially those that involve the artistic and combinatorial character of creative learning (Ryhammar & Brolin, 1999; Sternberg & Lubart, 1999). Secondly, it is based on Interart Studies (Intermediality), concerning the interconnection between literature and music (Scher, 2004; Rajewsky, 2005; Schröter, 2011; Rippl, 2015; Wolf, 2015). The correlation of these two scientific fields (Creative Pedagogy and Interart Studies / Intermediality) creates prospects for the development of a Creative Pedagogy with an interart profile. In particular, this research aims for the development of an interart aspect of Literature Creative Didactics.

In this research, we try a systematic investigation of fostering creativity while teaching literature, by using an interart type of approaching literary texts. More precisely, through iterative trials and reconsideration, we aim at the gradual improvement and the satisfactory formation of an innovative teaching intervention plan for teaching literature in the third class of Music High School. This teaching intervention plan systematically integrates music to literature teaching, as a means of reinforcing participants' (students' and teachers') creativity.

On the basis of the theoretical framework and of the basic aim, and driven by five predetermined indications of creative thinking and behaviour (connective thinking, originality, imagination, mindfulness, aesthetic perception), a qualitative investigation was carried out, during which we followed the iterative cycle of the four stages of Design – based Research strategy: design, try – out, analysis and redesign (Bannan – Ritland, 2003). During two successive phases (initial and repetition phase) of research teaching in third class of a Music High School in Attica, during the 2018 – 2019 school year, we collected data through research diaries, focus group discussions, students' written texts and questionnaires, having in mind the following four research questions: 1. Which of the predetermined indications of creative thinking and behavior can be found in our literature lessons? 2. Which additional indications of creative thinking and behavior possibly arise in our literature lessons? 3. Which of the indications of creative thinking and behavior identified seem to reappear between the lessons, during the repetitive phase or / and in the longer term? 4. How do students involved in the lessons respond to the teaching process and how they value it? What conclusions do these observations lead to, regarding the reinforcement of creativity in the students and the teacher involved?

We analyzed the collected data using the method of Thematic Analysis (Braun & Clarke, 2006). The results are presented in correspondence with the research questions.

Assessing the results, we point out that, despite the constraints and the difficulties of the research process, several findings of practical and theoretical significance for the interart aspect of Literature Creative Didactics emerge. For example, according to the collected data, all predetermined indications of creative thinking and behavior were present in most teachings of literary texts. Especially connective type of thinking and mindfulness are the indications we detect the most, in both phases of

research teaching. Moreover, during the research teachings, three new aspects of mindfulness emerged as well as certain correlations between the predetermined indications, which influence the way the indications appear. New indications of creative thinking and behavior also emerged, which we named "creative discourse", "creative dialogue" and "creation of a composite artistic work".

In addition, the way of relating the literary text to the music (thematic association, ratio of technique, setting a poem to music or other), the literary genre of the text (poetic or prose) as well as the written or oral character of class activities seem to influence the frequency of creative indications' appearance. For example, imagination and aesthetic perception seem to appear more, when teaching included listening and discussion on a setting of a poem to music and connective type of thinking seems to be favored when approaching poetic texts, while it almost disappears in approaches to prose texts.

We think that this research and its results offer some useful ideas to those who teach Literature in Secondary Education about what kind of texts to choose and which ways of relating the texts to the music to use didactically, in order to reinforce certain kinds of creative thinking and behavior. Furthermore, it can become a springboard for similar and larger – scale researches especially in Secondary Education (in Music-Art schools and in general schools), so that some theoretical conclusions in the field of Inter-Artistic Creative Teaching of Literature begin to crystallize.

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Applying Drama in Teacher Education to Promote Personal Growth, Collectivity and Social Change

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"Theatre has the potential to become a kind of 'rehearsal space' for democracy, a place where one's encouraged not only to observe, but to be critical, active, and responsible for what is happening" (Burzynska & Malzacher, 2017)

How can theory and practice be treated as parts of the same continuum in the teacher education? How can drama/theatre processes contribute to critical consciousness-raising, to challenging normalized viewpoints and have the potential of empowering the participants? How can drama/theatre education foster the values of peace, democracy, equality and contribute to the promotion of active involvement of students at all levels in society and seek for educational and social change?

The paper critically analyses the pedagogical and learning processes that were followed in drama/theatre education course taught in University addressed to future teachers in order to propose a holistic transformational education, which can inspire positive change towards a more just and democratic world.

More specifically, the course drew on the theoretical framework of Dewey's educational philosophy and its democratic dimension (Dewey, 2001), Freire's problem-posing education (Freire, 2005), the basic principles of peace education that promotes the development of a society in which the complete range of human rights –civil, political, economic, cultural, social– must be realized by all people (Reardon, 1988), as well as the possibility of self-regulation in democratic society, as argued in Castoriadis's theory (Castoriadis, 1986). Working in this theoretical context, the students had the opportunity to deepen in drama/theatre education approaches, as well as in contemporary performing arts forms (documentary theatre, devised theatre, theatre of the oppressed), so as to approach a learning that is not static, passive and representational but collective, active, participatory, critical and contingent. Through drama/theatre processes and selected stimuli the participants were invited to act as "co-investigators" critically researching on the inequalities and on forms of violence (direct, structural, cultural) in society, so as to reveal visible and hidden forms of oppression (Snauwaert, 2012) and investigate their thinking and action ('praxis') upon reality (Freire, 2005). At this point critical self-reflection and consciousness-raising were promoted among the participants; becoming aware of the dominant ideologies contained in social mechanisms, the students felt the need to challenge normalized viewpoints (Denzin, 2006), think critically, act differently and finally seek social transformation.

Applied theatre/drama lends itself to this exploration, as it works overtly either to reassert or to undermine socio-political norms, intending to reveal more clearly the way world is working. More specifically, drama/theatre education and theatre of the oppressed, which were applied, often focus on undermining the status quo in order to promote positive social change (Prendergast & Saxton, 2009). Moreover, as drama utilizes imagination and the 'magic if', the participants are able to examine and re-examine how their life is and how they would like it to be (Warren, 2008). In the dramatic world,

the participants, not as passive recipients, but as meaning-makers, are offered an effective and secure context in which they try out and experiment with new ideas, values, roles and language in action (Neelands, 1984). Dramatic meaning, which emerges spontaneously rather than being imposed, is a multiple and many layered dynamic, as well as a way of being negotiable and always renegotiable (O'Toole, 1992). This collective dynamic process of meaning-making, as well as the need to imagine the world and the relations anew, to seek for alternatives and social transformation permits connections with 'social imaginaries', the process of creating common imaginaries that Castoriadis has underlined as a collective action for societies to define and redefine their needs, to negotiate and to bring to light change in its established institutions.

Converting the above exploratory reflective learning experience into didactics and praxis, the students had the opportunity during the course to be experientially engaged in professional activities. Specifically, they were asked, as future teachers, to plan, to implement and evaluate their own drama/theatre education interventions in different educational and social environments. In the paper, specific drama experiences are analysed such as working with Roma children, children from the Orphanage and children who participated in the 'Social Theatre Laboratory' that had run during the course. In these drama experiences emphasis was given to the process of "reflection-on/in/for-action", and the "theories-in-use"; therefore, it is interesting to reflect on the results, as these emerged from the analysis of the data collected (students' optional questionnaires with open-ended questions, which were completed voluntarily by the students, the course-map-making and the professor's diary). Specifically, the results reveal that the selected drama/theatre approaches had a catalytic role in creating a transformative learning experience which on one hand promotes personal growth and critical self-reflection and empowers the students, while on the other defines collective identity and enhances students' abilities and willingness to participate actively and responsibly in civic life. Hence, it is linked with the construction of new social imaginaries that can inspire positive educational and social change.

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Enhancing Interculturality Through Drama Pedagogy at Ethnic and Religious Anniversary Celebrations in Greek Schools

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Cultural identity is crucial in today's multicultural societies, and schools face challenges balancing cultural preservation with an intercultural approach, especially during national and religious anniversary celebrations. Arts have a special role in these celebrations and can be a dynamic medium for promoting interculturality.

This study aimed to design, implement, and evaluate a Drama Pedagogy program for Greek school anniversary celebrations to promote principles of intercultural education. The program focused on cultivating empathy, reducing ethnocentric thinking, and encouraging understanding and respect for cultural diversity eliminating prejudices (Damanakis, 1989, 2005; Unesco, 2006; Essinger in Markou, 2001). These principles integrated into the concept of intercultural competence which was the main objective of the program and the main criterion of its evaluation.

The program includes three sub-programs: two for official national anniversaries of Greek schools and one for the non-institutionalized religious celebration of Christmas. Each sub-program follows a methodological structure based on M. Bennett's empathy development model, which guides the content of the Drama-based lessons.

Bennett (1979) in his model includes six consecutive steps: *Assuming Difference, Knowing Self, Suspending Self, Allowing Guided Imagination, Allowing Empathetic Experience & Reestablishing Self.* An additional introductory step was included to help students express their prior knowledge and attitudes toward cultural differences. Based on these steps the content of the national anniversaries program was structured as follows:

Introductory Approach: Students explore the historical context and express prior knowledge, and attitudes about nations.

Approach A (Assuming Difference): Students analyze how historical and socio-cultural conditions influence beliefs and shape historical events.

Approach B (Knowing Self): Students focus on their cultural values emerging from historical events, linking them to human rights and respect for human dignity.

Approach C (Suspending Self, Allowing Guided Imagination, Allowing Empathetic Experience): Students explore diverse perspectives, empathize with historical figures, and understand how sociocultural factors shape individual realities - thoughts, feelings, values, and decisions.

Approach D (Reestablishing Self): Students return to their cultural values, developing a more holistic view of historical events. They transfer this understanding to the present and create a stage representation for the anniversary, expressing their enriched thinking.

Regarding religious anniversaries:

Introductory Approach: Students express their existing knowledge about religions.

Approach A (Assuming Difference): Students explore the human need for divine connection across

different religions, recognizing religiosity as a core cultural element expressed through rituals and ways of life.

Approach B (Knowing Self): Students present values of their religious traditions or life values.

Approach C (Suspending Self, Allowing Guided Imagination & Allowing Empathetic Experience): Students focus and reflect on common human values like love and explore its various expressions through imaginative and empathy-building exercises.

Approach D (Reestablishing Self): Students consolidate their understanding of religious diversity and common values like love and solidarity and create a stage performance expressing these values.

Each sub-program included five 90-minute Drama Pedagogy workshops. These workshops followed a four-phase methodology as Lakis Kouretzis' has described it in Greece – "Theatriko Paixnidi" (Kouretzis, 1991, 1997, 2008):

Phase A: of Liberation. Kinesthetic games and kinesiological improvisations to enhance bodily expression and build group dynamics.

Phase B: Reproduction or Representation. Role-playing and improvisations based on the facilitator's/Drama animator's stimuli (Greek word "empsichotis/empsichotria") or participants.

Phase C: Stage Improvisation. Participants create and present group theatrical improvisations.

Phase D: Analysis. Reflective discussions to analyze and learn from prior experiences.

The program's effectiveness was evaluated using D. Kirkpatrick's (2007) four-level model, focusing on *Reaction* and *Learning* levels. A semi-experimental design with purposive random sampling involved 80 sixth-grade Elementary School students: 37 in the experimental group and 43 in the control group.

The *Learning level* was assessed through pre- and post-program questionnaires and a semi-structured interview. The "*Conscious National and Transnational Prejudices Assessment Questionnaire*" measured conscious prejudices, while the "*Interpretation of Ambiguous Situations*" test (McGlothlin, 2004; McGlothlin, Killen, & Edmonds, 2005) evaluated unconscious prejudices. Open-ended questions pre- and post-each sub-program and students' stage performance texts collected ethnocentrism data, and empathy was measured with the "*Empathy Scale for Children and Adolescents*" (Bryant, 1982). *Reaction level* was assessed via participatory observations and semi-structured post-program interviews. Quantitative data were analyzed with SPSS, and qualitative data underwent thematic content analysis. The conclusions were based on triangulation methods.

The general conclusion indicated that the students of the experimental group's response to the program was strongly positive, at the reaction level. They also exhibited enhanced intercultural competence after the program at the learning level, reducing their prejudices and ethnocentric attitudes, and developing their empathy compared to the control group.

Based on the findings, the program's methodological framework, derived from the convergence of the intercultural education principles, Drama Pedagogy, and national and religious anniversary celebrations' content, can be adapted to various religious or historical themes, potentially influencing long-term educational strategies. It could also be adapted to develop new arts-based transnational intercultural programs focusing on historical or religious anniversary celebration themes to enhance intercultural competence.

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Teaching With Metacognition in Drama Education

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Theoretical/Pedagogical Background

The study is anchored in the theoretical framework of the two-sided model of metacognition, which differentiates between the knowledge of cognition and the regulation of cognition and delves into the intricate relationship between drama education and metacognitive awareness of drama education teachers (Brown, 1978; Stephanou & Mpiontini, 2017). The framework underscores the importance of metacognition in educational practice, particularly in the arts, where the cognitive and social-affective realms intertwine (Johnson, 2002). Metacognition in the context of drama education facilitates self-reflection, enabling teachers to evaluate and refine their teaching methods for optimal student engagement and learning outcomes (Koulianou et al., 2024).

Aim/Focus

The primary aim of this research is to investigate the levels of metacognitive awareness among Greek drama education teachers. It seeks to identify how drama education teachers understand and regulate their cognitive processes and strategies in teaching. This study also investigates how specific metacognitive strategies are employed during lesson planning, delivery, and assessment in drama education, considering their role in fostering creative expression and critical thinking. Additionally, the study aims to explore the connection between the drama educators' metacognitive awareness and their teaching experience, as well as any potential gender-based differences in metacognitive awareness.

Method

The study utilizes a self-report scale assessment, the Metacognitive Awareness Inventory for Teachers (MAIT), adapted and standardized for the Greek language (Koulianou et al., 2021). The MAIT scale, based on the theoretical framework of Brown (1978), assesses the reported use of metacognitive strategies in planning and teaching (Balcikanli, 2011). Participants were selected from a larger pool of educators with various specialties who had participated in a nationwide study on metacognitive awareness. The drama teachers were assessed using the MAIT scale, which evaluates their knowledge of cognition (e.g., declarative and procedural knowledge) and regulation of cognition (e.g., planning, monitoring, and evaluation strategies). The participants comprised 21 drama teachers serving in vari-

ous Greek primary schools. The responses were scored and analyzed to identify patterns in metacognitive awareness and strategy application. Non-parametric tests were used, including Spearman's correlation to examine the relationship between metacognitive awareness and teaching experience, and the Mann-Whitney U test to investigate gender-based differences.

Results

The results reveal a nuanced understanding of the metacognitive profiles of drama teachers. The findings indicated that 57% of the participants exhibited low levels of metacognitive awareness, 38% were at a medium level, and only 5% demonstrated high levels of awareness. Drama teachers demonstrated varying levels of awareness of their cognitive processes and regulation strategies. A significant positive correlation was identified between teaching experience and metacognitive awareness, suggesting that experienced teachers are more likely to develop reflective practices over time. However, no significant gender-based differences were observed in metacognitive awareness. The research highlighted the importance of reflective teaching practices and the role of metacognitive awareness in enhancing the quality of drama education. Despite the low levels of awareness overall, teachers reported utilizing certain metacognitive strategies, such as planning and evaluating their teaching, albeit inconsistently. This highlights a need for targeted professional development in this area.

Conclusions and Implications for Arts Education

The study concludes that metacognitive awareness is critical to effective drama education. Drama teachers who are aware can effectively use metacognitive and self-regulatory strategies by modeling their thought processes, regulating their cognitive processes, and thereby improving their teaching strategies. However, the findings indicate a gap in metacognitive awareness among drama educators, with the majority demonstrating low levels of awareness. This gap underscores the need for targeted professional development programs to cultivate reflective practices and metacognitive skills.

Research suggests that teachers' professional development should emphasize enhancing metacognitive skills (Kladaki & Mastrothanasis, 2021). In addition, the study supports the idea that a supportive and collaborative learning environment is beneficial for cultivating metacognitive awareness (Geladari et al., 2023; Xafakos et al., 2023). Opportunities for drama educators to engage in reflective practices, share experiences in professional learning communities, and access resources tailored to their specific teaching contexts can bridge this gap. This has important implications for arts education, suggesting that a metacognitive approach can lead to more profound and reflective teaching and learning experiences (Stephanou & Mpiontini, 2017). This study supports the continued exploration of the metacognitive dimensions of teaching (Mavrogianni et al., 2020), particularly in the arts, to enrich educational practices and outcomes.

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Choreography Pedagogy in Higher Education and the 2024 UNESCO Framework for Culture and Arts Education

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In the 21st Century, choreography learning features as a valuable and essential part of dance education. Inherently, dance-making engages key 21st-century skills such as creativity, collaboration, and communication. These skills are relevant to diverse careers inside and outside the arts and can support students' broader learning about just societies, cultural understanding, and other global challenges. Dance-making is also unavoidably social, as is the teaching and learning of it. Further, dance-making is a fertile context for students' identity formation and affirmation, emotional expression, and exploration of personal stories, histories and curiosities. However, these elements of learning may also be such that they lead to collaborative conflict, and interpersonal issues of difference, communication and understanding. Despite these aspects of dance-making being prevalent and frequent, this research found that they are often left buried within a hidden curriculum. This study proposes that, in light of 21st-century global issues, these parts of choreography learning could be pulled forth and centred explicitly within choreography teaching and learning, alongside creativity and aspirations towards quality art making.

Coinciding with this research was the February 2024 UNESCO World Conference on Culture and Arts Education in Abu Dhabi, United Arab Emirates, where UNESCO released the new Framework for Culture and Arts Education. This Framework aims to "bolster a global consensus around the nexus between culture and education, fostering integrated policies and actions for the inclusive and holistic development of individuals and societies" (UNESCO, 2023). At the conference, the World Alliance for Arts Education (WAAE), World Dance Alliance (WDA), daCi (dance and the Child international), The International Society for Education through Art (InSEA) and Porto Santo Charter hosted a collaborative Side Event to discuss strategies of implementation in their respective arts forms, and members various regions and contexts.

This research asks 'what are relevant meanings of choreography and what is the pedagogy required to teach these' and, 'how these might these transform understandings of, or be transformed by the UNESCO Framework for Culture and Arts Education in 2024 as it is implemented into arts education globally'? This research places the tertiary educator at the heart of the dance-making and learning context, as the driver and negotiator of the myriad responsibilities, demands, opportunities, challenges, conflicts and aspirations that are present, and as the leader attending to how the Framework can influence local communities.

Within this qualitative ethnographic study, the researcher draws on her experiences of the UNESCO Side Event discussions and reporting, post conference auto-ethnographic reflections, as well as qualitative interviews with choreography educators in Aotearoa New Zealand to inform meanings of choreography pedagogy. As the study hones in on the micro context of the researcher's own choreographic and pedagogical practices, and course planning in Aotearoa New Zealand, self-study methodology is drawn forth. A thematic analysis is utilised, with the researcher's expertise in chore-

ography education driving the consideration of the Framework in her local context, informed theories of relational, creative and dialogical pedagogies. Suggestions for implementation of the Framework into choreography education will be proposed, and these may be relevant to dance-making broadly throughout primary and high school education, higher education and into professional dance environments.

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Dance Education as Social Studies Education: Harmony in Unity

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Is there commonality between social studies education and dance education within elementary and secondary education, and if so, how much do these disciplines have in common? This question emerges from my long career in dance education coupled with the lack of connection between discipline areas within formal schooling. As a strong advocate for interdisciplinary education and the growth it affords to students, I realize that interdisciplinarity is not promoted by the formal measurement systems of education. However, this does not prevent recognizing ways in which disciplines are already aligned to some extent. This paper presents the context for this discussion and then examines possible overlaps that already exist, to make them visible and encourage this type of interdisciplinary education.

Measurement of formal education success internationally excludes arts education and focuses instead on reading, mathematics and science stating that this narrow focus creates the "knowledge and skills to meet real life challenges" (OECD, n.d., para 1) In a world filled with differences between people, geography, backgrounds, customs, religions, and sense of self, the only subject that approaches this knowledge is Social Studies. This discipline is not tested in PISA (Programme for International Student Assessment) but is tested tangentially in the United States. In general, consideration of separate subjects in formal schooling does not encourage focus on what makes us holistic human beings, who occupy this complex world. One academician stated, "that high-stakes testing may lead to a default philosophy of education that holds in high regard a narrow bundle of knowledge and skills" (Guzenhauser, 2003, p. 51).

Within the United States, the "primary purpose of social studies is to help young people make informed and reasoned decisions for the public good as citizens of a culturally diverse, democratic society in an interdependent world" (NCSS, 1994, p vii). The purpose of this paper is to take this philosophical thinking about creating more inclusive education and see if it is possible; to clearly articulate how dance education, which in my definition is a comprehensive education that enables young people to work in and encounter the world around them, can also be social studies (Koff, 2021). First this paper will examine the literature to see if this process of dance focused as social studies is discussed and considered. It is followed by a qualitative survey of how dance is currently taught within the United States. Discussing how dance education can possibly contribute to the holistic development of young people in schools if dance education is implemented in this manner, dance can be recognized as an essential aspect of the curriculum and the development of young people will be holistic to enable them to meet the world around them, regardless of the challenges. These outcomes can suggest changes to dance education within the formal education sector.

The literature covers educational perspectives on student learning, dance and culture, integration of arts education and social studies, resulting in several major findings:

- The international educational testing movement drives international educational policy.
- Integration of arts/dance education within the curriculum will more often be driven by arts

education initiatives.

- The definition of culture is broad and can mean something completely different in each different setting.
- Dance education within the curriculum has very different interpretations and modes of implementation leading to unclear sense of the importance of both pedagogy and curriculum within the dance education classroom.

The anonymous survey included the areas defined by the National Council for Social Studies (1994) that comprehensively define the profession. It was sent to dance educators to gauge their implementation of social studies categories within their teaching. Results from the survey revealed many of the same findings from the literature.

There is no move to test arts education internationally. Additionally, testing does not encourage interdisciplinary ideas and teaching. The strongest support to move in this direction is the UNESCO Framework for Culture and Arts Education, which was ratified in February 2024 by over 100 member states. It calls on governments and policies enacted by governments to create environments through the lifespan that support culture and arts education. This is a broad gesture and can only be initiated at all local levels. But the global focus is on sustainable development and peace, which brings the conversation again to integration of the arts, culture and social studies. The content of the overall Framework is then timely and inclusive and can provide the support and initiative to implement policy that can then create the many ways that education can occur, in many settings.

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Nursery Rhymes as a Pedagogical Tool for Parent-Infant Interaction and Infant's Rhythmical Development

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Introduction

Nursery rhymes refer to verses told, or sung, or performed to infants, babies and young children by adults such as parents, grand-parents and care-givers. They comprise rocking/dancing-rhymes ("*tahtarismata*" in greek), finger-plays and other play-songs, which together with rhymes performed by children themselves, such as counting-out rhymes, jump-rope rhymes and bounce-ball chants, are part of children music culture and folklore (Kokkinos & Koliadi-Tiliakou, 2023). In most world cultures, they belong in the context of oral traditions and they pass down orally from one generation to the next, enriching infants' and children's lives (Kokkinos & Koliadi-Tiliakou, 2023), creating emotional bonds with their caregivers (Mullen 2017) and enhancing their musical and rhythmical development (Welch 2006).

General benefits of nursery rhymes to parent - infant interaction

According to Trevarthen's theory (1993), infants are ready from birth to take turns in a "dialogue" of movements and rhythmic communication with a loving parent or caregiver. They are attracted to extended engagement with human gestures, and sympathetic to many emotions, resonating to the impulses and qualities of movement, imitating and seeking to play an active part in a playful duets of agency. Nursery rhymes can provide a very important tool for fostering and developing these proto-conversations. As many researchers have pointed out, infants gain many benefits when adults interact with them using nursery rhymes and songs (Arleo, 2006; Mullen, 2017; May, 2020). Additionally, as Mullen demonstrates (2017), nursery rhymes can foster children's development by enhancing: a) hand-eye coordination, gross and fine motor skills development, (b) language and cognitive development, (c) cultural development and knowledge about their world, (d) preparing children to play cooperatively and creatively with others and (e) teaching children about feelings and empathy in a playful, joyful and secure environment.

General benefits of nursery rhymes to infant rhythmical development

Edwin Gordon, in his *Theory of Music Learning* for newborns and young children (2003), argues that musical interaction between parents and children, in a variety of ways, can create a rich musical environment influencing child's tonal and rhythmical development. Concerning rhythmical development, a child's rhythmic aptitude can be fostered and improved when parents dance with, use their bodies to indicate rhythm (through body percussion activities, clapping, rhythmic movements, etc.), repeat rhythmic patterns and let their bodies feel different rhythms. Furthermore, research on the impact

of nursery rhymes on children's rhythmical development shows that playing rhymes with infants leads to an acquisition of a regular beat and synchronization between the infant and its playmates (Arleo, 2006), enable voice rhythmical exploring (May, 2020) and enhances motor coordination (Mullen, 2017), infants' enculturation and the development of infants' rhythmic perception (Gerry, Faux & Trainor, 2010). Finally, studies with auditory event-related potentials (ERPs), measuring infants' brain responses to nursery rhymes, suggest that rhymes, due to their rhythmic structure and the use of prosodic cues, may facilitate infants' ability of recognition and prediction of future sound events and be beneficial to language development (Suppanen, Huotilainen & Ylinen, 2019).

Discussion-Conclusion

Nursery rhymes are "poems" (or "songs") that perform a triple function: a) strengthen the emotional, physical and mental communication between adults and children, b) offer children an aesthetic enjoyment (music - song, dance and poetic speech) and c) offer a simple form of socialization, or initiation into the anniversary events of the year. Additionally, they are inextricably linked to the ritual of play in preschool and primary school, where learning is interwoven with experience, movement, song, and play (Dionyssiou, 2018). In music settings, nursery rhymes can introduce infants to the basic elements of music—melody, harmony, and rhythm—stimulating an early sense of musicality. They can also be used to attract infant's attention at the beginning and at the end of meetings, to help infants organize their rhythmical movement and explore their singing voice, to enhance collective singing and coordination, to assure a playful and joyful environment and, finally, to make infants feel safe and emotionally secure. There are numerous creative ideas for music activities (May, 2010), which provide music teachers with valuable tools in their interaction with babies, infants and young children. As Walsh (2002) emphasized, development —particularly artistic development— happens not *within*, but *between* interactions in the world into which the child is growing. Additionally, Welch's Russian Dolls-type model (2006) suggests that children's musical development is shaped and influenced by musical enculturation and formal and informal generative and creative musical skill development within a wider community. In light of the above suggestions and the related findings about the impact of nursery rhymes in children's cognitive, social, artistic, and musical development, we suggest that nursery rhymes are important pedagogical tools for infants' education. They stimulate their brain development and contribute to laying the foundation for lifelong learning and social interaction. They can "bridge the gap between art, nature, technology, and education" fostering a healthy and flourishing child development in today's culturally enriched societies.

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Carved in Stone: Harnessing the Power of Blockchain for the Protection of Creative Works in Education

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Digital content manipulation and authenticity verification have become critical challenges in contemporary education, particularly with the rapid advancement of artificial intelligence and sophisticated digital editing tools (Mirsky & Lee, 2021). While historical artifacts like the Seikilos epitaph demonstrated the power of immutable record-keeping through physical mediums, modern digital resources lack similar guarantees of authenticity and permanence (Adam, 2010). This research explores how blockchain technology can provide a "digital carving in stone" solution for protecting creative works in educational contexts, examining both theoretical foundations and practical implementations through a case study of a Greek language and music education repository.

The study addresses the fundamental challenge of creating verifiably unaltered digital resources with proven timestamps, drawing parallels with historical methods of preservation (Kolydas, 2022). Traditional tangible resources possessed three key characteristics: immutability (resistance to alteration), verifiability (observable modifications), and authenticity (impossible exact replication). Blockchain technology emerges as a modern equivalent, offering these same properties in the digital realm through its decentralized ledger system.

The proposed methodology leverages blockchain technology through a systematic timestamping process (Kolydas, 2019). This approach involves generating unique hash digests for digital documents and storing them on either the Ethereum or Bitcoin blockchain alongside relevant metadata. The process utilizes either OP_RETURN data in bitcoin transactions or zero-value transactions on the Ethereum blockchain, containing JSON objects with hash digests of individual resources or resource trees. This creates an immutable record of each document's existence and content at specific points in time, allowing for future verification without compromising the original content's privacy.

The research implementation is demonstrated through a case study of the digital repository singinggreek.music.ionio.gr, which houses approximately 90 songs and associated educational materials for teaching Greek language, music, and culture. The repository, available in both Greek and English, categorizes content by themes, age groups, and language proficiency levels, primarily targeting pre-school and primary school children while remaining accessible to adult learners. The blockchain-based protection system aligns with the repository's Creative Commons CC BY-NC-ND 4.0 license, ensuring content integrity while promoting educational access.

The solution's effectiveness is evaluated through its practical implementation and impact on digital library services. The system provides significant advantages for digital repositories, offering copyright protection as a value-added service to content providers. This approach incentivizes creators to trust their works to digital archives while fostering a more robust and accessible digital knowledge ecosystem.

The research emphasizes blockchain's core philosophy of "Do not trust; verify" implementing a transparent verification process accessible to all users without special permissions or proprietary

tools. This approach not only secures digital resources but also aligns with broader educational goals of fostering analytical skills and information literacy. The verification system employs cryptographic hash functions for tamper-evident content validation while preserving privacy, as verification can occur without revealing the actual content.

This research contributes to the field by demonstrating how blockchain technology can bridge the gap between traditional methods of preserving authenticity and modern digital needs in education. The findings suggest that blockchain-based protection of creative works can significantly enhance trust in digital educational resources while promoting open access and content integrity. By integrating arts, technology, and education through blockchain, this approach creates a transformative learning environment where the authenticity of educational resources is assured, fostering trust and inspiring innovation in digital education.

Blockchain technology offers a viable solution for protecting creative works in education, providing the digital equivalent of "carving in stone" while maintaining accessibility and verifiability. This approach not only preserves content integrity but also contributes to the development of more sophisticated and trustworthy digital learning environments.

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Investigating Expanded Scenography, Performance and Urban Space Pedagogies

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Investigating expanded scenography and performance in public space has proven to be inspiring and prolific for theatre and performing arts studies and related pedagogical research frameworks (Konomi, 2014; Karakosta & Konomi, 2023). In this regard, we briefly discuss some key points of the conceptual and spatial research and implementation framework of the undergraduate and postgraduate NKUA student performance projects for the Student Entry/Greece at the international exhibition Prague Quadrennial PQ23 (Konomi et al., 2023; Konomi & Lakidou, 2023, pp. 170–175). These projects were initiated in classroom but mostly researched, developed and realized in the urban space of Athens implementing a strong participatory dimension. The projects' framework can be contextualized in the lens of critical pedagogies of space (Morgan, 2000; Stevenson 2008) and the ongoing interest on urban pedagogies (Dobson, 2006; Ford, 2016; Natarajan & Short, 2023) utilizing the interdisciplinary conception of city as a performative space (Konomi, 2014; Whybrow, 2014).

Image 1: Interacting with an everyday audience in Athens. Top left: Embracing Otherness. Top right: Mind the Gap. Bottom right: How to be tender. Bottom left: Hopa.

We also argue that expanded scenography, as discussed in McKinney & Palmer (2017), is a crucial development for performance pedagogies in public space, as is the 'direct experience and use of space as a design tool' following Skourtis (2018). Furthermore, a conceptual framework for working with the urban public space was introduced and students were asked to expand on the overall theme of the Student PQ23 Entry/Greece 'Rethinking Cities: Performing places and stories of resil-

ience' (Avgitidou et al., 2023, 165), implementing a notion of a somatic and performative Lefebvrian 'right to the city' (Lefebvre, 1996, 147–174). Public urban space was regarded as an expanded stage, where embodied performative events take place on the basis of instant public exposure, immediate audience response, democratic open access and a potential for more direct involvement and social impact. This fundamental civil right to public space (Harvey, 2008) was regarded as a shared experiential resource, a right of free movement and free speech, and an expanded space of embodied expression and creativity; however, this was an aspect the students had to be gradually familiarized with, in a series of urban space workshops that were targeted at building confidence, intimacy, address, creative scope and connectivity in the urban public space.

Image 2: Abandon the score but not the others (Credits in Konomi & Lakidou 2023, p. 174).

In line with Soja's third space (1999) and Lefebvre's spatial triad conception (1991, pp. 38–39), the city was approached as a physical, social, symbolic and imaginary cultural entity, involving all dimensions of time (past, present, and future) and all spatial experiences, interactions and collective actions: "Places and sites, narrations and stories become site-specific dramaturgies that conflate the cities' past and present" (Avgitidou et al., 2023, 165). Through a somatic and experiential approach to the city's public space the students aspired to draw a performative mapping of the centre of Athens, taking also into account the more specific research framework at NKUA: Athens / Counter-monument: An assembly of political bodies (Konomi & Lakidou, 2023, pp. 170–175). The projects were conceived as explorations of body based, and site-specific performance in urban space. Projects like *Mind the Gap*, *Abandon the score but not the others*, *Hopa*, *Embracing otherness*, *How to be tender* and *Peel onions, it's your job!* (images 1–6) best exemplify the given research framework "exploring the dialogical relationship between urban and performance space" (Karakosta & Konomi 2023, 160). Furthermore, all the different projects attest to a diversity of artistic expression, experiential range and participatory aesthetics (Konomi & Lakidou, 2023, pp. 170–175).

Image 3: Hopa (Credits in Konomi & Lakidou 2023, p. 174).

With its distinct multiple layers and contesting histories, Athens emerged in its successive transformations as an ancient palimpsest city in constant transformation and flow providing a general spatial, narrative and dramaturgical framework. Athens is a historic city and a staple tourist destination, heavily resonating with references to classical antiquity, a city branded primarily for its classical monuments. But how did this dominant, constructed gaze of Athens relate to the city's everyday, counter-monumental and multilayered performative realities and diverse sociocultural contexts? And how could the body itself be energized and engaged in a multisensory aspect?

Image 4: Embracing otherness (Credits in Konomi & Lakidou 2023, p. 174).

We aimed to use the performance projects as a point of somatic and experiential re-connection with the urban space, inscribing the richness and diversity of spatial experiences, while also addressing a wide range of sensitivities of an assembly of political bodies: politics of identity, gender and sexuality, social aspects of marginalization and exclusion, issues of gentrification, surveillance and policing, the immigrant/refugee crisis, homelessness (Konomi & Lakidou, 2023, pp. 170–175).

Image 5: How to be tender (Credits in Konomi & Lakidou 2023, p. 174).

These have been some of the primary investigations of the students' projects in physical, somatic, spatial and conceptual terms. Various challenges and restrictions were also encountered, such as from the board of archaeologists regarding the historic centre as a monumental ensemble; or restrictions connected to corporate privatization of the public space, even coming from infrastructure and security guards. Once these were eventually overcome, their ideological repercussions succeeded in deepening the discursive framework of the projects.

Image 6: Peel onions, it's your job! (Credits in Konomi & Lakidou 2023, p. 174).

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Drama in Education as a Means of Developing Resilience in Children and Adolescents

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The importance of resilience in child development has garnered significant attention from educators and researchers in recent years. Resilience, defined as the capacity to adapt positively to adversity and trauma, is influenced by a complex interplay of protective and risk factors. Rather than a fixed personality trait, resilience is a dynamic process shaped by an individual's environment and experiences (Hatzichristou). Resilience fortifies children, enabling them to try new experiences and to cope with situations of frustration and failure (Folostina et al., 2015). A resilient child or adolescent is not invulnerable; resilience does not eradicate pain and negative emotions. Rather, it is the factor that allows the child to recover and continue life with normalcy, avoiding enduring, catastrophic consequences. Given our increasingly unstable and challenging world, fostering resilience in students of all ages is crucial.

The primary objective of this paper is to demonstrate how Drama in Education can cultivate resilience in children and adolescents. Specifically, it is discussed how diverse forms and techniques of Drama in Education can foster resilient attitudes in students and whether Drama in Education contributes to a safer and more caring school environment.

A central thesis of this paper is that Drama in Education can create the psychological environment and learning opportunities necessary to nurture students' resilience.Theoretical models for promoting resilience in schools emphasize the importance of positive peer relationships, a positive classroom environment (Doll, Zucker & Brehm, 2009), and the development of social skills and positive social relationships (Henderson & Milstein, 2008). Dima et al (2020) point out that through Drama, educators can create engaging learning environments, that not only improve academic outcomes, but also nurture essential social and emotional competencies in learners. Role-playing in Drama has been shown to contribute to overcoming group conflicts, boosting learning motivation, and transforming personal experiences into developmental resources (Rubtsova, 2021).

While not a therapeutic intervention, Drama in Education indirectly empowers students to find inner strength and overcome adversity. Drama can positively impact protective factors, such as positive social behavior, peer acceptance, self-awareness, self-control, and the discovery of internal sources of support. Drama in Education can foster resilience by focusing on critical thinking, self-awareness, and mindfulness. It can activate psychological processes and create experiences that enhance self-confidence, self-efficacy, emotional relationships, and a sense of accomplishment, even in challenging circumstances. All these serve as protective factors, helping students effectively manage stress.

According to Masten (2011), personal competence, positive self-concept, a sense of life's meaning, optimism, and social attractiveness are key protective factors. Drama in Education can positively influence these characteristics by fostering interpersonal relationships and releasing mental reserves through play (Lenakakis, 2013). Furthermore by engaging both intellect and emotion, students gain valuable life experiences through problem-solving Drama activities (Strejčková, 2021). Storytelling

activities are also widely used in Drama in Education. Storytelling has been recognized as a powerful tool in promoting resilience in education. Research has shown that storytelling can positively impact the well-being of students and educators, contributing to their ability to bounce back and recover from stress (Olson et al., 2021).

The discussion will be grounded in the Drama/Theatre in Education framework implemented in the Greek educational system. This autonomous subject, offered from the first to the fourth grade of primary school and in a limited number of specialized secondary schools, strikes a balance between pedagogical and artistic goals (IEP, 2022). It employs a variety of processes, techniques, and activities, such as Inquiry Drama, improvisation, Documentary Theatre, Creative Drama, Devised Theatre, and Forum Theatre, to empower students' voices and cultivate collaboration, critical thinking, and social-experiential learning (Fanouraki).

According to the Greek curriculum guide for Drama teachers, a fundamental goal of Drama in Education is to strengthen students' personalities, encourage active group participation, and explore ideas, values, feelings, and behaviors through symbolic and allegorical representations (IEP, 2022). Other objectives include attitude and behavior change and the adoption of new life strategies. This underscores the potential of Drama in Education to positively impact children's psychological, emotional, and social development through collaborative learning and the exploration of social and moral issues using problem-solving techniques (Peter, 2009) and therefore contribute to their resilience.

This paper employs a methodology that involves a review of relevant literature and recent research in theatrical pedagogy and psychology. Additionally, it incorporates excerpts from questionnaires completed by Drama teachers, who share their classroom experiences, recalling specific instances that convinced them of Drama in Education's capacity to empower students and cultivate their resilience.

In conclusion, this paper advocates for greater investment in Drama in Education, which prioritizes strengths over problems and mobilizes students' creative power to promote their overall well-being and positive development.

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The role of Drama and Puppets in the Lives of Individuals and Society

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Short Abstract

In this paper we present a study on the role of theatre and puppets in the recognition of the importance of the arts in the life of individuals and society, as identified by the students participating in an art project. In the 2022/23 academic year, the Faculty of Education, Department of Preschool Education, the Academy of Fine Arts and Design of the University of Ljubljana and the Modern Gallery collaborated. We joined forces for the project "Puppet Atelier - from atelier to puppet theatre". The aim of this study was to investigate how the students who participated in the process of a puppetry performance perceived the strengths, weaknesses, opportunities and threats of the project. Through the qualitative analysis of the material, we explored how the students experienced the meaning of this type of project in terms of puppetry, art education, personal and professional development.

Drama-based Interventions in Prison as a Means for Promoting Prisoners' Well-Being

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Introduction

The didactic and purifying power of theatre has been recognized since ancient times. According to the Aristotelian view of theatre, ancient drama, especially ancient tragedy, has a psychotherapeutic effect, since it "relieves" the soul of the spectators, by cultivating peace and tranquility in the soul through the reconciliation of rationality and emotion. Nowadays, the social dimension of theatre seems to continue this tradition of purifying effect on people's lives. In fact, when it comes to people experiencing social exclusion, social theatre becomes a way of inclusion, especially in the form of educational drama that allows participants to think and react in an imaginary world to explore the human condition.

Main body

In this way theatre and drama open up many different perspectives that may respond to the particular and specific needs of marginalized groups. One of these groups is the inmates of penal institutions, who experienced a poor past, live in an unpleasant present and worry about their dismal future (Balfour, 2004; Braggins & Talbot, 2003, p. 17).

Educational drama in prison is an arts-based approach aimed at fostering an expectation of the world outside prison, a sense of identity and a real penal outcome that prepares prisoners for life after release (Prendergast & Saxton, 2016: 155 -157). Participation in such activities (McAvinchey, 2011; Trounstine, 2001) has, as indicated by international research, positive effects on their psychological mood, on the development of cooperation and sociability and on their self-confidence (Braggins & Talbot, 2003:V). Also, drama in prison can strengthen hope, motivation and responsibility and promote positive roles and relationships between participants, by cultivating new identities, capable of meeting the challenge of "life after prison" (Kuftinec & Alon, 2007). Besides, arts-based interventions often prove to be a more accessible, challenging but effective, way (Thompson, 1998; Batchelder & Pippert, 2002) to improve the relations between prisoners with each other, to feel more pleasant, to be activated and to strive for the best, by finding a way of self-expression (Tett et al., 2012).

In prison's heterotopia every prisoner is an individual with the right to reconnect with the world. Drama-based prison interventions are likely to empower prisoners when they actively allow them to make sense of their own world (Andersen, 2002). The aim is to develop their imagination, self-awareness, expressiveness and above all to strengthen their social skills (Jackson, 2006:8-9). Thompson (2003:79-101), in fact, distinguishes drama-based prison interventions into those aimed at the future and lives of prisoners after release, those used as a way to escape the emptiness of prison time, and those developed with the aim of directly influencing the self-identity, self-respect and self-esteem of prisoners, emphasizing participation, entertainment, discussion, physical activity and creativity. In the latter case, prisoners delve into their inner selves and, through role-playing, try to deal with the internal and external conflicts that emerge in the interventions (Prendergast & Saxton, 2013). Each person participates freely in the action when they feel ready; the actions draw from

personal experience, which is expressed through play (Kilgore, 2001). The objective goals of such interventions are to entertain prisoners, improve their ability to manage conflicts, discuss their prejudices and remove or mitigate them. It also aims to improve relationships between prisoners, develop interest in art and theatre, enhance creativity and prepare for life after release (Fisher et al., 2009).

In line with the above theoretical background, the aim of this paper is to examine the benefits of drama-based interventions for promoting the well-being of individuals in prison (see Tallent et al., 2022); connecting with others, physical activation, focus, learning, sharing, which are key components of well-being (Netten & Gibson, 2023), are examined into the context of drama-based interventions. The paper concerns anecdotal evidence from a series of courses developed at the Department of Theatre Studies of the University of Peloponnese on educational drama in socially oriented institutions. The courses and the corresponding actions were implemented from 2016 to 2023 in the Agricultural Prisons of Tiryns.

Conclusion

Promoting and supporting the well-being of individuals in prison has clear links with the safe and supportive environments of learning including educational drama and drama-based interventions. Obviously, the findings presented are limited, but they are indicative of the potential of drama-based interventions to promote prisoners' well-being.

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Negotiating Drawing With Children: Learning Through Trial and Error

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Short Abstract

This presentation will explore the pedagogical benefits of Negotiated Drawing, an interactive method of teaching drawing to children. The findings presented in this paper are the result of its application to several primary and preschool Greek classes the last ten years. This action based research soon brought to prominence art education's potential to encourage not only artistic competence, but unexpectedly, wider educational concerns. Using the trial/error method of learning, this practice encourages inclusive modes of communication for the classroom population and the teacher-student relation as an on equal basis exchange of knowledge. It introduces a multimodal approach to art teaching involving different drawing contexts of reference and drawing itself as a process-oriented learning enterprise and not an individualistic endeavour leading to a desired end-result. Finally the findings indicate that the heightened motivation of the students to participate in this process advanced both their language competence along other modes of communication.

A Different Learning Environment for Cultural Education

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For an optimal curriculum that focuses on the broad development of every child, also in the field of art and culture, we will have to review the current structure of education and childcare. (Kox, 2024) This requires an integrated learning and development place with activities for all children and adolescents from zero to eighteen years old. This place is a combination of current primary and secondary education, out-of-school care and out-of-school education. In short: a bundling of the current fragmented efforts around growing children.

In this view, a day consists of a combination of learning, playing, experimenting, experiencing and discovering. This creates a combination of current learning areas, school subjects and projects, extracurricular cultural education, sports and play, social play and the social encounters that children and adolescents have in their free time. Playing and learning, relaxation and concentration alternate, more in line with the needs and natural rhythm of children and young people. The term 'school' is no longer applicable here, so it is better to speak of a 'learning environment'.

The learning environment we have in mind offers activities and guidance from seven in the morning to seven in the evening, at least fifty weeks a year. Children and parents have the freedom to choose in starting time, duration and period, with a mandatory minimum annual attendance. For children and adolescents, teachers, pedagogical staff and other professionals this means a more varied day. Different professionals alternate during a day or period to take care of the education and development of the students. They do this in coordination with each other based on their own professional knowledge, skills and availability. With development files and plans they can guide, support and monitor growing children in their development as much as possible. Of course, clear frameworks for obligations and responsibilities for children and professionals must be provided.

With this approach, the current in-school and out-of-school cultural education for the age of zero to eighteen years is brought together in one facility as part of an integral learning and development place. This makes it possible for all children to follow group and/or individual lessons in the field of art and culture at an early age. The teaching options for cultural education will no longer be limited to the edges of the day but are instead integrated into the entire day program. The opportunity to get acquainted, to develop and deepen with culture is the same for every child within an integrated learning environment. Due to the integral curriculum and the integral daily schedule make visits to or from cultural activities natural and easy to fit in.

Offering equal opportunities to all children and young people, including in the field of art and culture, does not mean that every child should follow exactly the same program. Connecting to the developmental stage, developmental opportunities and interests means making choices in terms of offer and guidance. These choices can be made by the parents and the child at the level of activities, but also on the basis of a specific profile or offer of the learning environment.

This does not alter the fact that there is a broad basis that should be offered in all learning environments. To provide all facilities and possibilities, the current scale of education and childcare is

often too small. This applies not only to the requirements for buildings and the affordability of facilities, but also to the possibilities of creating dynamic groups that match the development and possibilities of a child and young person during their period of growing up. Connecting to the developmental stage of a child and young person does mean paying more attention to individual development, but it certainly does not equal individual education. In fact, (learning to) function in groups of different sizes and compositions is an important part of development.

A changed design of the learning environment also requires a different view of housing and facilities and their scale. Current schools and facilities will have to work together more and be brought together more. This can be physical, by bringing institutions together in a certain area, with, for example, small, intimate locations for different groups of children. But it can also be virtual, when locations work together and provide mutual transport.

An integrated learning environment offers amateurs or professionals the opportunity to provide activities, performances or presentations as an integral part of the developmental process that children and adolescents go through. In addition, the integral daily schedule ensures that there is room for groups to undertake cultural activities. After seven o'clock in the evening, the facilities could be used for and by adults to actively engage in art and culture, or with other activities such as sports, technology or nature.

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For an English translation of this chapter, see: https://www.lkca.nl/publicatie/a-different-learning-environment-for-cultural-education

Clay as Medium and Metaphor for Attuning to the Earth

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Short abstract

The study discussed in this presentation focuses on a clay workshop that we, a team of educational researchers, facilitated and observed with 53 teacher candidates at a major university in Canada. Guided by the question, "How might engaging in, with, and through art encourage attuning to the Earth?", the study aims to inform the development of climate change pedagogies and demonstrate the benefits of artistic learning experiences for engaging students in climate change response. The clay workshop centred around the concept of "deep listening" with/for the Earth, inspired by the teacher candidates' own connections to nature. While one researcher facilitated the workshop, the rest of the team conducted observations and took photographs of the art-making process. In this presentation, we will discuss two major themes that emerged from our observations, as well as implications for arts educators seeking to promote awareness and positive change with the Earth in mind.

Performance Space Based Dramaturgy: Writing for School Theatre

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What are the preconditions for a school dramaturgy? How a new play is devised within theatre/drama teaching? In general, we are focused on the themes that school dramaturgy is dealing with (Puchner, 1997). On the other hand, much less emphasis has been placed on the performance space that will host a school event and the staging framework it offers as the starting point for the creation of a new school theatre play.

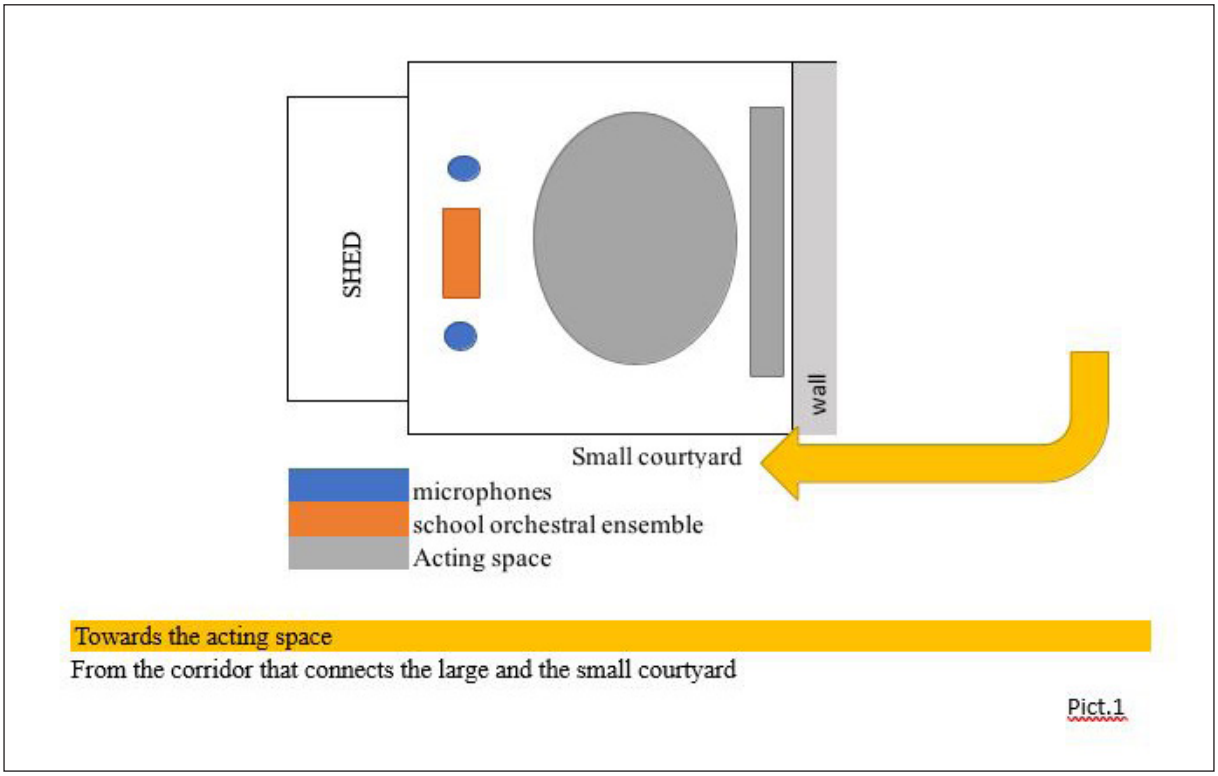
In the history of theatre, ever since Greek antiquity, dramaturgy was driven and also hosted by the scenography of every era as well as modernist theatre certifies that because its subversiveness derived from denying all the practices of stage design up to the end of the 19th century (Baught, 2012, pp. 39-40, Konomi, 2021, pp. 25-29). Contemporary postdramatic or devised theatre live and breathe in a scenography that dialects equally with every part of the performance serving as a part of the "text" of the show (Hickie, 2009, pp. 69-74).

Scenography also testifies a certain kind of communication between the spectacle and its audience. In ancient Greek theatre, action took place in an area where every member of the audience could see and hear, transforming in an artistic event democracy and its collective habits of seeing, listening, arguing and ruling (Herreras, 2019). In a contemporary democratic school we should decide where the school performance will take place, in order that the event will allow the participation of the school community as equally as that it is possible, considering the defining role scenography and performance space could have on the theatre communication and audience participation (McKinney, 2009, pp. 82-88) Therefore, if our starting point is the inclusion of all the members of a school community in the production and consumption of a spectacle, then the choice of where this performance will take place is a consideration that will precede the selection of an existing play or before the writing/devising of a new play text.

Considering similar theatre practices of the past and the present, in March 2022, I responded to the need of a primary school, Experimental Ralleia Primary Schools, which cooperates with the Department of Theatre Studies of NKUA to help them organize an outdoor event for the national celebration of March 25th, a day that commemorates the Greek Revolution. Due to the pandemic, in March 2021, when the 400th anniversary was celebrated, no school event was held, and in 2022 the measures were still very strict and the school could not use the indoor event hall. Given these constraints and with the prospect of visitors -parents being able to attend the event from the 1st floor balconies that enclose one of the school's two courtyards, I devised a short text that could meet the requirements below:

- that it could be played in the open space,
- that all the student performers are visible throughout the performance and participate,
- that it will be better seen from above than by a seated spectator around or near the performance area
- that it will incorporate group dances and group singing that the students had already learned,

- that it will provide space for the school orchestral ensemble.
- The students would be members of a large chorus, as in Ancient Greek Theatre, and all, potentially, could become individual actors. The large courtyard was devided in spaces that served the performance. (pict.1)



The resulting work had eight scenes in which still and moving images were created by groups of students, a dramatic choreography that incorporated also traditional dances. The text was mainly composed by well-known poetic quotations spoken by two or four students in every scene while the main verse was co-voiced by the large student ensemble. The event began with the formation of the number 400, the number of the years between 1453 and 1821, and ended with the formation of the number 200, the number of the years between the present and the beginning of the revolution. In between, shapes made by the bodies and the postures/behaviors of the children depicted the submission to the enemy, the formation of the revolutionary Society of Friends, individual groupings for prayer, precaution, cooperation, the siege of Missolonghi, the nine lines of the Greek flag, the conflict between the two sides ending with a dance.

The space and its staging with the aim of a specific theatrical communication created a dramaturgy that enhanced the significance of the celebration as the performance itself was only achieved through the values of cooperation and mutual support (Grammatas & Moudatsakis, 2008). The play, despite the pandemic restrictions, helped the members of the school community to be rejoined. After all that the very end of every performance, that is the ultimate goal: a unity of every participant in the same time, in the same space, in a unique moment.

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Performance Art in Preschool Education

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Introduction

In this present study, I would like to present a cultural-environmental course of program that lasted for eight months and took place at the nursery school which I head in the centre of Athens. The primary aim of the course of program was to address pre-schoolers aged 4-6 in order for them to experiment, discover and experience the value of and "course of water" (bearing in mind "the future of water") through all the sciences proposed by the kindergarten curriculum.

By means of theatrical and visual art techniques, the children systematically observed water and its properties - re-enacted through theatrical play and dramatization of the water cycle - it captured in different visual art techniques, "the course of water' and looked for answers to problems, by dint of a wide array of techniques drawn from educational Drama. In tandem with this, they composed and staged a visual-theatrical performance that they presented to their parents at the end of the school year. In point of fact, it was my aim to encourage and inspire the children from the minority groups (Albania, Philippines and Asian countries), to interact and play an active role in the visual performance and build up their cognitive skills to judge and make decisions.

The first phase

In the initial stage of the course the teacher posed questions related to the different aspects of water and the indispensable role it plays on the survival of both the human race and nature. Regarding the discussion, we discussed the value of water and how intrinsic it is to the survival of the human race and how, without it, no living form may exist. In other words, it waters the crops we eat and cleanses our bodies to ward off epidemics, therefore it is vital to a high standard of sanitation. It is imperative to life on earth and as one of the three basic needs it provides us with the means to eat and a means to keep ourselves and our clothes clean.

The second phase

In terms of the second phase, following the discussion on the value of water and the variety of uses in humans and nature, it was deemed fit to read out a book that addressed the same issues and that children could identify with, . On completing the book, a dramatization of the book ensued, alongside this, they were asked to present depictions of the book through the use of the visual arts. In the first case, the children were encouraged to draw on the performing arts to give vent to their feelings on the subject and in the second case, they were encouraged to depict their ideas through the visual arts. In this stage of the course, it was my intention to determine and shape their ideas of the vital need for water on the planet and make them aware of the arguments on the issue by means of role-play and visual art. (image 1, 2,3)

Image 1: The sea

Image 2: The sea

Image 3: The bottom

The third phase

In the third phase, theatrical and visual activities were developed in order to cement the children's knowledge of the work and consolidate their understanding of it while at the same time encouraging them to develop their arguments and enlarge their knowledge of the subject. The continuation of the program led us to the sea. Through videos, that we watched on the internet, they were informed about the organisms that live on its bottom, its pollution and its protection. Two large constructions were made from boxes and recyclable materials: the bottom and the recycling tower with garbage found in the sea.

The performance: in the plenary session of the class, it was decided to present the visual and theatrical representation of the program to the parents. The pupils, with my help, made for the needs of the show the scenery and the "costumes" from garbage bags and took it upon themselves to "lead" their parents along the "water road": starting from the first floor of the building, they described the tableau with the water cycle then with improvised streams the road "led" to the seabed and to the recycling tower to end up in the ground floor theatre where the theatrical show the turtle careta careta to music Rene Aubry il pleut sous la mer was presented. (image 4, 5).

Image 4: The performance

Image 5: The performance

Conclusions

In summing up, the pupils were made to address the different aspects of water and the value of it in humans and nature. pertaining to sustainability. From another angle, they enlarged their knowledge related to water by dint of coming into contact with works of art and literary texts with a related theme. This gave rise to building up the skills to express themselves, interact and experience the subject through theatrical techniques and, finally, discover new forms of expression through other means, such as the visual arts. It was a great feat for all the children to work together on this project and admirable to witness both the indigenous children and the immigrants working side by side with such enthusiasm.

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Inclusion in Action: a Film Education Programme in Special and Mainstream Schools. Description and Evaluation

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The paper presents the content and evaluation of the educational programme Inclusion in Action, which was implemented during the school years 2022-23 and 2023-24, in mainstream and special education schools in Athens and at the Greek Film Archive. The programme, which was designed by the Athens International Children's Film Festival with the main objective of contributing to the creation of an inclusive culture in schools and in the community (Allan, 2014), was applied as a pilot project in 2023 while the main part was implemented and completed during the school year 2023-2024. The basic idea of the project was to bring together mainstream school pupils and pupils with visual, auditory, cognitive or sensory disabilities in the same cinema room for a school screening and discussion, raising issues related to diversity and democracy in the context of inclusive education, where equity and quality go together (European Agency for Special Needs and Inclusive Education, 2014). In order to achieve this, all the films of the Festival's school programme were made accessible with SDH subtitles, dubbing in Greek, insertion of Greek Sign Language, interpretation, audio description and social stories.

The educational programme consisted of two phases:

A. educational workshops were planned and carried out in the school environment to prepare children from both types of schools (mainstream and special) for the film. For mainstream and typically developing children, activities and interactive exercises were used to introduce them to the concept of disability. Children were guided to describe the disabilities with words that didn't carry stereotypical meanings. They were also introduced to the accessibility tools that are used, according to each disability, so that every child can have full and equal access to the cinematic experience. For children with disabilities and/or special educational needs, depending on the group, the film experience was presented using the appropriate accessibility tool. For example, simplified film summaries and social stories for children with neurodevelopmental disabilities. Moreover, for both groups of children, toy-objects (used in the films) were given to them to work on, so that the children could get to know the characters and other story elements before screening. B. joint school screenings were applied as a

pilot project in May 2023 at the Greek Film Archive (a universally accessible venue) and each school screening was accompanied by a joint discussion-activity with children to deepen their understanding of the techniques and themes of the films and to strengthen their attitude towards inclusion (Rieser, 2011). According to the project requirements, discussions were held in the presence of a Greek Sign Language interpreter and special education consultants-trainers.

The main goal of the educational programme was to contribute, through the power of the arts and especially cinema, to the formation of an inclusive culture in Greek schools and, more broadly, in society, fully in line with Goal 1 of the "Seoul Agenda: Goals for the Development of Education" which clearly emphasizes the need to integrate the arts in education "as a fundamental and sustainable component of a quality renewal of education" (UNESCO, 2010). Since inclusion and the transformation of stereotypical perceptions are long-term goals, the programme focused on the acquisition of a shared cultural experience emphasizing the preparation and implementation of this collective experience based on the "language" of cinema (Allan, 2007; UNESCO, 2015; Benjamin-Thomas et al., 2019; Aziz, 2024).

In June-July 2023, the evaluation of the pilot project was completed with the results notification to the stakeholders. From September 2023 to June 2024, the programme was implemented as scheduled, with the modifications made on the basis of the evaluation. This paper presents the results of the evaluation of the pilot educational program, which was primarily based on observations conducted during the two phases of its implementation, as described above. Observational data were supplemented and cross-validated with insights gathered from a focus group interview with the two program developers, as well as six individual semi-structured interviews with the participating teachers. The research sample included three mainstream primary school classes, one Special School, one School for the Deaf, and one School for the Blind. The evaluation approach incorporated elements from two internationally recognized models: the Four-Level Model by D.L. Kirkpatrick (1975) and the CIPP Model by D.L. Stufflebeam (2003). Combining these two models allowed for a comprehensive evaluation that integrated a summative assessment of the program's outcomes with a formative evaluation of its implementation processes (Stufflebeam & Zhang, 2017).

The evaluation of the pilot phase identified several areas for improvement, including the need for clearer instructions to guide students in completing activities, improved communication and interaction among students, a more refined approach to addressing disability, and greater emphasis on fostering empathy and mutual understanding. Despite these areas for development, the results underscored the program's significant contribution to enhancing a culture of inclusion and the acceptance of diversity through the art of cinema.

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Devised Youth Opera to Nurture Creativity and Promote Sustainability: Examples from the Grange Festival Learning

Jo Lee
Jo Lee Creativity

Short Abstract

This presentation highlights three examples of work addressing sub-theme 8 of the conference: Promoting environmental consciousness through education and artistic endeavours.'Water in the Desert' - a Youth Opera devised and performed in Abu Dhabi, based on Sheikh Zayed's vision for a green desert. 'Our World' - a 2022 collaboration with the World Wildlife Fund (WWF) saw 75 young people debate the environmental issues facing Our World and create an opera in 5 days.'Wild Hampshire' - a creative project, developed for 11 primary schools, focusing on the major local habitats and exploring sustainability in the county across different environments. We will track the commonalities, evidencing how environmental issues are introduced; how young people are empowered; the creative process, performance and reflections. The WAAE audience will be invited to consider how success has been built into these projects, analysing the structure and experience provided for the young people.

Conceptual and Creative Processes in Contemporary Visual Arts Education

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Short Abstract

This presentation examines visual arts instructional strategies designed to enhance students' creative conceptual thinking. Developing and visualizing creative ideas within a contemporary art context is called creative conceptual thinking. Art's meaning is determined by contextual information, which is revealed through the visibility of the process in the final product. I reviewed the literature regarding conceptual and creative processes in contemporary visual arts and education. To investigate further the learning strategies of developing art's cognitive/conceptual components, I designed a unit for an undergraduate studio art education course. I focus on simple yet effective strategies such as visual metaphors and visual analogies. To generate creative ideas, these strategies rely on associative and transformative thinking. Based on the results of my undergraduate studio art course as well as my own artistic research, I discuss the process by which creative thinking develops.

Cultural Awareness and Expression Competence and the Arts Education Curriculum: A Comparative Policy Study

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Short Abstract

This paper examines the correlation between the EU's eight key competences for lifelong learning, "Cultural awareness and expression competence", and the arts education curriculum. We determine whether this competence is reflected at the programmatic level of education, and if there are any differences in its implementation across Member States of the EU. In the present paper, we focus on the findings from a comparative study of three Nordic countries: Denmark, Finland, and Sweden. Findings demonstrate that the curricula share significant similarities. Each country defines arts education using common concepts of knowledge, skills, and attitudes that align with the EU's recommendation on cultural awareness and expression competence. However, despite the EU's revision in 2018, which emphasized ethical concerns regarding cultural ownership and the promotion of intercultural understanding, the arts education curriculum primarily focuses on skills related to creating and performing arts in various forms.

Exploring the Process and Practice of Integrating the *Hero's Journey* Into the University Curriculum

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This study explores the process and practice of integrating the Hero's Journey into the university curriculum, focusing on the course "Hero's Journey: Topics of Interdisciplinarity Studies in Arts" of graduate study in Taipei National University of the Arts. This course opened to doctorate students in 2021 and 2022, then in 2023 expanded to the joint course for master and doctorate students. The researcher, a former course participant, advocates for its wider implementation, emphasizing its transformative impact on self-awareness and mindfulness through a unique "ritual" process design. Instead of adding mythological elements into the curriculum, this particular course utilizes a "ritual" process design that guides students in their own self-awareness and mindfulness, making the process of attending the class an impressive learning experience that brings about internal changes in students (Lin & Yu, 2022). The researcher aims to retrace his learning experiences, exploring the idea of Hero's Journey by his participation and observation. According to Campbell (2008), the standard path of the hero's mythological adventure is through the amplification of the ritual criteria from 'isolation' to 'enlightenment' to 'return', which might be called the core unit of the single myth. Campbell redefines the hero, anyone who experiences an adventure and achieves inner strength through self-awareness is on a heroic journey. Hsieh (2019), suggests that the educator who accompanies the learner from ignorance to self-awareness through guidance is the hero's journey. The course has been meticulously delivered, the researcher consolidates the related impacts of integrating the concept of the Hero's Journey into the university curriculum and its practices. Feng (2019) argues that the "Hero's Journey" is the premise of all education, indicating the eternal search for self-understanding, and the metaphor of the Hero's Journey is also the best way to interpret the "deep meaning" of holistic education. Methodologically, a mixed method approach is adopted by deriving qualitative data from observations and interviews, gathering quantitative data from post-course surveys. Based on the researcher's level of involvement in the research setting, the qualitative research method is to objectively understand the course and its practice through participant observation, record the observed-phenomenon during course implementation, and collect data by conducting semi-structured interviews with the learners. To anticipate a more objective study, the researcher designed a comprehensive post-course survey to quantify learners' level of satisfaction on this particular course in order to illustrate the effectiveness of the course planning and implementation. Through mixed methods research approach, the study aims to achieve its research objectives as follows: 1) explore the mythology of the Hero's Journey and its concepts and applications; 2) observe the course planning and implementation process of "Hero's Journey: Topics of Interdisciplinarity Studies in Arts"; and 3) collect and explore the impact on the course implementation and practice. The researcher investigates the planning and implementation of the Hero's Journey and its mythological theories in the process of integrating them into the university curriculum as well as the application and practical use of the designed module of Hero's Journey. It is found that the greatest challenge in curriculum implementation underpins the practice and devel-

opment of interdisciplinary literacy or competency in the teaching and learning process within the domain of arts education. According to scholars, it is generally agreed that the teaching of literacy must have at least two important elements, firstly, learning must be student-centered and positioned in authentic activities in order to possess an effective transferrable learning. To facilitate interpersonal skills, they should be allowed to participate in interaction activities and experience the success and failure of the interactive process. Secondly, teachers need to play the role of guiding rather than leading, teachers and students are placed in the same situation, intervening at any time to guide and supplement the generalization at the right time, and the students will realize the teacher's action and behavioral quality, which will enhance the value of the experience (Brown, Collins, & Duguid, 1989; Kapur, & Bielaczyc, 2012; Rogoff, 2008). Teachers can focus on how to encourage learners to be more proactive during the learning process. The interdisciplinary collaboration would enhance their reflective practices as developing a strong mind is also essential for problem-solving. Teachers should diligently maintain their guiding role during the process of teaching, ensuring the course objectives are effectively propelled. To excel innovative teaching methodology and optimize the quality of learning experiences should be key issues for teaching faculty. Teachers could have detached from the teaching environment that emphasizes results, potentially providing certain relief from performance-based pressures and stresses. Overall, this study aims to provide insights into the planning, implementation, and practical approaches of the Hero's Journey in university curriculum and foster better teaching and learning outcomes.

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Performing Social Events Through Arts

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Short Abstract

This paper will attempt to understand how a performance art can introduce the concept of space through the analysis of three performances with a social impact that were presented in the public space of Athens. In particular, first through a theorical part the concepts of space, the body in the city and representationalism will be introduced. Secondly, the paper intends to relate theory with three case studies. The first concerns the performance "Topography of death or Let's not forget' by Brikena Gisto. The walkable performance proposed an alternative mapping, through areas of murder in the city of Athens. The second is Marys Zygouri's "History Hour" at documenta 14, which is the result of a performance and workshop with the participation of students from Nikaia's high schools, after the end of the lessons. A point of reference was the participatory action that the visual artist Maria Karavela had carried out in 1979 with residents of the area, telling the story of the National Resistance and the Red Block with the mothers of the executed youths of 1944 as protagonists. The third performance is "Day Out of Time", a dance theatre by Vitoria Kotsalou, in the context of the Athens and Epidaurus Festival. The performance was a twenty one dancers group who from sunrise to sunset, each in a separate and selected spot in the public space in the center of Athens, performed an individual dance. These three different kinds of performances will try to introduce the re-appropriation of space in late time, which creates a new ritual process of initiation and narration, highlighting visible and invisible threads, with the aim of creating a performance of the social and political body in the city.

Self-Reflection as a Tool in Dance Education: Proposing a Self-Reflection Model for In-Service Dance Teachers

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Reflection as a practice has already been linked with education and teachers' professional development. As far as it concerns dance education, relevant literature shows that research so far regards the enhancement of reflection on dancers, students and dance teacher trainees (e.g. Zeller, 2017; Leijen & Sööt, 2016; Coe, 2003). However, there is little evidence, if any, on the reflective process of the in-service dance teachers as professionals and as individuals.

Various researchers (Coe, 2003; Bolwell, 1998; Gray, 1989) mention that dance teachers usually teach the same way they were taught when they were students. This is due to the nature of the subject which is strongly based on experiential learning and traditional pedagogy. The need for technical ability and movement proficiency has established this teacher-centred approach where students copy the teacher (Leijen & Sööt, 2016; Smith-Autard, 2002).

Adopting an autoethnographic stance (participatory observation), I have observed the dance teacher practice in Greece. As a dance teacher myself (past private education, now State secondary art education), I have observed the typical students I teach (Dance, Drama-Film and Art students), the dance-teacher community, as well as the attitudes of the Greek society towards dance. During my eight-year observation, I have spotted an idea that runs through dance teaching in Greece: a strong, almost sole, belief that teaching is successful only when/if there is parallel artistic endeavour of the teacher at the same time. Thus, the supposed effective dance teacher is the one who provides the knowledge of the precise movement technique and still preserves his/her other identities (dancer and/or choreographer). There is also no clear tendency to acknowledge the differentiated learning needs of each student in terms of pedagogy. Thus, dance teaching remains rather empirical and leads towards the persistence of traditional pedagogy approach. This finding complies with literature findings mentioned above. Consequently, there is no active implementation of reflective practices in dance teaching.

Researchers (Zeller, 2017; Coe, 2003; Schwartz, 1993) found that the type of pedagogy more suitable for teaching dance is learner-based. Additionally, reflective practices in teaching lead to deeper learning and structured knowledge (Billing, 2007; Moon, 2004). Leijen & Sööt (2016) point out the importance of dance teachers' reflection on their teaching practice. There is not only a need for a pedagogical swift towards true learner-centred (student-centred) dance pedagogy in Greece but also a stronger need for in-service teachers' reflection upon themselves and their students.

Based upon the "onion" model of Korthagen and Vasalos (2005) and on Kolb's experiential learning cycle (1984), I propose three modes of self-reflection for in-service dance teachers: i. reflection about their students, ii. reflection about the dance teaching process and iii. reflection about their teaching experience as individuals. Regarding the reflection about their students, I follow the process suggested by Coe (2003), which refers to reflection upon the individual student's needs. She considers aspects such as previous dance experience, age, gender differences, physical energy and different body types, students' levels of self-confidence and commitment to learning the dance (p. 42). Another

aspect I add here is the student's learning style and any possible learning or educational need.

As far as it concerns the reflection about the teaching process, I propose a quasi-peer observation point of view. The teacher reflects upon the theme, the exercises, the difficulties, and the achievement of the learning objectives; in other words, what areas need improvement. This mode borrows features from Gibbs' reflective cycle (1988) in terms of description, evaluation, conclusion and action plan. Thus, the dance teacher acts like a peer observing their own process.

The third mode pertains to the reflection on the teaching process-experience as an individual and as a professional. This dual type of reflection seeks to answer deeper questions about the dance teacher's role, associates the professional identity with the individual identity and raises the subjectivity of the person who reflects. The dance teacher delves into deeper areas of feeling and, eventually, learning. This mode borrows features [again] from the Gibbs' cycle (level of feelings, analysis, evaluation and conclusion). It also adopts elements from Bakhtin's Dialogical Self (Vice, 1997) in terms of the internal dialogue and the context dependence.

The benefit of this model lies upon its simplification of the reflective process. It can be used by in-service teachers who are not acquainted with reflective practices or do not have a strong pedagogical background [such as the dance teachers in Greece]. It could, eventually, help in-service teachers to delve into deeper areas of learning, professional development and potentially, change their teaching practices towards more learner-centred ones. As this model is based on autoethnography, it still requires further qualitative research. Moreover, gathering data from various autoethnographic case studies would provide wider quantitative data for further research.

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Harmony of Ballroom Dance Education in China

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Short Abstract

Creating and maintaining harmony in the dance classroom includes the bringing together of learners and teachers diverse contexts, experiences, needs and ambitions. Building harmony requires focus and rests strongly on teachers' meanings of the dance activity. The following presentation speaks to research that asks: What are tertiary teachers' meanings of teaching ballroom dance in China? This presentation will provide an overview of the literature concerning meanings of ballroom dance, the educational and competitive contexts of ballroom dance in China, and the relevant pedagogical strategies and issues informing the teaching of ballroom dance in China. This study reveals the importance of context and how this has shaped the formation of harmony and a foundation of ballroom dance in China, and equally, the teaching of ballroom dance in tertiary institutions in China.

Transversal Competencies Through an Educational Project on Women Composers

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Short Abstract

This paper presents an investigation focused on women composers that is being carried out in a public school in Jaén with 12-year-old children. The aim of this project is to examine whether interdisciplinary and transversal methodologies favor a more holistic and meaningful education for students and whether Music can act as the backbone of projects that include interdisciplinary topics such as gender equality, collaborative skills, digital competence, innovation or entrepreneurship. This educational intervention is being approached from a STEAM methodology which, as opposed to the traditional compartmentalization of learning and fields of study, we have opted for the integration of practically all the areas of knowledge of the curriculum. The first results of the research available at this stage -collected through a qualitative methodology -already evince the high motivation of both students and teachers involved, who both clearly describe this experience as extremely enriching.

The Use of QR Codes for Teaching "Ohi Day" Through Drama and New Technologies

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The connection of art and culture with historical consciousness, the preservation of collective memory and the constructive dialogue between the past and the present are some of the objectives of historical memory anniversaries, in the context of cultural events in schools (Grammatas & Tzamargias, 2004). In order to achieve this, cultural events should be part of the learning process and should keep pace with current pedagogical concepts in a modern multicultural environment.

At the same time, technological developments have had a significant impact on the education in recent years. Using technology within the drama create opportunities for children to be involved in their own learning and to create common experiences in school (Dunn, Bundy, and Woodrow, 2012). In Fanouraki's (2016) study, we see the multiple possibilities that digital technologies can have in drama in education. The main objective is the creative use of digital technologies in order to highlight the key features of drama in education.

One of the innovations introduced in the field of teaching is the use of QR codes (Quick Response codes). QR codes are two-dimensional barcodes which contain multimedia such as images, videos, sounds, written text, url links. This content can be decoded by scanning QR codes through smart mobile devices and tablets. Studies show that QR codes can motivate and engage students through independent and collaborative learning (Rikala & Kankaanranta, 2012).

The propose of this paper is to present a way to implement the use of QR codes through drama in education techniques, in order to approach historical commemoration anniversaries. More specifically, we will study how students learned about the anniversary of "Ohi Day" (October 28th) through the performance "October 28th. From Ohi to Freedom", a lesson plan which created by the author and depended on drama-based learning strategies.

The lesson plan was created by the writer in the school year 2023-2024, lasted three teaching hours and was aimed at primary school students (grades A-D) of the municipality of Paionia. The learning objectives of the lesson plan was students to understand the historical events and to create performances for the anniversary of October 28th, not in a traditional way, as they used to.

Students experienced the historical events leading up to the "Ohi" anniversary, by using various forms of multimedia such as videos, audio clips, images or collaborative online documents. Students in role, could scan QR codes, and use them creatively, in combination with drama techniques. Each one of the QR codes represented a station of a timeline.

By scanning the QR code at the first station, students watched a video re-enactment, part of the historical event, which was a reason for exploratory questions. Then the drama teacher narrated the continuation of the story using a puppet. At the second station of the timeline, after scanning QR code and listening audio files, students were invited to speak through the puppet, expressing the thoughts and reflections of the historical figure. Scanning the code at the third station, the students listened to the announcement of the war. Then they divided into groups and improvised the moment they learnt that Greece was going to war. At the fourth station, we found a newspaper clipping of a newspaper.

The children, now in the role of a journalist of the time, were asked to write an article about the start of the war, after scanning the QR code and finding a google form. In the fifth station, the children saw pictures of men going to war and were invited to write a wish in a collaborate online document.

The implementation of the action showed that the students give more importance to the archive material when they are asked to use it themselves in the context of the drama. At the same time, they understood in depth the historical events and the motivations of the persons who played a decisive role. The multifaceted perspective with which they were asked to examine historical events, led to finding corresponding situations with the present.

For "October 28th. From Ohi to Freedom", drama techniques were utilized, in combination with digital technologies such as QR codes, videos, use of smart mobile devices, and collaborative tools.

Cultural events in schools and more specifically, the anniversaries of historical memory, can be an interactive and experiential way of understanding history. In this way, students learn about historical events in a multifaceted way and can create performances in accordance with their own experiences, with their own reading of history.

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The Importance of Art and Artistic Creation in Second Language Teaching: The Use of Painting to Enhance Learning

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Arts have been a way of self-expression and communication for thousands of years. Communication is multidimensional. In second language (L2) classrooms, teachers constantly try to find (new) ways to facilitate the learning process, motivate their students and foster effective, creative and free communication in the L2. Painting can be used as a means of achieving those goals and as a link to other artistic creation like poetry and music. Furthermore, art exhibitions created by the learners combine task-based activities, project techniques, group work and lead to experiential learning.

Painting, both as a product and as a process, can have positive effects in instructed L2 acquisition: it motivates students, it fosters spontaneous as well as carefully planted and structured language production. The process of painting can relax students, thus improving their ability to process the L2 input more effectively. According to the affective filter hypothesis (Dulay & Burt 1974, Dulay, Bart & Krashen 1982, Krashen 1986), negative emotions, such as stress, boredom, lack of motivation or a conscious focus on the effort the student is making, create a psychological barrier that prevents students from using the L2 input they receive. This filter "drops" when the student is relaxed and has strong motivation.

Integrating art in L2 classrooms is about making learning engaging, multi-disciplinary and creative. There are numerous ways in which the product of art can be used in L2 classrooms (e.g. Vazquez 1981). Moreover, we can move from the product to the process by asking students to create their own paintings (e.g. Harrington 2022). This way we engage them to a multi-purpose activity, the outcome of which can be shared with other people outside the classroom, in a wider learning community. The whole process can be appealing to all groups of learners, despite the fact that some (students as well as teachers) may be reluctant in the beginning. This initial hesitation probably relates to the myth that art and is only for some kind of elite or for talented people. It can be also due to the misconception that creativity is something you are gifted with. It takes some time to convince people for the contrary, but the effort is worthwhile!

The idea of having painting exhibitions as a task in ISLA came to me in class while having a lesson, back in 2015. One of the students was listening to grammar and drawing at the same time on her notebook. As she put it: 'Drawing helps you concentrate and you can remember things better'. Since 2015 we had several exhibitions in the Modern Greek Language Teaching Center "Panagotis Kontos" where students present their work, individually or as a group. The steps of the process are the following:

Phase A: find the idea

Once the theme of the exhibition is announced, each class begins with brainstorming. We then search for paintings by artists from different countries to see how they approached the topic in hand. We

also look for inspiration in literature, either in Greek or in the learners' languages. This way, students can share their culture, things they like and talk about all these in class.

Phase B: paint! (and write)

Students decide where to paint, inside or outside the classroom, depending on the weather and their mood. While painting, we discuss and we negotiate about everything, sharing ideas, beliefs and experiences. They focus on communication and on the task in hand. And language acquisition is just about that: the unconscious effort and the effortless mechanisms that are put in action due to the need to communicate.

At the end, each team writes a small text about their creation.

Phase C: presentation & closing

Paintings are placed in our Teaching Center for two weeks. The exhibition is open to everybody. For the closing, we have a come-together event: students present their works, they sing, read (their) poems and texts. What we gather from that experience is that students can be more creative than they believe they can be -and more than we teachers sometimes believe they can be. Art can help them realize that. The context of L2 classroom gets then wider, broader and lighter.

Painting exhibitions allow students to see how the process of something is just as important, if not more important, than the product (Schwartz 2019). They bring into L2 classroom the great combination of creativity and art, which in turn gives space for processing, perception of ideas and phenomena comprehension. L2 performance is thus improved through creative communication in an appealing context.

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The TWO|FOUR|TWO Art Group: Can Contemporary Art Practice Act as a Vehicle for Sustainable Development?

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The paper revolves around the role of contemporary art and its significance for the art world as well as the general social sphere, with a special emphasis on the artistic processes and practices of the TWO|FOUR|TWO art group. The TWO|FOUR|TWO art group uses appropriation and anagrammatism to transmit concepts about consumerism, greed and megalomania. The group's oeuvre relates to several of the seventeen UN sustainable development goals (SDGs), especially those which deal with 'zero poverty' (SDG1), 'good health and well-being' (SDG3), 'decent work and economic growth' (SDG8) and 'reduced inequalities' (SDG10). This paper will focus on the artistic practice of the art group, with an emphasis on the integration of the artworks and the ecological, humanitarian and sociological dimensions.

The TWO|FOUR|TWO art group embarked on a voyage of collaboration under the umbrella term of the 'group'. Deriving from different backgrounds – a visual artist and an architect – both explore their common experience to produce a visual base on which they can communicate between themselves and with viewers. Their work does not pretend to be a traditionally accepted art form; instead, it seeks a place in its own right. The creative displacement and their stance in a diverse creative mindset – that of architecture and art – led them to work as a collective!

The TWO|FOUR|TWO art group was formed on 21 August 1996 in Nicosia, Cyprus, by Costas Mantzalos and Constantinos Kounnis. It is an art group that lives and believes in art as an evolutionary institution, which changes and mutates with time; however, like democracy, it remains a supreme power vested in the people and characterized by the recognition of the equality of opinions and voices.

The oeuvre of the TWO|FOUR|TWO art group has progressed towards appropriation and action in recent years. In many cases, their work since 2012 involved a process where the art object became a series of interactive events, allowing audience participation and interaction. Despite this development, and although the visual vocabulary of the work has shifted towards a different direction, the TWO|FOUR|TWO art group religiously follows the self-exploration and an autobiographical journey towards the investigation of interpersonal relationships as these are governed by personal identity and social behaviour. The messages that come out of the work are stable and consistent and try to illustrate human relationships which, consciously or not, have determined the cultural, social, geographical, professional and personal behaviour of both members of the group as well as the general social sphere.

The art group uses appropriation, reuse and anagrammatism to transfer concepts about consumerism, greed and megalomania that can be directed towards a further sociopolitical investigation and analysis of identity and ownership. At one level, the appropriating action of the TWO|FOUR|TWO art group is an act of recycling and reuse; at a different level, it extends to issues that deal with the UN SDGs and specifically those goals that concern 'decent work and economic growth', 'reduced inequalities', 'zero hunger', 'zero poverty' and 'good health and well-being'.

Taking the works of the TWO|FOUR|TWO art group into consideration, (see photos 1, 2, 3, 4) it becomes evident that contemporary art practice in the twenty-first century has taken a completely new approach towards social and political issues. Like the TWO|FOUR|TWO art group, many contemporary artists work around themes and concepts that revolve around all the seventeen UN SDGs, integrating ecological, humanitarian and sociological dimensions. The role of contemporary art has become much more educational, and it is not only focused on profiling the contemporary culture but is also committed to making a change and an impact towards the sustainable development of the sociopolitical sphere.

Although the visual language is becoming more and more an accepted form of communication in current times, it has not yet been formalized like the spoken language. The grammar of the visual language still is not as structured as the spoken language, and still relies on an individual's visual intelligence. Visual intelligence, which is not easily assimilated as oral and written intelligence, is viewed as the acquisition of critical and intuitive visual discrimination in the process of mark making and the construction of imagery, the delivery of words and the underlying understanding of icons, symbols and visual triggers. Visual lateral thinking and appreciation of subliminal elements in art interpretation is seen in relation to how all forms of imagery are delivered, received, deciphered and understood by appropriate audiences and viewers.

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Silent Movies: A Tool for Cinema Literacy and Creative Skills in Primary School Drama Classes

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The art of cinema, which is only hundred years old -officially 125 in 2020- is one of the most recent comparing it with the arts that measure millennia such as architecture, painting, theatre, etc.- and also the most popular. Although from the beginning of the 20th century it was used as an auxiliary educational and pedagogical tool, it was treated and taught at school as a field of art in only few European countries such as England and France (Fedorov:2008). In the 21st century, more and more studies are being conducted in the European areas that demonstrate the need for film education or otherwise "film literacy". In recent years, cinema and digital technology in general has been increasingly used in drama classes at school as a tool to improve or enrich the educational process worldwide (Fanouraki: 2017) following Freinet's and Freier's pedagogical approaches (Leograng:1993,Bergala:2016). How can there be such an interaction between these two fields so that their combination enhances film literacy and at the same time the cultivation of expressive and artistic skills for students? Could the films of the early years of cinema (silent movies) inspire primary school students and lead them to express themselves and be creative?

The present case study explores these questions while it was inspired from the researcher's special interest in cinema and the positive experiences she has gained -as a drama teacher in primary school- in the use of silent cinema as a complementary tool in teaching physical theatre. The case study was undertaken over a period of 2 months (8 hours of drama lessons) in six, 5th grade classes in Athens, in colaboration with the Greek Film Archive, participant of the European CinEd platform, applying a project from its' archival collection which emphasizes in the cinema of the early years under the title: "The cinema of origins".

The project consisted of a series of short silent films, giving a chance to travel in time and fantasy with directors of the early 1900's such as the Lumière brothers, Méliès, Gaston Velle or Segundo de Chomón, inviting the students to travel across the globe as much as to visit imaginary worlds. The students in this "journey", in addition to watching the films, through the use of drama- in- education tools, such as frozen pictures, thought tracking and representation of scenes from the films, as well as the possibility of producing their own films managed to:

- Been introduced to the history of cinema and the concept of moving images.
- Had the chance to explore silent films' acting code (body language, facial expressions and gestures) conveying emotions and narratives through physical theatre techniques.
- Understand the power of non-verbal communication and enhance their expressive abilities.
- Were inspired for narrative pantomime activities.
- Got to know the variations of silent film genres, such as documentary, slapstick comedy, melodrama, adventure, phantasy.
- Developed analytical skills and a deeper appreciation for the art of filmmaking by analyzing silent film clips as a class, discussing visual elements, camera angles and early editing techniques.

– Were inspired to create their own one minute films.

In a high-tech era characterized by advanced digital media and interactive entertainment or even *meta-cinematic* as Deleuze characterizes it, (Deleuze: 1989) it might seem contradictory to think that silent movies could attract children. However, the appeal of silent movies for children can be approached from a different perspective. Drama class can give this perspective, using its techniques to introduce children to different acting and narration codes as well as the ability to use and expand their creativity. Silent films, with their rich history and emphasis on their universal language of visual storytelling, approached with creative or process drama techniques, offer a valuable platform for developing cinema literacy and nurturing creative skills in young learners, as the case study through observation and questionnaire survey revealed.

Incorporating silent movies as a tool in drama classes for primary school students not only introduces them to a rich historical and cultural legacy but also cultivates essential skills. From visual storytelling and creative expression to character development and collaborative filmmaking, the silent film experience becomes a multifaceted journey that could broaden children's view of the world (Cole & Bradley: 2016). As educators we can embrace this approach, and open the door for a new generation of storytellers, equipped with a profound appreciation for the art of silent cinema. After all, it can be this point where cultural heritage, arts and technology can connect in harmony.

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Drama in the Forest: An Eco-Experience in a Greek Primary School

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Ecology can be seen through two perspectives: shallow and deep. In shallow ecology, humans are at the centre, and nature serves them, while in deep ecology, humans and nature are considered equal in terms of survival (Mishra, 2016). In recent years, the natural environment has been under constant threat, highlighting the need to redefine its relationship with humanity. This relationship has been studied for decades, among others, by the ecocriticism movement. According to Natsina (2023): "Ecocriticism is in practice an ideological reading of texts that recognizes the importance of literature in creating, promoting or undermining dominant representations of the natural environment and our relationship to it" (p. 17). Although ecocriticism focused on nature literature initially, in recent years it has been found in a variety of fields (Tekbiyik & Celik, 2019). Since the 1960s artistic practices addressing environmental issues have emerged with the term "ecological art" being introduced in the 1990s to describe them (Kagan, 2014). Recently, ecocriticism has been identified in the performing arts, evident in new theatrical works written with an ecological focus or reinterpreted with such a lens. These are referred to as ecodrama and eco-activist performances (Richmond, 2006), which reinforce attitudes toward the relationship between humans and the natural environment and its implications. The contemporary goal of ecocriticism is to extend beyond texts, focusing on the living elements that emerge through performativity and the "dynamic meaning-making processes of performance" (May, 2005: 100). Theatre, especially children's theatre, becomes particularly interesting from an eco-centred perspective because it introduces young audiences to concepts of environmental care (Fragkou, 2021). In Greece, students engage with theatre through the educational system. Specifically, drama, as part of the Theatrical Education subject in primary schools, is linked to activities that occur in classrooms or schoolyards, allowing freedom of movement. Students can explore different topics that suit their needs, such as the relationship between humans and nature. This can also improve outdoor education by helping students to connect with nature. Studies have investigated the relationship between the natural environment and human physical and psychological well-being, with many demonstrating positive health outcomes for adults and children (McCormick, 2017). Based on these premises, the present research aims to cultivate what Tekbiyik and Celik (2019) describe as "ecocriticism skill" (p. 180) by fostering ethical values toward the natural environment through a non-anthropocentric perspective, but providing students with opportunities to engage with the natural environment through drama. In order to collect research data, a case study was designed and conducted from March to June 2024 with 2nd-grade students of Hatzivei Primary School in Athens. This qualitative research incorporated elements of art-based research, allowing students to understand and represent their perspectives (Finley, 2008) on the natural environment through artistic means, by performing their experiences. The research involved 41 students from two classes and was conducted over six teaching hours in three locations: the classroom, a multi-purpose classroom, and a nearby forest. The objective of the study was to examine how educational drama in the natural environment can encourage ecocritical understanding in students, using drawing, drama,

and performance instead of written texts. The research questions were as follows: a) Can the natural environment serve as a suitable space for implementing drama activities? b) Can students create an artistic outcome that harmonizes with the natural environment using elements from it? c) Do students acquire "ecocriticism skills" by creating and evaluating performances inspired by natural stimuli? The implementation to answer the questions above involved three stages: 1) The imaginary forest: Students drew pictures illustrating nature and its threats. In groups, they selected drawings, created freeze frames of the content, and developed short performances representing the natural environment. 2) The real forest: Students moved to the forest, interacting with the natural environment. Using the PlantNet application, they identified tree species and incorporated their findings into group performances within the natural setting. 3) Our stories: Students returned to the classroom to create final performances incorporating their forest experiences. These performances emphasized human-nature relationships, observed and analyzed by their classmates. The research utilized teacher observations and student responses to evaluate outcomes. It was noted that while students collaborated effectively in the familiar classroom environment, performing in the forest posed challenges such as adapting to natural stimuli (e.g. heat, insects, dirt) and managing distractions. However, the forest experience inspired deeper, more nuanced performances upon returning to the classroom. Students demonstrated increased awareness of the human-nature relationship and expressed a stronger connection to nature. During the reflective discussion, students shared insights into their experiences and most of them enjoyed the procedure despite the challenges. The findings provided positive data on how drama could help connect students with the natural environment. Nevertheless, further research and more data is needed to study the relationship between ecocriticism and drama in order to promote environmental responsibility for a sustainable future.

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The Integration of Musescore in the Community Music Project El Sistema Greece

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Community music (CM) practice offers an alternative to standard music education provided at schools and conservatories. This approach views active music-making as a fundamental human right, aiming for its participants to reach a high level of musicality while providing a safe space for self-expression and empowering participants to strive for a better life within their communities (ISME, n.d.). CM practice, as "an active intervention between a musical leader or facilitator and participants" (Higgins, 2012, p.3), can also work alongside formal music education and offer complimentary ways to enhance the practices of the latter (ISME, n.d.).

Technological advancements have provided the music industry and education with a plethora of software that can be integrated into teaching (Nwana, 1990; Apaydinli, 2020). However, integrating music technology software (MTS) in CM projects can be complicated because CM participants usually come from underprivileged backgrounds (Veblen, 2007) and might not have the means to participate equally. One research conducted in Indonesia reported the effects of integrating the music notation software Sibelius in a CM project (Anggoro et al., 2021). Apart from that example, research on the use of music notation software in music education focuses on proprietary software (e.g., Sibelius and Finale) (Julia et al., 2018) and in formal settings (Pérez, 2017; Román-García, 2017).

Our research aimed to fill the literature gap regarding integrating MTS in informal music education settings. For this reason, we conducted the research at the community music project El Sistema Greece (ESG) and used the free and open-source music notation software (MNS) Musescore, which everyone can access. We made sure that everyone had the hardware needed for the research assignment.

ESG was founded in 2016 in Greece to provide music education to children and young people living in refugee camps in the region of Attica, using music education to achieve social inclusion (El Sistema Greece, n.d.-b). ESG's establishment has been inspired by the success of the Venezuelan El Sistema, which was founded in 1975 by José Antonio Abreu (Bolden et al., 2021), aiming to promote students' musical as well as social development through group learning (Booth, 2009; Majno, 2012; Uy, 2012). Since 2016, ESG has spread to other regions of Athens, its suburbs, and outside (El Sistema Greece, 2023). ESG aims to provide students with meaningful musical experiences that will develop their musical and soft skills (El Sistema Greece, n.d.-c). Creativity is central to ESG, and the teachers and administration always find new ways to enhance student development (El Sistema Greece, n.d.-a).

Our research sought to determine whether the traditional informal music education program ESG was open to welcoming the use of Musescore as a tool for teachers and students. The research focused on the Young Leaders Program (YLP), a special program designed for ESG's most talented and dedicated students (El Sistema Greece, 2022). The research had four stages. Stage 1: The students and teacher completed the first questionnaire to determine students' knowledge and use of technology and music technology in the YLP and whether they would be open to learning how to use MTS; Stage 2: The researcher delivered a workshop on Musescore and gave the students a composition assignment to work on; Stage 3: The students submitted their compositions; Stage 4: The students and teacher completed the second questionnaire to determine whether and to what extent the use of Musescore can help students as Young Leaders (YL), as musicians as well as serve ESG's goals. The research design was a fixed mixed methods approach, combining quantitative (descriptive statistics analysis) (Nick, 2007) and qualitative (thematic analysis) (Braun & Clarke, 2006) research techniques. This approach enabled data triangulation (Creswell & Plano Clark, 2018).

The results of the questionnaires provided the following outcomes. The students and teacher of YLP believe that learning how to use Musescore can give students a better understanding of the theory taught and the different roles of instruments and musicians, improve their aural skills and rhythm and make them more effective. By using Musescore, they will have the means to be more creative, express their musical ideas through compositions or transcriptions, and arrange the pieces composed to suit the needs of the individual musicians of the orchestra and perform them. This process will enable them to be autonomous and have more agency.

The integration of Musescore at ESG benefited the students and demonstrated that it aligns with the organisation's goals. It also benefited the students as YLs as well as musicians. Music technology and informal music education can work together and benefit from each other. It is important to note that for MNS or MTS integration to be successful, especially in a CM program, equal access to resources is a prerequisite.

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The Effect of Music on Positive Psychology and Their Relationship With Professional Burnout: The Case of Primary Education Teachers

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Burnout is one of the most extensively studied phenomena of the 21st century at a research level. Professional burnout, by consensus, is an emotional, mental, and physical exhaustion caused by continuous emotional strain and prolonged stress, which are associated with various behavioral disorders (Kovács et al., 2023).

Positive Psychology focuses on the change that will enable individuals to stop being preoccupied with the idea of correcting negative situations and to refocus on improving life skills (Pluskota, 2014). Some of the dimensions of Positive Psychology are the meaning of life, hope, optimism, mental resilience, and positive emotions.

Additionally, music contributes positively to improving individuals' lives (Nijs & Nicolaou, 2021). Music has been linked to the improvement of psychological states, enhancing motivation and reducing negative aspects of mood, such as mental tension and stress (Wang et al., 2022).

Based on the above, the aim of the study is, firstly, to determine the level of burnout among primary education teachers, secondly to investigate the degree of influence of music on Positive Psychology and the thirdly to correlate these aspects with burnout. The sample consists of 201 primary education teachers from all over Greece and from various specialties. The research was conducted using a quantitative method and the data collection tools include two questionnaires. The first questionnaire is the Maslach Burnout Inventory (MBI) for educators, aiming to measure the hypothetical aspects of the burnout syndrome. The internal consistency coefficient of the questionnaire overall is $\alpha = 0{,}92$. The second questionnaire examines the relationship between music and Positive Psychology. Considering that there is no questionnaire focusing on specific variables of Positive Psychology (positive emotions, meaning in life, optimism, hope, and psychological resilience) in relation to music, a new one was created to serve the purposes of the research. This specific questionnaire was constructed with the aim of assessing the degree of influence that music has on Positive Psychology.

The first questionnaire is divided into three subscales: emotional exhaustion depersonalization and personal achievement. The second questionnaire is divided into five subscales, which are as follows: "Music and Positive Emotions», "Music and Mental Resilience", "Music and Optimism", "Music and Life Meaning" and "Music and Hope". The internal consistency coefficient of the questionnaire overall is $\alpha = 0.94$.

Continuing with the results, the teachers in the sample show a low level of burnout, which is evident from the average score derived from all the questions in the questionnaire. The average score for the degree of burnout is 1.6 on a six-point scale ranging from 0 to 6. It was found that music affects the Positive Psychology of the participants in the sample to a moderate level. Burnout shows a

statistically significant negative correlation with the degree of the influence of music on Positive Psychology (r=-0,25, p<0,01), meaning that as the influence of music on Positive Psychology increases, burnout decreases. The degree of the influence of music on Positive Psychology was also found to have a negative correlation with emotional exhaustion, meaning the same as above (r=-0,21, p<0,01).

The degree of the influence of music on Positive Psychology was also found to have a positive correlation with personal achievement (r=0,18, p<0,05) ; that is, as the influence of music on Positive Psychology increases, personal achievement also increases. Furthermore, correlations were identified between the influence of music on resilience with burnout (r=-0,22, p<0,01), and emotional exhaustion (r=-0,19, p<0,01), meaning that as the influence of music on mental resilience increases, emotional exhaustion and burnout decreases. Additionally, correlations were found between the influence of music on optimism and burnout (r =- 0.33, p < 0.01), meaning that as the impact of music on optimism increases, burnout decreases. Correlations were also observed between the influence of music on the meaning of life and burnout meaning that as the influence of music on the meaning of life increases, burnout decreases (r=-0,21, p<0,01). Furthermore, correlations were observed between the influence of music on hope and burnout meaning the same (r=-0,20, p<0,01).

In the present study, it was found that teachers exhibit low levels of burnout. The quantitative analysis showed that music contributes to the participants' positive psychology. The influence of music on Positive Psychology can serve to reduce burnout. This occurs because when teachers experience positive emotions, have an awareness of life's meaning, are optimistic, are mentally resilient, they can protect themselves from burnout. Positive Psychology is oriented towards the positive dimensions of life, while not marginalizing the negative aspects. Music serves as a tool for enhancing positive emotions and experiences in life. Therefore, Positive Psychology is a powerful means of reducing burnout and operates as a protective tool. Additionally, music can strengthen positive emotions, foster hope and optimism, enhance the sense of meaning in life, and improve resilience. This suggests that it empowers the Positive Psychology of teachers.

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Environmental Awareness in the Greek Theatre for Young Audiences (1975-2023)

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The visible effects of climate change and the need to educate future adults for sustainable development (United Nations, 2015; UNESCO, 1975) have renewed interest in ecological-environmental plays within Theatre for Young Adults (TYA).

Brecht believed that not the theatre, but the spectators, should they wish to, can change the world (Brecht, 1974· Mendrinou, 2021). Indeed, theatre can contribute to the 'environmental literacy' of audiences (Paraskevopoulos, 2010) by raising awareness among spectators to take action by bringing about changes in human life (Andrikopoulou, 2020· Boal, 1979; Marković & Petrović, 2020· Mastrothanasis & Kladaki, 2023: 12· Smith, 2007). Environmental education for the formation of environmental culture should, therefore, start from childhood (Landy & Montgomery, 2012· Mendrinou, 2025).

This study maps the relationship between ecology and Greek Theatre for Young Audiences - TYA (1970s-present), focusing on eco-dramaturgy and proposing renewals for enhanced impact on contemporary young audiences.

Eco-theatre is a contemporary art form that aims to raise environmental awareness and educate audiences through eco-drama and sustainable production practices (Mayson, 2008). Beyond its artistic focus (Kammer, 2009), eco-dramaturgy constitutes a political and ethical practice promoting ecological awareness and environmental justice (Woynarski, 2020), fostering eco-critical thinking and cultural-environmental transformation in the context of climate change (May, 2021).

During the mapping of eco-theatre in Greece, fluctuations of interest were observed, resulting in the periodization of its presence in the professional TYA in three phases:

a) *1st period:* Concerns the first two post-dictatorship phases - "transition to democracy" (1974–1980) and "change of the political status quo " (1981–1985). During this period, pioneering productions aimed at a less experienced, young audience. "Children's Stage" of X. Kalogeropoulou & G. Fertis (Ntitmar, 2000) and "Research Theatre" of D. Potamitis (*The Penguin in the City* by A. White) in 1975, marked the appearance of ecological TYA in Greece. Eco-dramaturgy enriched with original plays by Greek authors (e.g., Xanthoulis, 1978, 1993, 1994, 1994b· Zei, 1993· Ioannou, 1988), and the translated play of R. Löker & St. Reisner, *Once Upon a Water* by Theatre Grips, which seek to expose the mechanisms responsible for pollution and raise political awareness of theatre audiences. (Mendrinou, 2015a, 2016, 2025· Sereti, 2010: 216-231).

b) *2nd period:* From the mid-80s to the first half of the second decade of the 21st century (1985–2015), there is a declining trend in eco-dramaturgy and theatrical production. However, a more mature approach is noted plus the performances address a more critical and reflective young audience. Noteworthy in this period is the production of D. Potami-

tis (1999, n.d.) including the translated D. Wood's play, *The Selfish Crab* (1991), and the renewing contribution of X. Kalogeropoulou & Th. Moschopoulos (*Noah's Family*, "Porta" Theatre, 1996), and E. Trivizas (*For a Handful of Okra*, 2009) (Mendrinou, 2016, 2025).

c) *3rd period*: Since the second decade of the 21st century to today, there has been a remarkable increase in interest due to the phenomenon of climate change and its serious detrimental effects on the planet. Most eco-dramas are translations (e.g. Michel Rimle's *Treehouse*) or theatrical adaptations (e.g. *The Green Willow - Aoyagi* by L. Hearns', alias Yakumo Koizumi) that meet the contemporary expectations of a more demanding, technologically and digitally informed, young audience. In this context, the presence of A. Flourakis (2022, 2023a, 2023b) stands out. The acclaimed author delivers three ecological dramas, of which the third, *The Guardian of the Lake*, is an original work. His central characters are usually individuals with a heightened environmental consciousness and emotional intelligence. He focuses on how people can remain human, compassionate, supportive, and active, so they can face crises together, with awareness and resilience (Moschochoriti, 2024· Roumpis, 2024).

In conclusion, it is pointed out that theatre is unable to help cultivate ecological culture through a "Promethean thinking" of superiority and a sense that individuals can control everything including solving problems related to environmental crises. A more "humble" ecological theatre is therefore advocated, one that is aware of its vulnerability and of the audience's, and focused on offering models of resilience and adaptability, and an ethic of care, empathy and interdependence. A theatre (such as that of X. Kalogeropoulou, E. Trivizas and A. Flourakis), which, according to the model of "weak performance" (Lavery, 2016), is not invested in finding possible solutions or seeking immediate change, but in cultivating a deeper awareness of the ecological crisis and creating space for questioning and critical thinking.

For the renewal of contemporary Greek "ecological" TYA, the following is finally proposed:

- Production of a high aesthetic and artistic level of eco-dramaturgy,
- Implementation of operational sustainability practices, e.g. creating authentic experiences that promote sustainability
- Enhancement of audience participation and interactivity during the performance
- Supportive, extra-theatrical activities before or after performances
- Cooperation with environmental organizations
- Through the above considerations and practices, TYA can participate in the formation of modern, environmentally-literate citizens.

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Making the Past Our Own: Teaching Modern History Using Documentary Theatre

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Theoretical/pedagogical background

The theatre/drama project "Teenagers' view" at the Michael Cacoyannis Foundation has systematically implemented the teaching of Modern History through documentary theatre since September, 2016. According to the National Curriculum, teaching History aims at creating active, democratic citizens, with critical thinking skills and historical consciousness, people able to understand the causal relations between facts and contemporary reality (National Curriculum, History, 2021). History should therefore be approached as a land of one's own, bearing a new personal meaning. Theatre/Drama encourages a hands-on approach to controversial historical and social issues, usually left out of classroom discussions (Weiss, 1973).

Aim/focus of the work/research reported

The "Teenagers' view" project aims at urging pupils into historical research combining History and theatrical representation. It focuses on inspiring pupils to investigate hidden aspects of historical reality and the "grey" areas of facts or eras, to reveal lesser known documents, to reverse myths, to understand how history becomes a part of contemporary reality (Βερβεροπούλου, 2023; Cantrell, 2013). The project also aims at training pupils to attribute personal meaning to past events by researching them and by presenting their authentic texts to the public in an original theatrical way (McKechnie, 2010).

Method/approach/modes of inquiry

It is a three-fold research-based project that combines Modern History, theatre in education and creative writing workshops (Βερβεροπούλου, 2023). First the group together with the coordinator (C. from now on) discusses the statement of inquiry that must be related to contemporary reality. Then, the C. presents several topics to the participants. Group discussions take place, and each group chooses one topic (group-based cooperative learning). The C. provides pupils research material and tools (books, articles, digital archives, interviews, podcasts etc.).

Experts from various fields engage with the pupils on topics of particular interest. Additionally, interviews and testimonies serve as fundamental research tools (oral history, family history, experts' opinion). Pupils also look for material that will help them reconstruct the period they work on (public history: pictures, films, music, everyday life etc.).

Pupils together with the C. discuss the part of their research which they will be presenting to the public and decide on the structure (dramaturgy) of the play (Μαράκα, 1973). Then, they write the texts (creative writing), bridge the "acts", decide on the documents and/or music as well as any music that may underscore/accompany the texts. In the end, under the C. guidance pupils stage their play (Cantrell, 2013).

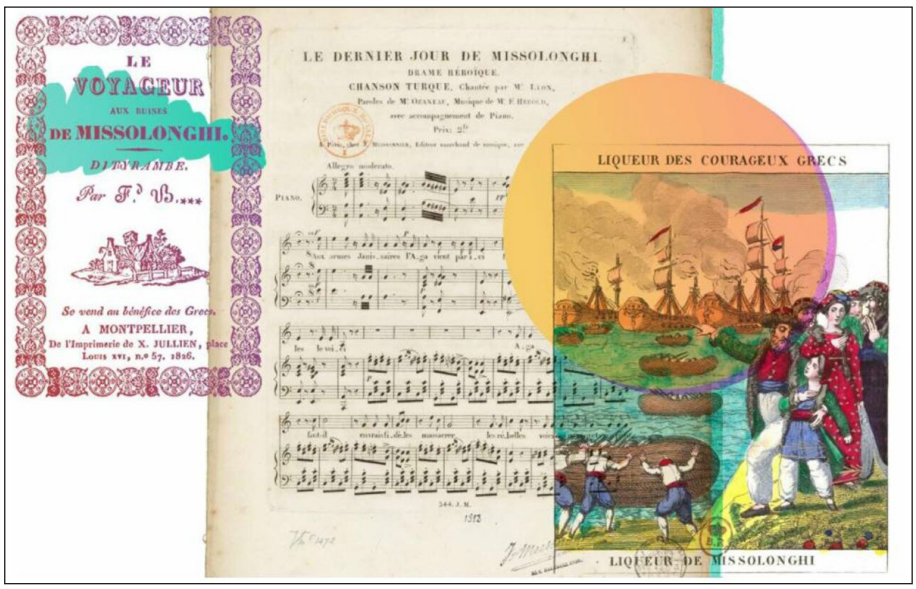

Image 1: Documentation

Image 2: Period reconstruction

Image 3: Creative writing

After the show the team of experts -the project is assisted by a Scientific and Artistic Advisory Committee- or interviewees participate in a round table discussion on questions that arose during the research or during the performance (Forsyth & Megson, 2009).

Throughout the school year half of the meetings are spent in theatre workshops. Actors, scenographers, and musicians conduct some of the theatre workshops.

Image 4: Music workshop

Image 5: Theatre workshop

Results and/or summary of the main ideas

"Teenagers' view" project resulted so far to 5 documentary theatrical performances. Each one discussed different ideas and highlighted questions rather than gave answers (statements of inquiry).

1. ISIS terrorism/Only a white light (2016-2017): Can anyone become a terrorist? Is freedom of speech non-negotiable? How does the community deal with the trauma? https://www.youtube.com/watch?v=_gBMsh3Gor8&t=412s

2. Europe and the Cold War/UVB-76 still transmitting (2017-2018): Has the Cold War ended? So why UVB-76 continue to transmit? https://www.youtube.com/watch?v=SG4Qz36tYAo&t=83s

3. Bicentenary of the Greek Revolution/We are born as History (2020-2021): Why are there

historical truths about Greek Revolution that are never written in History textbooks? https://www.youtube.com/watch?v=26h5SnGeQwE&t=2495s

4. Environment and Social Justice/Plan(et) B (2021-2022): Vulnerable groups suffer more because of the climate crisis. Is it possible to protect them and rescue the environment? https://www.youtube.com/watch?v=40L9iYf4lzo&t=6s

5. Lessons in (3rd Greek) Democracy/Democracy lessons (2022-2023): Were the expectations of the 3rd Greek Democracy - after the fall of the junta and the Turkish invasion to Cyprus- fulfilled, ignored, or refuted? Was justice rendered? https://www.youtube.com/watch?v=CIj7KH8rFLo&t=**3626s**

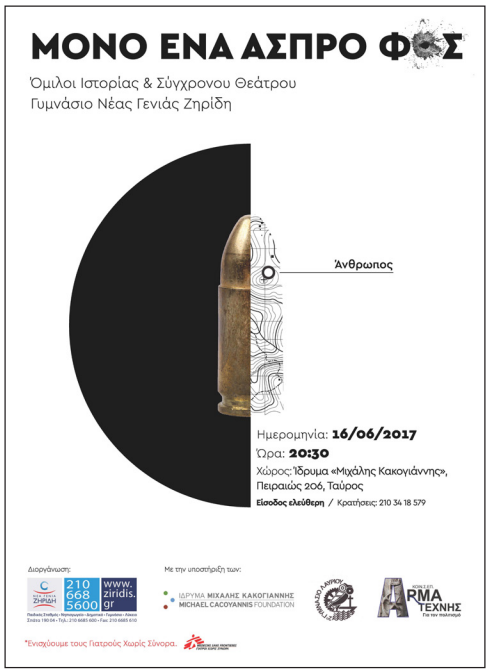

Image 6: Only a white light

Image 7: Democracy lessons

Pupils sought answers in a non-school environment, conducted multifaceted, broad research, read critically, debated given narratives, and created authentic texts. Critical thinking was implemented in History class in every meeting.

Conclusions and implications for arts education

Documentary theatre is a theatre form little known and applied in secondary education although it offers teachers and pupils a variety of activities and means to conduct and present meaningful classroom research (Μερκούρη, 2016). It facilitates dialogue, disagreement, consensus, without diminishing, scorning or belittling any aspect of history, any event or any historical figure. It does not demand that pupils take a stand on anything (Πατσαλίδης, 2013). It does not encourage the "anything goes" approach. It is based on interdisciplinarity on a regular basis, since from the very beginning pupils intend to conduct their research. Documentary theatre, whether in the classroom or in History Clubs, revitalizes the approach to addressing historical matters in a personal way and fosters the creation of one's own theatre. It brings together the teaching of History with collective artistic creation, community participation, and critical thinking in Education (Leach, 2008; Forsyth & Megson, 2009; Ιωαννίδης, 2020).

In conclusion, it is a collaborative effort of many people that addresses many people. A group activity that aims at a group reaction, which constitutes a political action, a process of democratization

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Exploring Performativity in Art Education: Integrating Somatic Approaches and Expressive Interpretation

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Short Abstract

This presentation delves into the realm of education, exploring the incorporation of somatic approaches and performative elements to unravel the intricate relationship between human interaction with the environment and nonverbal communication. Drawing inspiration from expressive interpretation methodologies, the educational experience aims to enhance sensory perception and to deepen understanding of the human-environment connection within post-industrial contexts. With a thematic focus on integrating the principles of performativity into art education, the presentation proposes and tests methods for mediating selected works of art using expressive interpretation. The goal is to elevate performativity as a central educational activity, leading to the reinterpretation and comprehension of carefully chosen pieces of contemporary visual art. Expressive interpretation methods in art education not only facilitate the understanding of visual artworks but also serve as activating tools, fostering students' communication skills and critical thinking.

The PART Framework for Novice Art Teachers: Fostering Futures for Community Development Projects

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Short Abstract

The Pythagorean-Platonic view of harmony can be linked to art education in several ways. From a South African perspective, the value of interconnectedness and transformative learning environments are important in addressing deep-seated social and economic inequalities in different communities. Working with higher education art student-teachers in two communities; a children's home and township youths, we found that the ubuntu spirit - I am what I am because of who we are –embedded in participatory project-based learning, nurture self-efficacy and visions of the youth's future vocations. Learning together through art, dance and drama, the students merged their PART (participatory artist, researcher and teacher) roles and developed their mentorship abilities. The community youths in turn shared their aspirations and expressed themselves through visual and performing arts. I report on this and a changed narrative, indicating that learning through the arts has many hybrid points of departure to support harmonious ways of connecting.

Discovering the Stories of the Archaeological Museum of Delphi: Museum Theatre as an Educational Tool

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Museum Theatre is a special kind of theatre inspired by museum exhibits. It is generally defined as a particular kind of interpretation which uses fiction to communicate ideas, facts and attitudes. The interpreters perform specific roles in specific conditions in order to entertain the audience and engage museum visitors in an educational procedure and comprehend several dimensions of the museum environment (https://heterotopia.gr/category/museum-theater/) The term remains intentionally wide so as to include all different kinds of Museum Theatre (Serkownek, 1998, pp. 6-7). It is generally designed and used by museums to render the visit to the museum an exciting experience, offer visitors the chance to interact with the exhibits in a creative way, encourage emotional engagement, trigger imagination and promote a more experiential approach (Bridal, 2004, p. 131). In our approach the procedure was reversed. Inspired by the *Come Alive* project being implemented in Canberra Australia (*Come Alive*, Museum Theatre Promo video, 2014), instead of having students attend a museum theatre performance we engage them in creating their own scripts and performing them, thus using Museum Theatre as an educational tool with objectives at all three levels: knowledge, skills, and attitudes- values.

The project ran in 2021-2022 with high school students from 9 schools from Fokida region and ended in a Museum Theatre Festival in April 2023 and is being run again this year.

Photo 1: The famous chariot of Delphi

For our project we had students visit the Archeological Museum of Delphi which houses some of the most significant examples of ancient Greek art and sculpture. Students took part in guided tours at the end of which they decided on particular exhibits (Hughes, 1998, p. 99). Then, students participated in workshops in which they did research to gain a deeper understanding of their exhibit as well as life and in ancient Greece, they were given directions to develop the characters, the conflicts and the plot of their stories, trained in writing drama scripts (Greig, 2007, p. 56) and encouraged to engage personally in the procedure by expressing their own thoughts and feelings as well as sharing personal experiences. For example, the group which worked on the frieze image of the Apple of Discord was encouraged to investigate how important was womanly beauty in Ancient Times and compare it with current trends, and express personal feelings and thoughts about beauty and the role it can –or cannot- play in a person's personal, social and professional life. The students' thoughts and concerns were incorporated in their scripts together with information about the actual exhibit.

Furthermore, based on Critical Pedagogy, the project also aims at raising social awareness and developing creative and critical thinking (Birgili, 2015, pp. 72-75). So, in the example above, students were encouraged to approach the Industry of Beauty in a critical way and realize how women can be victimized and manipulated at the altar of profit.

Throughout the project we used creative writing activities (Batty, Holloway & James in Harper, 2015, p. 93) and educational drama - freezes and still images, hot seating, thought tracing, conscience alley, tunnel of thought- which encouraged students to express themselves through sound, movement, posture, facial expression and gestures, gain a better understanding of the characters and stories, and deal with dilemmatic situations and conflicts. During the second part of the project which included performance preparation students worked with professionals: directors, actresses, set designers, make-up artists and got instructions about acting, standing on stage, background music, lights, costumes, set design and props. They also worked with different kinds of drama, such as tragedy, comedy, paper theatre and puppetry, devised theatre, dance and so on.

Photo 2: The inscription of Ermisianax

Photo 3: The sad story of Koronis and Apollo

Close observation and assessment of students' experience through interviews and questionnaires lead to some initial conclusions that can be summarized as follows:

- given a specific task to complete rendered the visit to the museum a more interesting and meaningful activity for most students, (Papp, 2013, p. 17)
- educational drama activities and the festival were enjoyed by most students despite their initial embarrassment –which probably shows their need for playful and fun activities in the school context.

- working with professionals proved very important for students and engaging in a collective activity made them more responsible and supportive to each other.
- personal expression and sharing was welcomed by most students who are rarely asked to do so in the Greek teacher-centered education context which relies mostly on lecture.
- given proper encouragement students did engage in meaningful discussions of controversial social issues.
- a 5- month project of the sort did not prove to be sufficient in bringing upon drastic changes in students' writing skills. Initial writing attempts were largely influenced by TV aesthetics and humor. However, when encouraged to adopt a more reflective approach and investigate alternative ways to telling their story most students responded positively.

Teachers who took part in the project commented on the benefits of the project especially in getting students engaged and improving school climate. One serious drawback, however, is the fact that a lot of hours are required for the project to be implemented and this is often hard to find.

All in all, it seems that once practical problems are dealt with, Museum Theatre can turn out to be a very effective tool in order to enhance knowledge and self awareness, develop skills and encourage students to think critically on social issues.

Photo 4: The Founding the Oracle of Delphi

Photo 5: The conflict between Apollo and Dionysus

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Performative Art as a Transformative and Emancipatory Educational Practice in Collective and Social Spaces

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This article proposes a reflection on the transformative value of socially and politically engaged art created in non-formal contexts (Helguera, 2011; Trione, 2022), focusing on the emancipatory and caring potential of these artistic practices from a pedagogical-educational perspective.

Theoretical background

From the counterculture of 1960s onwards, within the social movements and collectives, alternative forms of sociality began to be experimented, also involving new sharing practices of arts: a set of activist art (Trione, 2022; Adams, 2022) characterized by debate, reflection, and political challenges (Raunig, 2007; Milbrandt, 2010); a transpedagogical art realized through co-creative and participatory practices (Helguera, 2011); and a popular and collective art with high emancipatory potential for the community that practices it (Freire, 2022; Korol, 2015).

Collective art taking shape through the body

This paper focuses on a case study regarding the experience of the international collective Our Voice, which, for several years, has been engaged in artistic practices with a strong commitment to activism and social change. In particular, performances by the collective's transfeminist group, composed of young people aged between 15 and 30 from artistic, university, and social activist backgrounds in various parts of Italy, will be analyzed. These artistic actions were presented on the streets, both in Italy and Uruguay, during protests against gender-based violence organized by the *Ni Una Menos* (Not One Less) movement.

These performances deserve such special attention as they were born out from a transformative reflection on injustices experienced first-hand, stemming from shared visions (Paz Rey et Korol, 2022). The main artistic element is bodily expression: individual bodies, initially oppressed, free themselves through choreographies of dance theatre and come together in a collective reclaiming of space, time, and identity. In this way, themes of unity in sisterhood, the denunciation of shared oppression, and centuries-old gendered suffering were brought to stage.

This study aims to outline how such horizontal, collective, and pluralistic artistic practices can be effectively implemented. Subsequently, we will reflect on which aspects of artistic construction supported an educational and emancipatory process for the participants.

Image 1: Performance "Lucy", 27/11/2022, Rome (Italy)

Image 2: Performance "Aguamala", 08/03/2021, Montevideo (Uruguay)

Image 3: Composition of different moments of Italian performances: A) and B) "Apokalipsis" 8/03/2022, Bologna; C) "Androgine" 25/11/2021, Rome; D) "Lucy" 25/11/2022, Palermo.

Participatory processes: from performance to research

Qualitative research (Ricolfi, 1997) was born from the need for some participants in artistic performances to reflect on their own experiences. Creating spaces for sharing and reflection starting from practice is a prerogative of participatory dynamics in educational and training fields (Cadei et al., 2016). Giving space for collective reflexivity is a central practice in both Latin American cultural circles (Freire 2022, 2014) and Danilo Dolci's "maieutic" educational processes (Benelli, 2015). From this perspective, focus groups and investigative tools used in social research (Acocella, 2005) were structured and guided. Afterwards, discussion meetings with the group took place to outline the educational and transformative processes generated by the participatory methods of artistic creation.

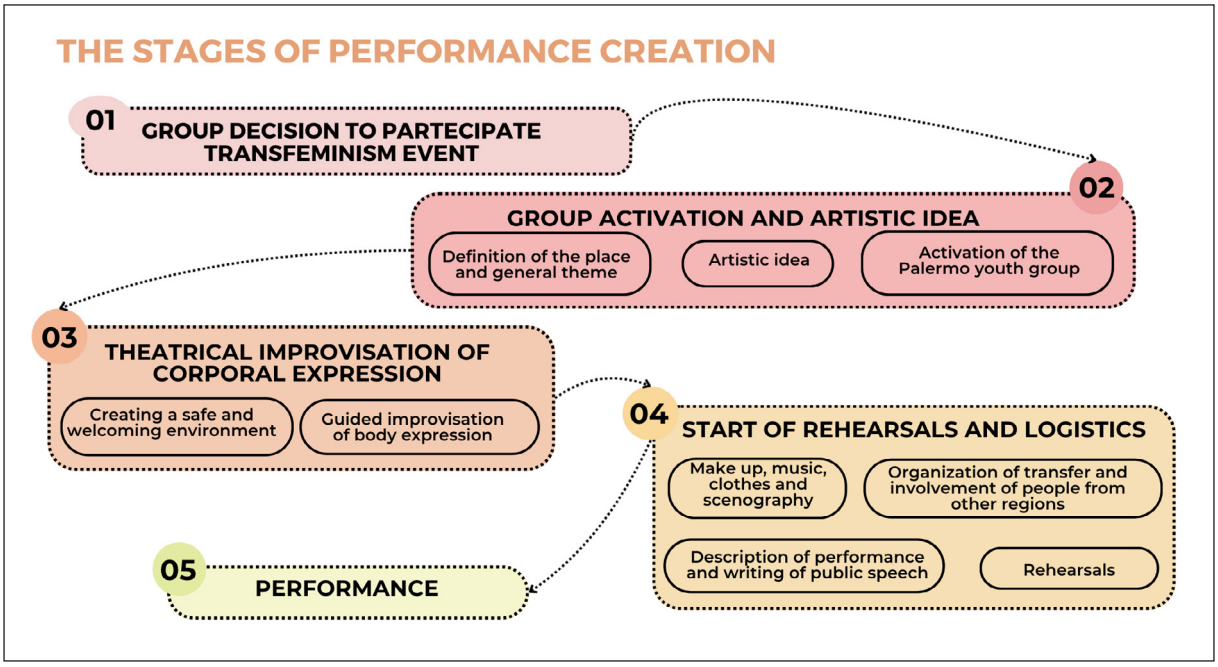

Image 4: The stages of performance creation

The methods and processes for capturing and documenting knowledge and insights derived from practice are influenced by both the Freirian dialogic approach and reflections on "bottom-up" knowledge from second-wave feminist movements (Muraca, 2021).

The focus groups were carried out starting from the photographic and video material of the performance, bearing in mind the powerful evocative nature of the images. The authors' methodological use of visual languages draws on art-based research paradigms (Finley 2008; McNiff 1998, 2008).

Conclusions

The qualitative research findings reveal the factors that initiated an educational-emancipatory process in this artistic practice. The study primarily focuses on its participatory and co-creative nature and the necessity of conducting work based on the participants' lived experiences of oppression (Freire, 2014). The testimonies collected highlight how art makes it possible to "get involved", to express emotionally charged experiences, to become aware of them, and elaborate their causes. It emerges how art allows us to imagine and transform the reality of oppression (Korol 2023). The results of the survey underline the need for a supportive, safe, and non-judgmental-sharing space that helps establish and experience relationships of trust, mutual understanding, and active listening (ibidem). The practices thereby developed give life to a highly witnessing and representative art, which manag-

es to take its human and social value beyond aesthetics and thus becomes a tool of mobilization and raising awareness in its audience (Paz Rey et Korol, 2022).

Finally, the contexts of collectives and social movements are fertile places for transpedagogical artistic activities (Helguera, 2011) and places for meeting and creating new knowledge with a critical vision of the world (Freire, 2022). Ultimately, this research underscores the transformative-educational value of these artistic practices, highlighting their power to turn "the personal into the political" and reinvent through art "human relationships, bonds of friendship, love, encounter, as essential political ties for building a new world" (Korol, 2015).

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Olive Grove, Body, Identity and Territory: A Contemporary Artistic Investigation From a Gender Perspective to Address the Oil Culture in Jaén, Spain

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Theoretical/Pedagogical Background of the Paper

We have been developing action-participation as an educational methodology both in our teaching work as university professors and in our artistic interventions, since our fundamental axis of work in art is the community context. So, in the development of this project, we have immersed ourselves in the rural context and acquired the necessary knowledge and understanding to address the relationship of women in the rural olive cultivation context through the arts, due to our direct engagement with the community living in these territories (Moreno Montoro, Cueva Ramírez, Villanueva Padilla, and Soto Moreno, 2024).

Other projects, both collective and individual, have been developed around the evolution of rural culture in our province. Currently, we are all participating in an Erasmus+ project in which, through digital narratives, research is being carried out on rural heritage. Other works, such as "It is not only a question of women when it comes to spinning," in which for several years we have been defending women's traditional methods for artistic creation, fundamentally in rural contexts, also connect us to these methodologies that we implement in the educational system, not only the contents but also the ways of working.

Aim/Focus of the Work/Research Reported

We present part of the results of the research project "Olive Grove, Body, Identity, and Territory," subsidized by the Institute of Giennense Studies of the Provincial Council of Jaén, Spain. The research addresses the current situation and, therefore, the changes that have occurred in the economic and social situation of women in the rural world, specifically within the olive cultivation culture (Anta Félez, Guerrero, Palacios, 2005), extended throughout the entire province of Jaén, Spain, which is the largest producer of olive oil in the world. The study is carried out based on image, photography, and audiovisual materials.

We could say that the approach of the research question is whether the current life of women in the rural olive cultivation area has evolved parallel to that of other contexts (Calvo Morillo, 2003; p. 68), whether rural or urban, or if the development of olive cultivation activities has any impact on the changes in women's lives that are different from those in other places (Peinado Rodríguez, 2005, p.35).

Method/Approach/Modes of Inquiry

As for the research methodology, it is articulated through artistic research, in which the very need to obtain the proposed artistic production—audiovisuals and a photographic collection—guides us in the process of obtaining information. This is achieved by proposing specific results in the photographic and audiovisual collection. After a documentary review to see what other productions on this topic exist, both textual and artistic productions of any type, to which is added the experience itself, that is, the empirical foundation of a group of researchers since we come from the same cultural context that is being investigated, the process of artistic production follows. The results include an audiovisual work, of which a short clip can be shown, but which can be viewed completely through a provided link, and a photographic collection that captures, through images, the approach to the research question.

Results and/or Summary of the Main Ideas

The photographic and video exhibition, which showcased the results of our research, was designed to engage a diverse audience and to promote dialogue and understanding. This exhibition proved to be a powerful tool for social change, challenging stereotypes, raising awareness about gender inequality, and inspiring action to create more equitable and inclusive communities.

Specifically, the exhibition was presented in four locations:

- Jaén, May 7th to 26th, 2024: Exhibition Halls of the Provincial Palace of the Diputación de Jaén.
- Martos, September 12th to 27th, 2024: Exhibition Hall of the Municipal House of Culture "Francisco Delicado" of Martos.
- Torreblascopedro, September 20th to November 10th, 2024: Francisco Fernández Center of Contemporary Art of Torreblascopedro.
- Santisteban del Puerto, December 6th to 22nd, 2024: Coliseo Hall of Santisteban del Puerto.

These exhibitions represented a triple educational action, benefiting not only the general public but also the participants in the research and students in various educational settings. For society, it offered a unique opportunity to gain insight into the lives of women in rural Jaén, fostering empathy and understanding. For the participants, it provided a platform to share their stories and experiences, empowering them to become active agents of change. For students, it served as a valuable learning resource, offering a compelling example of how art can be used to explore complex social issues and to promote critical thinking.

Conclusions and Implications for Arts Education

The methodology implemented throughout this project was that of participatory artistic creation. This methodology was characterized by the active involvement of all participants, with the project leaders acting as guides and facilitators. This work structure was then transferred to the classroom, using the project as a reference and encouraging active student participation.

As a result of the project, a line of work and research has been established that has the potential to continue developing in doctoral and postgraduate programs. In undergraduate classrooms, the same participatory methodology was applied, as our teaching area focuses on Education degrees. The objective was not only to develop gender awareness and artistic practice but also to promote the use of active methodologies among students.

The main conclusions of the project are as follows:

- Participatory artistic creation proved to be an effective tool for exploring and representing the experiences of women in the rural olive grove context.

- The photography and video exhibitions generated meaningful dialogue on gender equality and the role of women in rural society.
- The project had a positive educational impact on society, participants, and students, fostering social awareness and understanding of gender dynamics.
- The participatory methodology can be applied in various educational contexts to promote active learning and student participation.
- The project has established a solid foundation for future research on gender, art, and education in the rural context.

Image 1: Photographs provided by Loli Caballero de la Torre, from her family album, Martos, 1960s.

Image 2: Photo library "El Chinero", Santistean del Puerto, 1950s.

Image 3: "La prima Carmina", 2024.

Image 4: I will follow my path

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Kinesthesis: An Interactive Tool for Expressive Gesture Voicing in Arts Education

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We present Kinesthesis, a human-centered, interactive tool designed to empower singers and actors by enabling them to dynamically modify their voices in real-time during music-theatre performances. The tool integrates a wireless microphone, a web camera, and a computer with an external sound card, providing a user-friendly interface that ensures accessibility for students with diverse learning needs. By utilizing gesture-mapping technologies, it allows performers to actively participate in creating and manipulating sonic architectures, enhancing their understanding of the interplay between physical expression and sound (Jessop, 2010).

Rooted in the rich gestural tradition of Kathakali theatre, Kinesthesis draws inspiration from the Hasthalakshana Deepika, an ancient text cataloging 24 basic Mudras (hand gestures), each imbued with symbolic meanings such as peace, wonder, kindness, love, bravery, fear, contempt, loathing, and anger (Menon & Boobalikrishnan, 2018). These gestures provide a robust theoretical framework, enabling Kinesthesis to bridge traditional gestural practices with modern technology. By incorporating these symbolic elements, the tool delves into the depth and richness of Kathakali's expressive palette while acknowledging its historical and cultural significance.

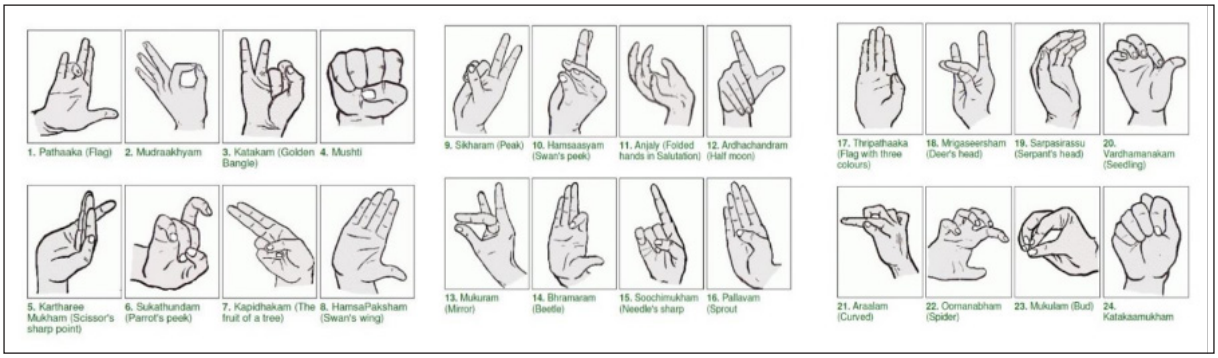

Image 1: 24 Mudras (Hand Gestures)

The concept of kinesthetic sense, which is integral to understanding expressive gestures in arts education, has a rich historical context that dates back to the late 19th century. Early psychologists and physiologists began to expand the definition of sensory experiences beyond the traditional five senses, leading to the recognition of proprioception, a term introduced by neurophysiologist Charles Scott Sherrington in 1906. Proprioception refers to the body's ability to sense its position and movement, marking a significant milestone in the understanding of bodily awareness and movement perception (team, N. editorial, 2024).

The development of technology, particularly tools that translate gesture into musical parameters, has further enriched the interplay between movement and artistic expression, enabling new forms of performance that challenge traditional boundaries in the arts. Kinesthesis is notable not only for its educational benefits but also for its potential to address ongoing challenges in arts education, such as student engagement and emotional development. By fostering an environment that embraces creativity, Kinesthesis promotes social skills, critical thinking, and problem-solving through collaborative activities (team, N. editorial, 2024a).

Through the integration of a gesture detector developed with Python and Mediapipe, it also incorporates a four-channel vocoder and reverb, tremolo, multi-tap / reverse delay effects implemented in a Max MSP patch.

Image 2: Python Code

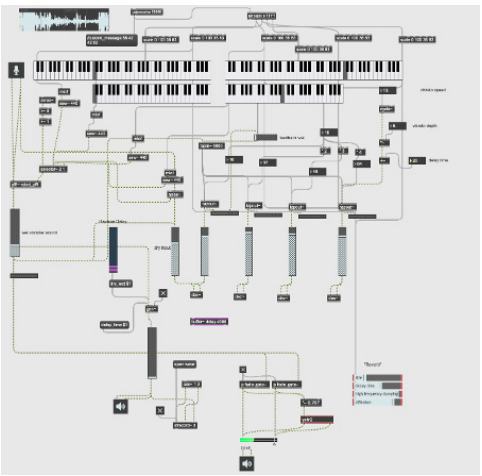

Image 3: Max_MSP Patch

The tool employs the Open Sound Control (OSC) protocol for seamless communication, sending OSC messages to a designated IP address and port. These messages convey critical information about hand gestures, providing performers with a rich palette of expressive controls. The combination of gestures becomes a transformative tool for students to explore and understand the intricacies of sound properties, including pitch, volume, timbre, and duration.

Image 4: Gesture Control

This innovative approach provides students with hands-on experience in shaping auditory landscapes, bridging the gap between theoretical knowledge and practical application (Foster, 2008).

The body becomes an instrument of communication. As Giorgio Agamben states, 'The gesture is communication of a communicability. It has precisely nothing to say because what it shows is the being-in-language of human beings as pure mediality' (Agamben, 2000). Gestures allow the body to speak without words, embodying language and incorporating it into physical movements. They communicate by moving the body in space, offering a textual structure that is intrinsic to their form.

Kinesthesis provides drama students with a comprehensive gateway to expressive communication, technical skill development, creativity, and collaborative performance. Through hands-on experience, students enhance their vocal delivery, elevate their ability to convey emotions on stage, and acquire valuable technical skills aligned with contemporary theatre practices (Warren, 2017).

In February 2023, Kinesthesis was implemented with postgraduate theatre studies students at the Department of Theatre Studies during their training sessions. The students engaged with the tool in real-time during music-theatre exercises, exploring the intricacies of pitch, volume, timbre, and duration. Gesture-mapping technologies, along with effects like reverb and delay, empowered them to actively shape auditory landscapes. Over the course of several sessions, participants gained hands-on experience manipulating sonic architectures while experimenting with their vocal timbres and expressions. This immersive process fostered technical skill development, nurtured creativity, and strengthened collaborative performance (Firmo, 2018).

In conclusion, Kinesthesis emerges as a valuable tool in arts education, seamlessly integrating tradition with modern technology, promoting inclusivity, and offering a transformative learning experience.

Image 5: Training post graduate students

Image 6: Learning Kinesthesis with post graduate students

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Performance Art and its Potential for Art Education

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The paper presents the results of a research study conducted with students of different school levels (upper secondary and tertiary level). The main objective of the research is the integration of performative art practices into the teaching of art education, and it is followed by a project, during which students follow the way specific artists work, but gradually come up with their own creative approaches. They communicate with landscape, architecture or social contexts using their body.

1. Theoretical/pedagogical background of the paper

In the 1960s, a performative turn in art took place (Fischer-Lichte, 2008: 20). Visual art has been integrating performative elements for several decades, the boundaries of media are intertwined and many contemporary artistic realizations are interdisciplinary. Artists use the movement as an artistic means to express both the artist's visceral experience and to accentuate important global narratives and express attitudes towards current social issues: understanding global contexts is one of the key competencies of the 21st century. Yet in practice, especially at lower levels of general education, these aspects are neglected and teaching tends to focus more on the production of artefacts. Therefore, we decided to work with students of teacher training study programme and upper secondary school students of art and design as part of our research. We focus on the process of expressive activities, which we perceive as a safe and stimulating way of social learning.

Our paper presents a part of a larger project that deals with the integration of performative practices into art education and is inspired by the work of various authors who use the medium of performance in its various forms (Vladimír Havlík, David Böhm & Jiří Franta, Marina Abramović and others).

2. Aim/focus of the work/research reported

The research is framed by the following research questions:

- Which performative expressions do students perceive as art?
- What kind of feelings does a situation where we express ourselves artistically through our own bodies bring?
- Does the students' view of the performance art form a change during the project?
- How does the element of chance, temporality, processuality, group interaction and group dynamics influence the experience of a performative situation?
- What is the potential of expressive performance and self-experiential learning for pedagogical practice?

3. Method/approach/models of inquiry

The empirical research takes place in the school practice at two levels of education, where the students of the pre-school teacher training study programme, and the students of secondary art school specialising in clothing design and painting draw on the work of the famous artist Marina Abramović.

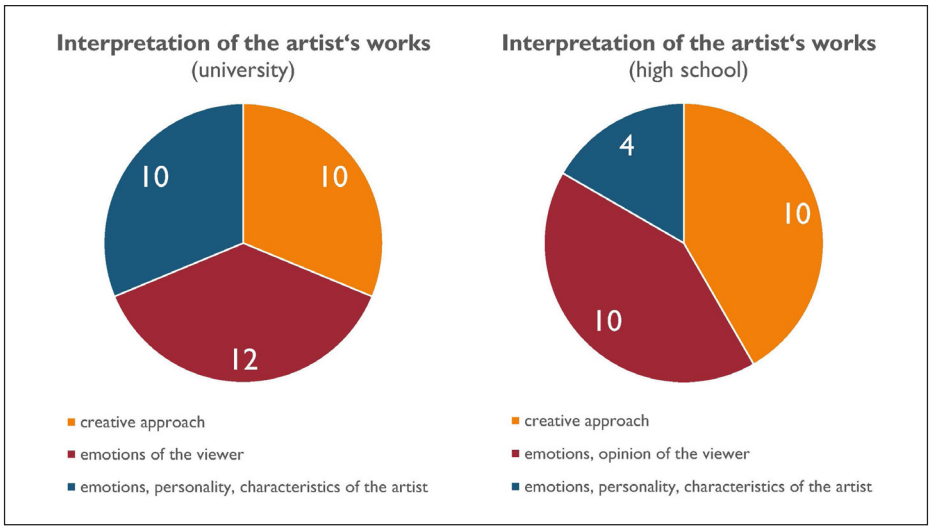
A total of 23 students divided into 3 groups (1 group from university, 2 groups of high school students) participated in the research.

There are two phases: first, they explore the work of the artist, looking for meanings and overlaps in her work using the analytical critical interpretation model, including spontaneous reaction, formal description of the artwork, its interpretation and evaluation (Anderson, T., & Milbrandt, 2005). And then the phase of making their own pieces of performance art can begin. Students work with their own bodies as a means of expression.

Within the qualitative research, we collect research data and seek answers to the research questions by using the methods of free writing, observation, analysis of records of the creative process, group interviews conducted as part of reflection, analysis of student texts and self-experiential, authentic learning. Also included is a comparison of two research samples of students of different ages and specialisations. (Hendl, 2023)

4. Results and/or summary of the main ideas

From the data obtained, it is evident that the respondents, both high school and university students, when initially viewing examples of the work of Marina Abramović, focused in their interpretation mainly on the emotions and personal opinion of the viewer and the essence of the performative process, they also focused on the personality of the artist as such, the qualities needed for this type of work or the emotions of the artists.



Graph 1: Interpretation of the artist's works

The students' own *transformative experience* with performative creation became the key contribution of the experiment. Art students, as well as education students, tend to focus on form and perfection of the result in their own artwork, while the originality, processuality and creativity of the activity as such are often neglected. The opportunity to engage in performative situation has become quite crucial in the students' journey towards their own creativity, towards a greater focus on the process, on their individual feelings and experience of artmaking, which has great didactic potential for their further artistic development and future teaching practice in kindergarten.

5. Conclusions and implications for arts education

Incorporating performative elements into art lessons can be crucial for students' self-expression and communication, in building a relationship with oneself (Rodová & Lojdová, 2018) and awareness (not only) of contemporary society. This can occur in the expressive interpretation of artworks as well as in the pupils' own creations: art education, as a discipline naturally integrating interdisciplinary links, creates opportunities for linking various artistic disciplines and for cultivating a sense of the limits of artistic expression and aesthetic perception.

Image 1: High school students (Photo: Denisa Daříčková)

Image 2: University students (Photo: Jana Musilová)

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Designing and Applying Educational Scenarios Reflecting the Music Education 4.0 Perspective for Primary Music School Education

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The rapid evolution of technology continues to reshape the physical and digital musical landscapes, offering unprecedented opportunities for expression, interaction, and education. Children today grow up immersed in a digital age where their musical experiences are expanding unprecedentedly. This shift has redefined how music is created and perceived, presenting challenges and opportunities for teaching and learning—a transformation encapsulated by the concept of Education 4.0.

Educational "versions" are closely tied to the evolution of the semantic web (Gerstein, 2014). Education 1.0 is defined by traditional pedagogical methods with minimal digital media incorporation (Lengel, 2013). Education 2.0 fosters interaction between teachers and students, leveraging digital tools such as social networks and online communities (Gerstein, 2014). Education 3.0 takes a constructivist approach, emphasizing personalized learning and the integration of digital media to develop 21st-century skills (Lengel, 2013; Leong, 2012) and introduces the transdisciplinary STEAM model (Decker & Decker, 2022). While Education 3.0 remains a central research focus, cutting-edge technologies are paving the way for even greater possibilities in teaching and learning. These innovations—such as augmented and virtual reality, the Internet of Things (IoT), QR codes, artificial intelligence (AI), big data, and biometrics (Ng, 2016)—signal a profound shift toward a more technologically advanced and data-driven educational paradigm. The current digital epoch underscores the urgent need to transition towards Education 4.0, a concept characterized by the seamless integration of digital technologies into everyday life and the ubiquitous accessibility of information. In this paradigm, technology is not merely a supplementary tool but an essential component of teaching and learning, fostering personalized and dynamic educational experiences (Halili, 2019).

Technological integration in music education can be described in the same way. Music Education 1.0 and 2.0 focus on foundational skills like sound processing, MIDI, and recording techniques. Music Education 3.0 integrates digital tools such as e-books, mobile computing, augmented reality, and game-based learning (Leong, 2012). Music Education 4.0 focuses on immersive realities (virtual, augmented, mixed), artificial intelligence, ubiquitous computing, and the Internet of Things (IoT) and, combined with STREAM (Science, Technology, Reading/Writing, Engineering, Arts, Mathematics), these technologies redefine music education by creating innovative, personalized, and interactive learning environments. Despite its potential, the literature on Music Education 4.0 remains limited.

The study delves into the design and development of learning environments following the Music Education 4.0 perspective, focusing on elementary school music education. The intervention, conducted over 30 weeks with 23 students from Grades 3 to 5 at Pierce—The American College of Greece—engaged students in activities that combined music production, coding, maker movement, and immersive technologies framed within the STREAM model. The research followed a qualitative methodology based on Design-Based Research principles (Anderson & Shattuck, 2012), emphasizing the practical design, development, and evaluation of educational interventions in real-world settings

(Barab & Squire, 2016). Data collection utilized four tools: focus-group semi-structured interviews with students, teacher-researcher observations, informal discussions within and beyond the classroom, and portfolios of students' music-technological creations produced by the students.

The activities were designed to engage students in music digitally and physically, emphasizing collaboration, creativity, and hands-on learning. Each session balanced theory, exploration, and creation. Students explored music production by composing, remixing, and designing sound. Collaborative projects included creating original soundtracks for videos that blended pre-recorded samples with live instrumentals. Students also constructed digital instruments using conductive materials connected to tangible digital interfaces. These activities encouraged innovation and provided a practical understanding of sound mechanics and design. In the realm of coding, students developed and played music-based games that enhanced computational thinking while linking it to musical creativity. A standout activity involved creating augmented reality projects using Scratch, where students programmed interactive systems to combine visual and musical elements. The gamified approach maintained high levels of motivation and fostered creativity and problem-solving skills. Students further explored virtual reality applications to visualize and interact with musical elements in immersive environments. They also utilized AI tools to generate music, conduct virtual interviews with famous musicians, and train machine learning models to recognize Kodály hand signals. These activities offered students a glimpse into the future of music education and allowed them to interact with cutting-edge technologies in meaningful and innovative ways. Additionally, students created their own imaginative worlds through AI, demonstrating the potential of these tools to inspire and expand creative horizons.

The study revealed that children showed strong interest and enthusiasm for the innovative technological-musical teaching paradigm. The immersive environment enabled them to acquire diverse musical and technological skills, fostering critical thinking, problem-solving, and teamwork. Combining traditional music education with modern tools effectively engaged students and prepared them for a dynamic digital future. This intervention highlights the transformative potential of Music Education 4.0, contributing to the development of teaching scenarios that integrate immersive technologies and AI within a ST(R)E(A)M framework, offering a foundation for broader applications in diverse educational contexts.

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Transformative Leadership in Times of Change: Global Dialogues With Music Education Leaders Across Five Continents

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In today's fast changing and uncertain world, leadership is not only about promoting vision, purpose and direction to music education institutions and organisations, it is about caring and inspiring people and creating the coherence or unity necessary to engage people in actions that bring about meaningful, responsible and sustainable change (Yoeli & Berkovich, 2010; Foster & Akdere, 2007). In education contexts, this form of transformative leadership focuses on collective growth while at the same time recognising and nurturing individuals by caring about and fostering their empowerment and potential both personally and professionally. Key elements of transformative leadership are building trust and relationships, creating a sense of coherence around shared values and responsibilities, and being willing to engage in creative and innovative actions that are capable of making an impact in positive ways.

In this paper, we explore a dialogical method of investigating educational leadership phenomena in music education. The dialogues took place online with invited participants from five continents (Europe, Africa, Asia, Australia and North America) who had international reputations as leaders in music education. Participants engaged in six dialogues that invited them to share, reflect, question, refine, elaborate, expand and represent their knowledge and understanding of the capacities, dimensions and ecologies associated with music education leadership. We wanted to open up possibilities for new meanings and understandings about the multifaceted and multilayered forms of leadership across diverse international contexts. Participants therefore focused on listening to and seeking insights from different "lenses" or perspectives and experiences. This created a rich collaborative resource for sense-making, inquiry and exploration of real and imagined boundaries between different practices, pedagogies, curricula, demographics and geographies, developmental and categorical groupings, and educational, political, economic and institutional contexts.

By focusing our efforts on dialogue, we aimed to create opportunities for shared inquiry about the meaning of transformative leadership in times of change. In addition to experiencing the art of dialogue in action, we were able to generate through dialogue and collaborative inquiry deeper understandings and new insights into music education leadership from different perspectives. We aimed to contribute to the advancement of music education leadership internationally by exploring, through dialogue, the ways that leaders from around the world make sense of their changing landscapes, both personally and professionally. The paper explores how leaders engage in diverse, relational, practice-based and action-oriented ways that make a positive difference in the quality of their own and others' lives. We examine local solutions, innovations and leadership activities that respond to contemporary challenges in different contexts.

Understanding why transformative leadership matters is at the heart of our thematic analysis. To explore this emphasis, we focused on the ways that caring both collectively and individually had a positive influence on the potential of others. Another theme focused on the importance of leaders who are adaptive, reflective and sensitive to the issues of people under their umbrella of care. Leadership does this through an enhanced understanding of the ways that learners, communities, culture, pedagogies, and curriculum are linked to impacts on wellbeing and flourishing. Another overarching theme is how music education leaders are always in a lively relationship with the world and not only with those who they lead. As such, our lived experience of 'caring for' and 'caring with' (Hendricks, 2021) in relation to ourselves and others takes place within a wider context of music education that is diverse, dynamic, and interconnected.

We discuss relevant and viable strategies that leaders in music education use in their daily practice as well as their own thinking on music education pedagogy and practice in different international contexts. Our hope is that this work will build on and extend the knowledge of current and future leaders in music education about key ideas and innovative, collaborative approaches being used to understand and address complex challenges around the world. Against the backdrop of today's complex and turbulent world, we offer ways of envisioning how transformative leadership interacts with people's understanding of themselves, others, and the world around them, and how music education through this transformative lens fosters conditions of possibility for enhancing unity, wellbeing and human flourishing.

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Developing DansiT Choreographic Center as a Pulsating Hub Built on the Values of Inclusion

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DansiT is a choreographic center based in Trondheim, Norway, that works locally, regionally, nationally, and internationally to offer activities for various audiences, dance artists and different learners. DansiT aims to provide access and proximity to dance and choreography for as many people as possible. DansiT offers residencies and co-productions, produces various choreographic development projects, operates the companies The Dance Laboratory with dancers with and without disabilities and The Dance Theatre with senior citizen dancers. The center curates a vast program for children, young people, and adults. Multiplié dance festival with a clear artistic profile on inclusion and different bodies is hosted by DansiT.

DansiT was established by the dance community in Trondheim in 2001, with the authors of this paper presentation as core founders. One of the authors today works at DansiT, and the other author fulfilled her doctoral project in dance art through the Dance Laboratory and then headed in an academic direction. Today the presenters have worked with innovation and research with DansiT as pivotal point for 23 years. This collaboration has created lasting infrastructure for dance and dance education built on the values of inclusion, equity and change through arts, education, and research.

Theoretical /pedagogical background

In our (the authors') work with DansiT as pivotal point, we keep expanding the meanings and practices of choreography. Thinking choreographically allows us to approach dance curation, education and strategic work artistically and as a place for change and innovation. The potentiality of choreography as a space that keeps moving and shifting, inspires us to work in inclusive and innovative ways with dance curation and education. Susan Foster (2011) is one of many dance scholars who inspires us to approach choreography as a practice where the boundary between the dance and the dancers becomes fluid, and thus the hierarchy between the choreographer and the dancers can become democratized. In our work we activate critical disability theories (Kuppers; 2001; Meekosha & Shuttleworth 2009) to understand, resist and help changing the dominating arts field, characterized by ableism, in which DansiT finds itself.

Aim/focus of the work/research reported

This research asks: *What values, strategies and turning points that help create DansiT Choreographic Centre in Trondheim, Norway, as a pulsating hub for dance arts and dance education can be identified in a collaboration between two partners from the artistic field and the local university?*

Method/approach/modes of inquiry

This research is positioned as practitioner research (Cochran-Smith og Donnell 2006) where we act, change, teach and create as we research, more specifically as a/r/tography, a hybrid research methodology that emphasizes the three entangled positions artist (A), researcher (R) and teacher (T). A/r/tography was originally developed at British Columbia University in Canada by Rita Irwin and colleagues (Irwin, 2013; Irwin & Springgay, 2008; LeBlanc & Irwin, 2019), and we have engaged with and developed the methodology. A/r/tography is both a way of doing research through/with one's own teaching practice, and a way of teaching through an explorative approach. A/r/tography connects to engagement in the world and opens up to conversations rather than informing (Irwin and Springgay, 2008), in line with how we are developing and researching DansiT as an active contributor in the local and national community. A/r/tography is a living practice, involving life; the personal, political and professional (Güneş et al, 2020), which is also true about the development of DansiT as an artistic and arts educational hub.

Results and/or summary of the main ideas

- Values of inclusion of different bodies challenge and expand dance art and dance education for the better.
- Lasting collaborations across the artistic field and academia support the sustainability and stability of artistic and educational innovations.
- Expanded choreography as an approach to dance curation, programming, strategic development, and education supports critical, inclusive and innovative change of dance and dance education.

Conclusions and implications for arts education

A choreographic center that keeps working through expanded notions of choreography can contribute critical and innovative change in a way where difference is celebrated as a value in dance arts and dance education. Working in lasting collaborations across the artistic field and academia, a local choreographic center can have practical and theoretical impact in and beyond its own region in opening up the traditions of dance for a range of dancing individuals and communities.

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Encouraging the Congruent Reading Mode of Printed and Digital Literary Artworks in the School Library

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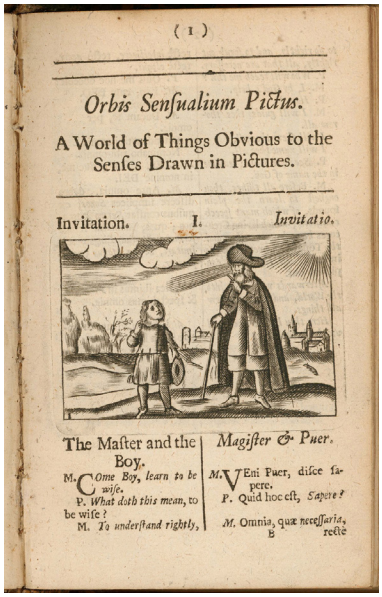
The coexistence between the analog and digital world often creates inconsistencies in the understanding of texts, which may affect the perspective of today's readers about digital texts. Within this hybrid reading environment, Eshet-Alkalai and Geri (2010) document two reading modes: the congruent or harmonic reading mode, which occurs when the text is read in the same format for which it was designed ("Print-to-Print" or "Digital-to-Digital") and the incongruent or disharmonic reading mode, when the text is read in a format other than the one for which it was designed ("Print-to-Digital" or "Digital-to-Print"). The incongruent or disharmonic reading mode is a common phenomenon in the e-book industry, as books are converted from print to electronic formats without any adjustment, challenging the effectiveness of the reading process and discouraging readers from experiencing a qualitative reading process of a book in digital format (Pagani, 2021: 212-214).

From the first children's picture book (Image 1) and the first movable book (Image 2) to the establishment of the Gutenberg Project[1] and to modern publishing and digital publishing, children's books -particularly the folktale genre- have received a plethora of variations and adaptations. However, even today, the desire to experience a familiar reading process leads to e-books that follow the rules of the printed book - just as the incunabula imitated the form of the codices. This imitation strengthened the disharmonious reading mode, resulting in the e-book failing to achieve the expected popularity and usability. Furthermore, school education (in Greece) is almost entirely centered on teaching through the printed format of books, therefore there is a widespread misconception that the "PDF" file format, which is used to digitally represent printed texts, is an e-book format. On the other hand, however, children's reading habits can evolve and adjust.

[1] "Project Gutenberg" was the first provider of free electronic books. Michael Hart (1947-2011), founder of Project Gutenberg, invented e-books in 1971 (www.gutenberg.org, 2024).


(1)

Orbis Sensualium Pictus.

A World of Things Obvious to the Senses Drawn in Pictures.

Invitation. I. *Invitatio.*

The Master and the Boy.

M. Come Boy, learn to be wise.
P. What doth this mean, to be wise?
M. To understand rightly,

Magister & Puer.

M. VEni Puer, disce sapere.
P. Quid hoc est, *Sapere?*
M. Omnia, quæ necessaria, recte

Image 1: The book "Orbis Sensualium Pictus" (The visible world) by John Amos Comenius (or Jan Amos Komenský) (1592-1670) is considered the first true illustrated book for children (Sakelariou, 2009, p. 547). Source: State Library of South Australia, https://digital.collections.slsa.sa.gov.au/nodes/view/2177

Image 2: The "harlequinades" are considered the first movable books for children (Montanaro, 1993, p. xi). Source: The Bodleian Libraries, https://blogs.bodleian.ox.ac.uk/theconveyor/harlequinades/

The school library is a multifunctional learning environment, a technologically advanced information center that serves as an additional instrument for teaching the curriculum. School librarians must understand both the bibliographic items and the aim of the school library. They should also integrate new technologies into the library and collaborate with instructors to improve their teaching practice (Arvaniti, 2012; Kassōtakēs, 1998; Delopoulos, 1989, 1998; Sotiropoulou, 1993). Folktales are part of both written and oral traditions. Various socio-historic backgrounds have contributed to their evolution and development as a literary genre (Avdikos, 1994).

This article proposes an educational program that enhances the congruent reading mode for students aged 10-12 years old, through the teaching of the tale of "Cinderella"[2] within the school

[2] Aarne - Thompson – Uther (ATU) International Classification (Aarne & Thompson, 1961; Uther, 2004) is up until now the only common international "language" spoken by fairy tale researchers. "Cinderela" belongs to the tales of magic in the Aarne-Thompson – Uther tale-type index (ATU index) and has been attributed to the code ATU 510A.

library. The librarian educates the students in Media and Information Literacy by introducing them to various formats of the same text.

During the educational program, the students are divided into groups and instructed by the librarian to search online for photos of the 1858 movable book "Dean's New Scenic Books: Cinderella" (Image 3), evaluate its technical features, and discuss its significance in the evolution of publishing history. The librarian then guides students to look for the "Cinderella" book on the school library's shelves, go through the pages, and identify any similarities or differences with the 19th-century book. In addition, students are encouraged to browse for "Cinderella" e-books (Perrault, Grimm, etc.) via the "Project Gutenberg" website (Image 4). In this manner, they are introduced to the different e-book formats, while the librarian explains the related features that enhance the congruent mode of digital reading (Image 5). The librarian may ask questions such as: "Which book format would you choose if you were to read the story?". "The printed or the digital format?". "And why?". These questions help students understand all the characteristics that make reading literature familiar and pleasurable in all available book formats.

Image 3: The "Cinderella" movable book, by Dean & Son (1858). Source: Montanaro, 1993

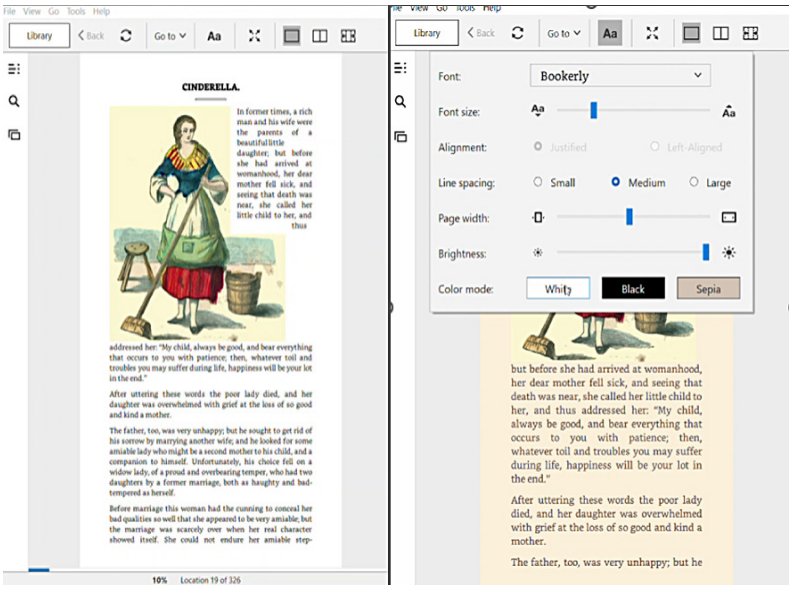


Image 4: Browsing for "Cinderella" e-books. Source: gutenberg.org

Image 5: The "Cinderella" e-book. Source: gutenberg.org

The goal of the educational program is to introduce students to the history of the book, as well as to the potential and the usage of the book's digital format so that they can incorporate it into their alternatives when looking for a literary work. By comparing the "materiality" of printed and electronic books, students learn to identify the characteristics that reinforce harmonious reading modes, and they are trained in new technologies, both of which are useful tools for the evolution of 21st-century skills (Dede, 2010). At the same time, they learn more about cultural heritage and the evolution of folklore tradition, from oral tradition to the era of new technologies.

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Embodied learning: Developing Literacy Through Theatre's Physicality in Middle School

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In the last decade Greece appeared to experience a rapid growth considering the application of the Arts in Education, as a reforming tool to alter the traditional methods of education and literacy. Arts hold the ability to create an environment in which modern students can explore in depth their creativity and express their thoughts and feelings without hesitation or limitation (Aldred, 2023). The application of Arts in Education and specifically Theatre in Education can unravel the potential and perspective, of each individual-learner, as they are constructed by the qualities of flexibility and adaptability; hence, offering a safe environment in which the individual-learner can operate and develop at their own pace, by defining their own needs through personal experience.

In my research, I implied an alternative teaching methodology that utilizes embodied learning by combining dramatic techniques with creative writing techniques to promote literacy in middle school (Cooke, 2018; Leander &Boldt, 2013). This research was based on the synergy of dramatic techniques and creative writing techniques, as on the constant feedback from the products (written material) of the students (Branscombe, 2019; Bryant, 2013). This research led me to understand and develop some basic steps of methodology considering the implementation of embodied learning in middle school. In the hope of building an alternative method of literacy, we need to understand the developmental relationship between body and mind, as well as known and unknown information (Chandler & Tricot 2015). In my presentation, I indicated the steps I followed during my field research. The most important fact for teachers to understand, when trying to create new literacy habits using embodied learning, is that in order to build new knowledge they need to deconstruct and reconstruct the old one. This fist fact leads us to the valid question on how the teacher draws up the knowledge of the students. This can be achieved through dramatic techniques. Our bodies capture much more information than we can consciously process (Downey, 2010). So, our first milestone as teachers is to understand and evaluate what the students already know. Developing the literacy of students comes after this first step is achieved, by inserting creative writing exercises (Luckert, 2019). During this fragile and critical developmental stage of puberty students are going through a lot of rapid changes (Hill & Blair, 2010). Adolescents are always on the verge of processing new information. For this specific developmental stage, the main concern for teachers should be to create a place in which students will find time to process and breakthrough these personal transformations. Introducing dramatic techniques to teenagers can provide them with this "stop in time" feeling to understand "what is going on" both within themselves but also with the world.

The physicality of theatre can be used as a tool for cultivating *creative freedom* (Cannon, 2017). Under the safe zone of theatre students can express their emotions and start to engage in creative thinking· plus participating in mobile and physical activities can become very awarding for mental stimulation (Macrine & Fugate, 2022). Participation in physical activities through theatrical techniques creates a safe environment for students to express themselves. Physical expression can kick-start creative thinking, and since our body -through our senses- is the first recipient of the information

we understand that students gradually start to process and perceive new information (Chandler & Tricot, 2015). During dramatic exercises students have a momentum where they can process their emotions and transmit their thoughts into words. The teachers can start with warming up dramatic exercises, which cultivate teamwork, personal expression, the feeling of belonging and boost confidence, and can move on to dramatic exercises that introduce dramatic language to students, which put students "in role" introducing Stanislavskis' method "art of experiencing" (O'Brien &Sutton, 2018; Stanislavski, 2013). For students to vividly reenact a role, they must recall certain feelings and embody them to their kinesiology and speech (Toumpaniari et al., 2015). This is a powerful learning experience that indirectly promotes literacy (Cannon, 2017). When students read a new text, they process this new information by identifying it with their own experiences and vocabulary. New information is compared with the old and known information, they already mastered (Sternberg & Zhang, 2001; Ashman & Conway, 1997). In a way they begin to deconstruct the old information so they can fit the new information into a familiar environment (Shunk, 2012; Varela, Thompson, Rosch, 1992). Maybe, at first, the conception of this new notion is wrong. Maybe a student cannot yet understand a brand-new word or idea, but error is an important part of the process in building up new literacy habits (Aubrey & Riley, 2022).

As pointed out, error is an important part of growth. Teachers can use mistakes to start building new literacy skills by inserting creative writing techniques that activate critical roleplaying. Through critical roleplaying students can channel all their creativity into words (Aura, Järvelä, Hassan & Hamari, 2023). This is just the beginning of a long, fun, experiential and educational journey that uses embodied learning in building new literacy habits and enhancing alternative educational methods in middle school.

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Family Musicking for Family Flourishing: A Case Study of a Family With an Infant

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Theoretical Background of the Paper

There is an increasing interest in exploring how musical interactions occur within families and how they can be used as a parenting tool (Ilari, 2009). This is important for gaining a deeper understanding of the complexity of family musicking and its significance (Ilari et al., 2016). McLean et al. (2019) defined the musical engagement within families as "the well-established intrinsic and innate human interaction, where parents interact musically in different multi-modal ways with their baby" (p. 2). According to Koops (2020) framework, parents engage in *musical parenting* or *parenting musically* when they use music to achieve musical goals or accomplish non-musical goals (such as using a song to encourage their child to eat) respectively. Both *musical parenting* or *parenting musically* axes, foster practical and relational purposes, and are considered continuums, meaning that a particular musical activity may not fit precisely into one category or the other.

Overall research findings reveal that musical interactions within families involve singing, chanting, moving, and dancing, aiming to accompany daily care routines (Custodero & Johnson-Green, 2003), regulate emotional states (Ilari, 2005), entertain the child (Trehub & Schellenberg, 1995), reinforce cultural values and traditions (Custodero, 2009; Koops, 2020; Rodriguez, 2021), and support attachment to others and social bonding (Costa-Giomi & Benetti, 2017; Gingras, 2013).

Extensive research on musical parenting has focused on the characteristics of caregiver-infant musical interaction and its role in parenting. However, most research has involved mothers as the primary participants, with fathers largely absent (Scarlato, 2021), and the study of musical interaction within the family unit, including other family members, also needs further investigation. (Gao et al., 2023). In this paper I discuss how musical parenting unfolds in the case of a *musically-oriented* family, highlighting the ways in which family music-making enhanced social functions between family members and a perceived notion of flourishing.

Aims of research

The research question guided this study was how a mother and a father perceive the value of family musicking with their newborn infant. I investigated a *musically-oriented* family where the mother was a Cypriot housewife, unemployed classical trained piano teacher in her late 30s, and the father was an Australian (married in Cyprus), self-taught electric guitar player, everyday listener of pop music, who worked as an accountant in an offshore company. Their newborn infant was a baby-boy, who was 6 months when I started collecting data. They were parents for the first time.

Method

Drawing from the epistemological assumptions of the social interpretivist paradigm I focused on uncovering the perceived experience (Denzin & Lincoln, 2008) of the participants (mother and father) (Yin, 2018) regarding the use of music in their family. I found it interesting to investigate Georgiou

(pseudonym) family who was identified as musically-oriented, as also highlighted within data by parents themselves due to its formation. Having myself experienced motherhood, I created a secure context of mutual sharing of experiences, that allowed the participants to best express their thoughts and beliefs. Participant parents acted as researcher "assistants" as referred to other research (e.g., Costa-Giomi & Benetti, 2017) engaging an active role in data collection, which included semi structured interviews (3 in total), and weekly discussions with them. They were also asked to keep a journal diarizing the musical activities integrated in their everyday family routine, including also videos or other artifacts (such as photos, or voice recordings). I transcribed all data and analyzed them in an ongoing process. I engaged in a flexible emergent approach, where key words and segment sentences from data, were organized into topics, looking for interrelationships between them.

Findings

Musicking in the Georgiou family was experienced as a social doing (DeNora, 2000) characterized by a sense of mutuality, whereby emotions and shared experiences were exchanged among family members, fostering a sense of connection and collective well-being. Parents used music as a tool for self-care and to assist in caring for their infant. They engaged in regular musical interactions, creating routines and rituals that strengthened their relationship and facilitated attachment. The family developed a sense of community through their use of music at home, fostering mutuality and connectedness (Dosaiguas et al., 2021; Costa-Giomi & Benetti, 2017). As also evidenced in the works of Barrett (2010) and Koops (2014), in the Georgiou family music served to establish rituals and routines that shaped the family's culture and identity. In line with earlier studies (e.g., Biringen et al., 2000; Fancourt & Perkins, 2017; Wulff et al., 2021), the incorporation of musical activities in Georgiou family had a positive impact on family well-being. Music established a positive and pleasant environment at home, that parents cherished. Family musicking created a state of euphoria at home, empowering parents to overcome their anxiety and stress about the role of parenting. This finding is consistent with McLean et al. (2019), affirming that musical interaction fosters parent role and identity construction.

Conclusions and implications for arts education

Music played a significant role in the Georgiou family, promoting bonding, emotional connection, and family flourishing. It was revealed to be a valuable tool for the care of the infant, for cultivating deep relationships in the family, for transmitting cultural traditions and rituals and for fostering mutuality and connectedness between family members. The study shows the need to engage in further research to better understand the benefits of family musicking.

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Bridging Distances, Inspiring Change: Artful Teacher Training for Sustainability

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Short Abstract

This presentation delves into education's pivotal role in preparing future generations for contemporary challenges by questioning the efficacy of traditional pedagogical practices. European education policies underscore competency-based education's importance in fostering personal fulfilment, employability, and lifelong learning commitment. With its experiential nature, art education provides intellectual, emotional, and ethical engagement, making it crucial for addressing present-day issues. The presentation advocates for innovative pedagogical models in teacher training, emphasising the intersection of art education and sustainable development. Drawing from a European-funded project, a distance learning course in art education is examined for its impact on addressing socially significant objectives. The mixed-method evaluation highlights its effectiveness in fostering creativity, empowering participants, and enhancing pedagogical skills. Trainees express satisfaction and newfound confidence in utilising socially engaged arts, acknowledging transformative impacts on understanding and applying art. Implications extend to transforming art education content for sustainability and offering distance learning courses that preserve embodied learning and interpersonal connections in art classrooms.

The role of Critical Arts Education in Promoting Cooperation, Participation, Creativity and Action for Social Inclusion

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Short Abstract

The European-funded project "Critical Arts Education for Sustainable Societies" (CARE/SS) (2022-2024) explores the role of arts in fostering sustainable societies and active citizenship among future generations. This presentation briefly summarises the background and initiatives of a postgraduate distance learning course in Visual Arts Education offered in the context of CARE/SS. The course's philosophy challenges assumptions in art education to address contemporary social aims, emphasising sustainability, experiential learning, and community engagement. A case study highlights a trainee's critical pedagogical approach in a Special Needs School, collaborating with her students and other staff members to address students' personal and societal issues, specifically the effects of trauma. Evidence from collaborative theatre production and artworks demonstrates enhanced sustainability competencies in the students. The implications underscore the impact on teachers' professional development and children's holistic development through experiential arts-based learning, emphasising emotional experiences over knowledge accumulation.

Interartistic Challenges and Opportunities: Sound as a Pedagogical Resource

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Short Abstract

Historically linked, music and literature are two areas that explore interconnected dimensions of sound. This communication consists of articulating and exploring the relationship between sound and words to enhance the perception and interpretation of one and the other in an interdisciplinary way. In this sense, a reflection is presented on the implementation of a set of artistic activities that aim to develop strategies considered fundamental in the teaching-learning process centred on sound. These principles can guide educators and teachers in creating environments that promote artistic exploration and understanding. Sound - because the world "is full of sounds" (Schafer, 1992. p. 124) - will be explored here as a pedagogical resource in literature and in the development of artistic activities.

Theatre/Drama-Based Pedagogy: Enriching Democratic Competences Through Education

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Short abstract

This paper explores the correlations between theatre and drama-based pedagogy and the Reference Framework of Competences for Democratic Culture (RFCDC). Our study examines the efficacy of educational theatre practices in developing the competences outlined by RFCDC, hence evaluating their transformative potential. Through the utilisation of innovative theatrical and dramatic techniques, examination of real-life examples, and joint endeavours, we elucidate a fresh and tangible educational framework for teaching through theatre and drama, while fostering the development of competences for a democratic culture. Our interdisciplinary study aims to emphasise the collective impact of using theatre and drama as educational tools for fostering the development of democratic values, critical thinking, and active citizenship. Our goal is to motivate educators, researchers, and policymakers to recognise and integrate the fundamental connections between theatre/drama-based pedagogy and democratic competences. By doing so, we hope to create inclusive and participatory educational environments that promote democratic citizenship.

The Audiovisual Essay: Exploring Greek Students' Perspectives in Contemporary Film Studies Theory and Analysis

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Introduction

The utilization of the audiovisual essay as a medium for investigating students' perspectives in contemporary film theory and analysis provides an up-to-date, unique, and immersive approach to understanding the intricate dynamics at play with the educational components of the relative disciplines. The proposed paper aims at delving into key aspects of this exploration, examining the methodological nuances, thematic dimensions, and potential contributions to these areas through presenting and evaluating a series of audiovisual essays created by students of the Department of Music Studies and the Department of Digital Arts and Film at the National and Kapodistrian University of Athens, as part of their final semester assessments for two undergraduate courses dealing with film musicology, visual anthropology, and film studies.

1. Theoretical/Pedagogical Background of the Paper

The theoretical and pedagogical underpinnings of this paper are rooted in the acknowledgment of the evolving landscape of audiovisual studies and the dynamic role students play within this academic domain. In contemporary society, audiovisual media, particularly film, video, and television, not only hold a prominent place in everyday life but also significantly impact cultural, social, and educational contexts (Smith, 2018; Jenkins, 2016). Drawing from educational theories, particularly constructivism (Piaget, 1973; Vygotsky, 1978), the paper recognizes that students are active participants in their learning process. The constructivist perspective posits that knowledge is actively created by students through their engagement with the learning environment and social interactions. The paper also aligns with current pedagogical approaches emphasizing experiential learning and the integration of multimedia elements for a more stimulating educational experience (Mayer, 2019; Kolb, 2014).

2. Aim/Focus of the Work/Research Reported

The primary aim of this paper is to explore and analyze students' perspectives within the context of contemporary film studies theory and analysis through the medium of the audiovisual essay. Following earlier critical evaluations of audiovisual essay as an educational tool (Smith, Jones, & Brown, 2017; Johnson, 2018), the focus lies in exploring the intricacies of student engagement, understanding their viewpoints on theoretical frameworks, and assessing how this approach influences their learning experiences. Given that the students involved had diverse media backgrounds and creative skills, the approach ensures the inclusivity and diversity of the sourced materials. Focusing on the analysis of more than 50 audiovisual essays, the research aims to contribute valuable insights into the intersection of film studies, pedagogy, and student engagement.

3. Method/Approach/Modes of Inquiry

The main methodology employed in this research involves a qualitative approach, leveraging a series of audiovisual essays created by Greek university students. The critical discourse and the content analysis of the material serves a dual purpose as both a probing method and an intrinsic component of the pedagogical process (Banks, 2015; Rose, 2016). Through this approach, the study seeks to seize the dynamic and multifaceted nature of student experiences, offering a nuanced understanding of how they engage with and express their comprehension of film theories within the realm of contemporary audiovisual media. The essays analyzed originate from four courses across two departments within the same university, spanning two different academic semesters. In this context, the reference materials serve primarily as indicators and broader examples, which could be further explored and compared with other creative educational outcomes.

4. Results and/or Summary of the Main Ideas

Even in this initial and foundational form, the research findings reveal diverse and insightful perspectives from Greek university students engaged in contemporary film studies, providing a nuanced understanding of their interpretations of film theories, the application of analytical tools, and the challenges they encounter. The results showcase the resonance of specific concepts, the emergence of unique viewpoints, as well as the potential of the audiovisual essay (in contrast to the traditional written texts) as a pedagogical tool for fostering the development of critical thinking, active engagement, personal identity, and the assimilation of scientific models and practices among students. Additional research on other universities, departments, and students' backgrounds could enhance the results of this study, providing a more comprehensive understanding of the context of domestic (likely Greek) film education.

5. Conclusions and Implications for Arts Education

In conclusion, this paper demonstrates that the audiovisual essay, when employed as a medium for exploring students' assessments in contemporary film courses, could offer a rich and enhanced approach to arts education. The research contributes to the broader discussion on arts education by revealing the significant value of innovative, experiential, and engaging audiovisual teaching practices in the cultivation of critical thinking, the promotion of active participation, and the advancement of deeper understanding of theoretical concepts among university students.

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Pensar la Plaza (Thinking about the Square): How to Start a Participatory Art Project in a Public Space

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This proposal is developed within the framework of *Factibles* (2020-2024), a research project funded by the Spanish Ministry of Science and Innovation. *Factibles* examines the usefulness of participatory artistic practices as tools for social intervention and transformation with the aim of improving quality of life in public spaces. All materials, partial results, and related documentation are made available in open-access repositories, such as the Factibles community on Zenodo (Factibles, 2020-2024), ensuring transparency and accessibility. The urban square is considered here as a key setting for fostering communication, exchange, and interaction among citizens (Whyte, 1980; Gehl, 2011; Madanipour, 2003).

Participatory art practices emphasize collaboration, interaction, and dialogue, transcending the traditional boundaries of artistic production (López-Aparicio & Cejudo, 2020). Their primary objective is to promote citizen engagement and social and cultural change through art. In these processes, the artist becomes a mediator, facilitating cooperation, dialogue, and spaces of reflection and transformation (Crespo, 2020). International research underscores that artistic interventions in public spaces can encourage citizens to appropriate these areas, strengthening their sense of belonging and collective identity (Miles, 2005; Cartiere & Zebracki, 2016).

Our approach involves interdisciplinary collaboration, drawing from Geography, Art, Architecture, Education, and Arts-Based Intervention. Early in the design of this research, we identified a focus group composed of local residents, including children, adolescents, young adults, and the elderly. In doing so, we established a coherent methodological foundation that integrates multiple perspectives from the outset. To monitor and analyze participatory artistic practices, we developed a category matrix that accounts for the unique characteristics of specific contexts, places, and actors involved. Through the examination of various experiences, we have identified key factors such as processes of appropriation and recognition, as evidenced by signs of participation, recreation, affection, or creation (Sheriff, 2008). These considerations align with broader discussions on the social and cultural dimensions of public space transformations (Carmona et al., 2003), highlighting that interventions in public spaces should not focus solely on formal or aesthetic aspects but also on their social meanings and communal dynamics.

To guide our analysis and ensure practical applicability, we established a set of action-oriented guidelines from an artistic perspective. These guidelines are not generic; rather, they have been

adapted and directly connected to the specific public space under study—a particular urban square in need of revitalization. Our process involves six steps: (1) To Question/To Be, which requires an initial understanding of the socio-spatial context; (2) To Feel/To Make Feel, which fosters empathy by positioning ourselves in others' shoes and acknowledging the natural environment as an ally for health and well-being; (3) To Imagine, from alternative perspectives, encouraging creativity, originality, and involvement in shaping identity and mutual respect; (4) To Discuss Ideas before, during, and after interventions, promoting critical dialogue; (5) To Project/Design and collaboratively build final solutions, ensuring their relevance and utility for the specific square and its users; and (6) To Expose, presenting the outcomes publicly and stimulating new debates and pathways forward. By carefully linking these guidelines to the local socio-spatial conditions, we reinforce the idea that these interventions do not operate in a vacuum, but rather respond to existing and evolving community needs.

To test these guidelines, we carried out a practical trial called *Pensar la plaza* (Thinking the Square, 2023) in the San Pablo-Santa Justa district of Seville, near the city's railway station. This area is demographically diverse, combining older working-class residents with younger middle-class families, and a limited presence of foreign-born inhabitants. Socio-economically, middle-income families predominate. The target space was the Doctor Pedro Vallina Square, a public space with limited amenities and insufficient greenery or infrastructure, thus restricting its everyday use. Although associations have long demanded its improvement, it currently serves mostly as a site for occasional festive or protest gatherings. This situation makes it a suitable context to apply and evaluate our guidelines. Our ultimate objective is to transform this square into a vibrant, diverse, active, accessible, connected, and identity-rich space.

The participatory trial involved workshops tailored to different groups, reflecting the early identification of our focus group. For children and pre-adolescents (INTERACT), the emphasis was on expressing desires and imagining what they would like to do in the square, identifying what elements are needed to enable these activities. For adolescents and young adults (OCCUPY), the discussion focused on the limitations of the space, recalling previous attempts to place seating (benches) that were later removed, and debating the pros and cons of future actions while considering the needs of other groups. For older adults (SOW), the approach drew on memory and the historical use of the place, reconnecting with neighbors and collectively reconsidering the square's role.

In a subsequent phase, we organized an intergenerational, open-door cultural and artistic event to share the workshop outcomes with the broader community. This served as an opportunity to encourage recognition of the processes and foster continuity. Visual or audiovisual materials are strongly recommended to complement these textual findings, providing a more tangible spatial understanding of the site and the implemented interventions. Such materials can be shared via the Factibles Zenodo repository, ensuring broader dissemination and engagement (Factibles, 2020-2024).

In conclusion, the methodology employed—grounded in participatory and collaborative artistic practices—has proven effective in driving meaningful transformations in public space. Beyond formal or non-formal educational contexts, this approach is not only a means of teaching about art, but also of learning through the arts. By acting as collective catalysts, artistic practices can address community issues, enhance the environment, foster sustainability, and thus contribute to our overall well-being and development. These findings align with current international debates on revitalizing public spaces through citizen participation and artistic action.

Fig 1. Children drawing themselves playing in the square

Fig 2. Teenagers drawing themselves playing in the square.

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Leading the Way: Senior Secondary Arts Educators Enabling 21st Century Skills

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Senior secondary students face a future that is uncertain, ever-changing and increasingly demanding. Transversal competencies are vital to ensure they adapt and thrive in this world. Research over the past two decades asserts that arts education encourages development across the human domains, providing engaging opportunities for young people to develop 21st century skills (21CS). Yet neo-conservative basic literacy, numeracy and science emphases (Cabedo-Mas, Nethsinghe, & Forrest, 2016) and recent structural changes to how university entrance scores are calculated (QTAC, 2021; 2022) have made it increasingly difficult for Queensland arts teachers to convince students, colleagues and the wider school community of the value of arts education in equipping students with 21CS. Policy related to 21CS provides an opportunity for arts education advocacy, with "advocacy" being defined as "articulating the values and benefits of arts learning opportunities" (Seidel, Tishman, Winner, Hetland, & Palmer, 2009, p. 87), and "how arts education relates to the development and support of broad and changing educational goals and outcomes" (Sabol, 2013, p. 34).

This paper explores the perspectives of Queensland arts teachers as they conceptualised and enacted senior secondary arts curriculum when 21CS discourses value educating the whole person in the service of life. In Queensland, senior students may study General Arts subjects such as Dance; Drama; Film, Television & New Media; Music; Music Extension; and Visual Art. This qualitative four-phase study was a strengths-focused Appreciative Inquiry (AI) (Cooperrider, 2008). Data collected in Phase 1: *Discovery* (a qualitative online survey of 73 senior secondary arts teachers) and Phase 2: *Dream* (two focus group interviews, with 11 experienced senior secondary arts teachers) reflected the best of *what is* and also *what might be*. For example, when engaging students in creating arts works, arts teachers encourage students to develop 21CS: students focus on and creatively inquire into an issue, a concept, a story, etc., researching and critically reflecting to problem solve (critical thinking) about how to manipulate artistic elements to communicate their intent (creative thinking; communication), as well as reflecting on self and others (personal and social skills) and working independently or in groups (collaboration and teamwork) in the creative process, and employing technology to support their artistic intent (digital literacy).

Six experienced senior secondary arts teachers then worked with four value statements developed from key themes from Phases 1 and 2. In Phase 3: *Design*, participants utilised their preferred arts discipline to create an artistic response to and make sense of the statements for arts teachers to advocate, re-examine and re-create their 'image' of themselves. In Phase 4: *Destiny*, participants discussed a 'road map' for the way forward as arts advocates, identifying actions they and other arts educators might take to influence change in senior secondary education towards students being prepared for a fulfilling life. Data was analysed through Archer's (2000) theoretical construct of personal agents, corporate agents and social actors, relating to the emergence of social identity.

Experienced arts teachers' perspectives individually and collectively contribute to their senior secondary students' development of 21CS. Focus group participants reflected identities of Corporate

Agency when they spoke of enabling 21CS through co-ordinated action, strategically moving towards challenging and transforming the senior secondary context. They highlighted the importance of arts educators being more strategic in gathering together in various forms of communities of practice, sharing their artistic practice to strengthen their teaching of 21CS in their classrooms, and intentionally engaging with current research to inform their practice and empower them to influence policy relating to 21CS. The demonstration of Corporate Agency extended to the articulation of the focus group's desire to reshape, even transform, the structural and cultural elements of their wider school contexts. This included becoming pedagogical leaders in their schools regarding 21CS, by developing pedagogy-focused, cross-faculty communities of practice and mentoring other non-arts teachers. Their dialogue reflected a further progression from agency to personification of roles as Social Actors, as they clarified their commitment to being the arts teachers and pedagogical leaders they hope and will strive to be, within their school communities and beyond. Another identity position adopted by all participants was the Primary Agent role, which was evident whenever participants spoke of the structural and cultural spaces they individually occupy, but over which they have limited agency. They discerned structural and cultural constraints of time and opportunity impacting leadership opportunities beyond their classrooms. Arts teachers' creative practices and Corporate Agency are underrecognised, powerful sources of possibility, advocacy, and student learning of 21CS, with the potential to shift the focus of senior secondary education from measurement, competition and tertiary entrance, to seeing students flourish as individuals and contributing members of society in the service of life (Mehta et al., 2020; Howard, 2018).

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"When Piano Dances And Sings": A Case Study of Cross-Themating Teaching-Learning Intervention at a Public Music School in Greece

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Theoretical/pedagogical background of the paper

Intersubjectivity is a term used to describe a shared space that brings cohesion between different domains of knowledge and is considered broader than interdisciplinarity (Matsagouras, 2006). The cross-curricular approach uses separate school subjects as a framework for organising learning around universal themes related to the students' world in a unified way (Maingain & Dufour, 2003). In the field of music education, integration through cross-thematic connections of music with other arts, humanistic studies and culture can lead to more holistic musical literacy (Davidova, 2020), meaningful experiences (Morari, 2022) and holistic development of students (Barret, 2001).

2. Aim/focus of the work/research reported

The aim of this case study was to describe and analyse in situ (Cohen et al., 2008) the design and implementation of a teaching intervention in a cross-thematic approach in a public music school in Greece. Based on the Ioannis Konstantinidis (1903-1984) *44 Children's Pieces On Traditional Dances*, a work in which the composer arranges Greek folk melodies on the piano using the new compositional trends (Bartok, Ravel & Debussy) of the 20th century (Savvidou, 2011), the teaching intervention followed the general pedagogical principles of the cross-thematic approach and the requirements of the new piano curriculum (Ζεπάτου, 2016; Κολιάδη, 2016) for public Music Schools in Greece (ΦΕΚ 2858/2015). It emphasised a) the need for connection with other musical knowledge and skills (Dieronitou, 2009) and b) the pedagogical value of teaching works by Greek composers to piano students (Φυτίκα, 2007). Under the above axis, piano teaching was linked to the following subjects of the music school: Greek language, folklore, history of music, dance, traditional singing and visual arts.

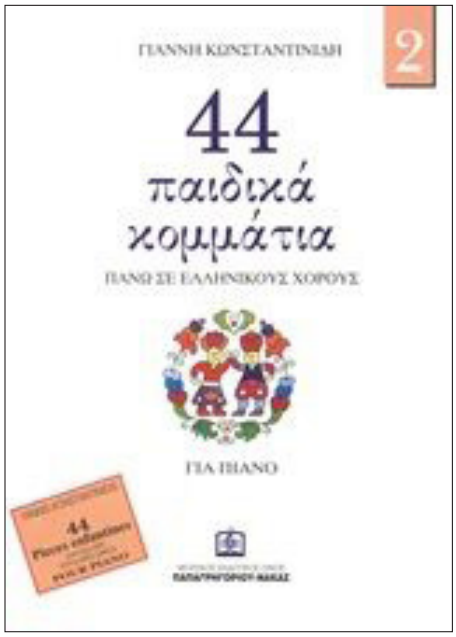

Image 1: Piano album "44 piano children pieces on folk dances" by the Greek composer I. Konstantinidis

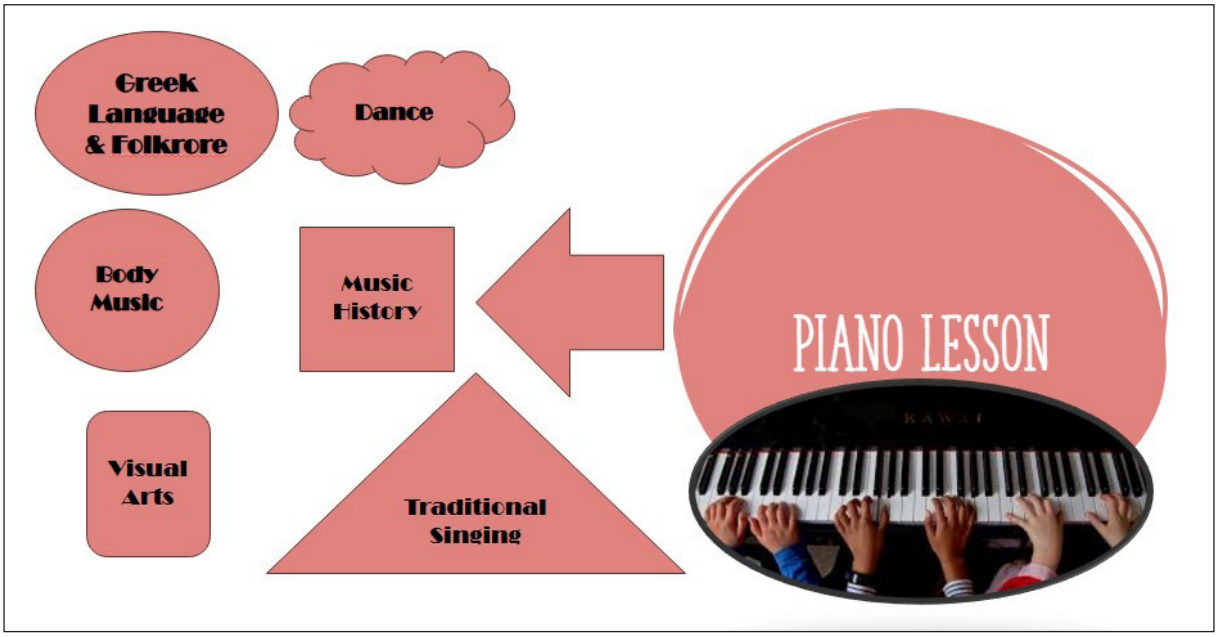

Image 2: Connecting piano with other school subjects

3. Method/approach/modes of inquiry

This case study concerned the designing and implementing a cycle of teaching interventions with a cross-thematic approach for the piano lesson at a Public Music School in Greece. The participants were four piano students and six teachers from different disciplines, and the principal investigator of the research was a piano teacher at the specific school (participant observer). The research was conducted between February and May 2023 in four stages: a) design of teaching proposals, b) implementation in the school context, c) data collection from participants - using participant observation, semi-structured interviews, informal discussions and reflection journals, d) thematic analysis and findings (Ισαρη & Πουρκός, 2015).

4. Findings

It was found that both students and teachers highly valued and enjoyed participating in these experiential, collaborative, cross-thematic approaches. Students gained a more holistic understanding of the piano work and their participation in the multimodal and cross-thematic activities increased their motivation and interest and fostered a more positive attitude towards the musical act. It was found that by broadening their knowledge of the cultural context of the piano/music works, the students overcame the stylistic differences between traditional Greek and European music and deepened their understanding, leading to a significant change in the interpretation of their own performance. Teachers addressed the challenges of implementing cross-curricular approaches in the school context in terms of curriculum, time, collaboration and methodological organisation. However, they emphasised the value of holistic learning and the integration of cognitive subjects through art and music, leading to new forms of literacy and building experiences with deeper meaning for the students

Conclusions and implications for arts education

The study revealed that integrating school subjects through art and music could foster a more holistic understanding. In music education, the study highlights the importance of developing a more holistic musical literacy (Davidova, 2020), which includes both formal and informal learning methods (Papazachariou-Christoforou, 2016). In the field of piano pedagogy, cross-thematic explorations (Barret, 2001) around piano works, especially through the use of familiar cultural materials (Βούβαρης,

2007), can help piano students create meaningful memories (Kokkidou, 2015) and a sense of identity (Φυτίκα, 2007), enriching their interpretation with memory, emotion and meaning.

"I don't see the notes anymore…I feel what we lived and my fingers dance…"
(Student code)

Image 3: Piano & body music activities

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Artefacts of the future: Actively Imagining Possible Alternative Environmental Futures Through the Arts

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The challenge of living and learning in the Anthropocene where we face catastrophic anthropogenic climate change and the resulting devastations and challenges, demands new approaches to learning. As we face coterminous and multiple climate crises together, collective and creative action is required to respond.

Arts education offers approaches that are embodied, collaborative and creative allowing students to see, feel, hear, sense and understand our complex entanglements with our natural environments and with technologies. The arts enable us to imagine possible, creative and alternative ideas for our future. This is particularly relevant when drama and dance activities offer embodied experiences and modes of communication that can then be further explored through visual arts, craft and media activities to create tangible artefacts. Such multi-modal arts activities address an aspect of the Australian Curriculum for the Arts where creating and making is prioritised in the arts along with cross curricular learning opportunities both amongst the art subjects and other areas such as Science, the Humanities (Geography), Sustainability and Aboriginal and Torres Strait Islander Histories and Culture (Australian Curriculum, Assessment and Reporting Authority [ACARA], 2023, n.p). Performances and art exhibitions are important opportunities for students to communicate and present their ideas and works "as artist" and engage in critical viewing and discussion "as audience" – another two important aspects of the Australian Curriculum for the Arts (ACARA, 2023, n.p.).

This paper shares the design and outcomes from a research project in which students from schools in Victoria, Australia, worked with their teachers to imagine and create artefacts of the future (2050). The aim was to open the concept of sustainable living to students' unlimited imaginations whereby students were encouraged to envisage sustainable societies and living possibilities, then design and create artefacts representing these imaginings in different forms of their choice (Ling, 2017). Similarly, students were invited to create the accompanying interpretation in any written or verbal

form they chose (e.g., persuasive, descriptive, expository, narrative, poetry, fiction, etc.) to accompany their artworks in a public showcase or exhibition. Teachers were also invited to share their thoughts about the teaching sequence they implemented and its effects on the students and the broader school community with the aim to improve the learning experience for students in subsequent deliveries of this project to other schools.

The researchers sought to engage and empower students with collective action for sustainable futures. One of the intentions of the project was to build students' responsibility and agency throughout the duration of the project from initial development of ideas to their choice of sustainable materials, that worked with nature rather than against it. Exhibiting students' artefacts in a professionally curated public showcase was important to demonstrate to students that their opinions and actions are respected by and meaningful for a broad audience.

The research question was, 'How can young people be engaged and empowered to consider creative and embodied futures thinking to generate sustainable living choices and practices now?'. Participating teachers were provided with an interdisciplinary unit of work, developed by the researchers based on the latest research in futuring education, and closely aligned with The Arts and cross-curriculum priority 'Sustainability' in the Australian Curriculum. Students were asked to: complete a self-assessment, reflecting on their existing knowledge of anthropogenic challenges and sustainable practices, and their attitudes towards the future; consider the notion of the artefact and its purpose, and design what an artefact of the future might look like and how it would be curated and experienced (i.e., a building, a virtual experience, where it might be located, how it responds to environmental, sustainability and social imperatives, etc.); and envisage artefacts from the future that are worthy of curation and exhibition in a museum of the future. These artefacts were to evidence the changes that our society made as we transition towards more sustainable futures in the next 50 years. Participants were also asked to maintain a journal throughout the learning sequence experience that described their learning progression and experiences and to complete a final self-assessment, reflecting on their developing knowledge of anthropogenic challenges and sustainable practices, and their evolving attitudes towards the future.

Ethics approval was granted to gather research data for analysis about the students' design, creation, and presentation of artefacts that exemplify the societal changes made to ensure a more sustainable future as well as interpretations about the artefacts created. Special focus was given to understanding why their artefacts were representative of the changes made in society. This project was therefore conducted from the standpoint that reality is complex and dynamic, and the future is unknowable (Barnett, 2017) - complemented by artistic creative processes are also unknowable but filled with new possibilities. The project engaged teachers and learners together as artists, audience and activists, as they imagined and shared alternative environmental futures and what might be needed to realise them.

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"Inside in /Outside out: Correspondence of Graphic Diaries" – a Citizenship and Social Inclusion Project

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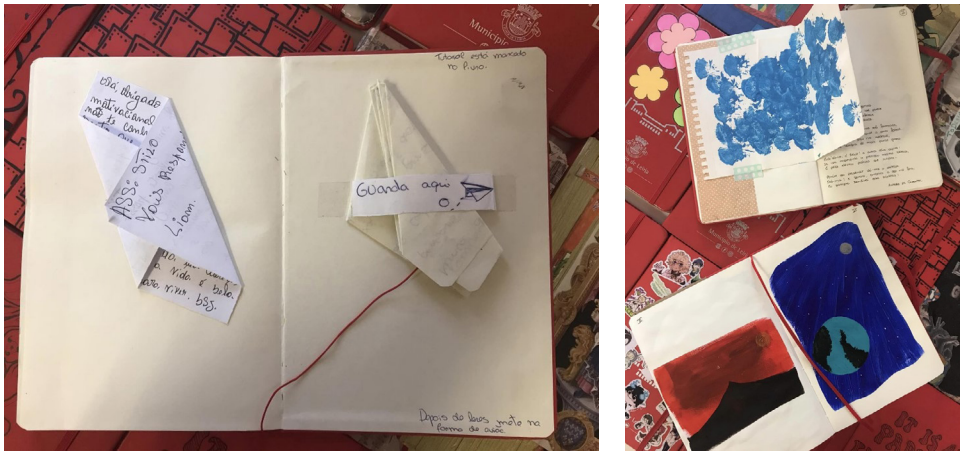
This interinstitutional Portuguese project began in October 2023, having been developed in a partnership between the Higher School of Education and Social Sciences of the Leiria Polytechnic (ESECS), the Secondary School Francisco Rodrigues Lobo (ESFRL) and a group of young inmates of the Leiria Prison Establishment. The aim was to develop a pilot project that could be replicated in other educational institutions and prison establishments, after several evaluation cycles of the impacts and benefits proven among all participants. The project has been mentored by Filipa Rodrigues, under the National Arts Plan Observatory (PNA) by Dina Soares. This project aimed at the co-creation and fortnightly correspondence of eight dozen graphic diaries between young people of the same age group (17-23 years old). It should be noted that only two groups of students were Visual Arts students (ESFRL), having all the others chosen different academic paths.

It was noticed that the artistic maturity of these Art students increased the sense of responsibility and commitment to evolving in the artistic activity on the others.

The Graphic Diary is an individual instrument that allows the graphic recording of ideas, emotions, observation of spaces or objects, and may also contain phrases or expressions. It is free in terms of the techniques to be used: drawing, painting, collage, among others, and allows the creation and sharing of personal universes and subjectivities.



Images 1 & 2: Reproduction of pages from of the project diaries (image: own source)

According to Safe Streets Arts Foundation (2020) "Participating in the arts while in prison helps inmates develop a sense of accomplishment and self-esteem, which are vital for a successful reintegration back into society. It also helps them convey their message through the art they create – an apology, a call for reconciliation, or a cry of innocence."

Also, the relational aspect and contact with the community is fundamental, in addition to the factor of Inclusion, Education for Citizenship and Social Reintegration.

A first exhibition of the Diaries was already held after six weeks at ESECS (with at least a complete cycle of weekly correspondence between participants), and we aim to organize a traveling exhibition of all the graphic diaries in the spaces of the partner institutions, in January.

Image 3: First exhibition of the project with 80 diaries, after six months of development (image: own source)

There are programmed moments of contact between the participants (over 18 years-old), with a visit to the prison, as well as an online meeting for everyone to get to know each other.

The frequent organization of group moments to assessment the project between the interlocutors provided data on the participants' perceptions, changes in the organization and the collective reflection of the potential of this correspondence between institutions. Dimensions such as "motivation"; "inspiration"; "communication with others through the arts"; "empathy"; "sharing of emotions and thoughts" and an effective "therapeutic and rehabilitative tool that offers a form of communication" were identified in the participant surveys ". It offers a sense of "freedom, of power, of normalcy" (Djurichkovic, 2011).

In terms of research methodology, we have the quantitative data from the first survey combined with content analysis of the Graphic Diaries. It has been possible to categorize the themes chosen by the different groups in their correspondence. Despite some inhibition in drawing, the young inmates focused their artistic activity mainly on communicating written messages, collages of images or with journal "sayings" related to their interests. One inmate often combined drawing with great quality with song lyrics in Creole language.

Dimensions such as escapism/engagement with imagination, desire for freedom; sexuality concerns; family references; identity and self-esteem convey his reflections on life in prison. This connection with students abroad created feelings of connection and allowed everyone to transcend their own reality and circumstances.

The project is considered by participants as "original", "inclusive", "heterogeneous", among others. The project represents challenges for the presence of the arts in schools and in society in terms of ideas, concepts and values that aim to correlate citizenship in Art and Artistic Education. Our aim is to rethink the place of Art and Art Education in supporting Citizenship and Inclusive practices. We wish to understand, in what extent, Art education will increasingly have to get outside the school, breaking down walls and reaching out to different social entities in a cocreation approach. Following the recommendations of The Porto Santo Conference (the Portuguese Presidency of the Council of the European Union initiative) and the Carta do Porto Santo (guiding written document) that emanated from there called "Culture and promotion of democracy: for citizenship European Cultural" (2021) - cultural and educational organizations should leave the institution to work in and with the community, and thus reach excluded audiences. In addition to this interconnection with the Community focus, Art Education will be able to discuss what is most significant in each specific context and what projects can promote transformative practices with a real impact on the students and participants involved. This project was conceived through the lens of the Theory of Change (James, 2019; Rodrigues,2019).

Image 4: Reproduction of pages from one of the diaries (image: own source)

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Narratives of Creating New Audio-Visual Materials on Sustainable Development Goals for Young Children

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Short Abstract

This study centers on a recently concluded student organization-led song production project of tertiary level music education students that aims to develop audio-visual materials about sustainable development goals with and for members of an early childhood care and development (shortened as ECCD) center community. The main data sources of the study are narratives of the early childhood music educator authors as key project mentors and the end products of the project - an illustrated zine and an online video compilation of the students' composed songs. The authors framed the data set using the four key elements of Work Integrated Learning (WIL) projects mainly, authentic problem, problem framing, solution framing, and solution design (Thuan, 2022).

Digital Body and Disembodiment: Somatic and Expressive Approaches in Art Education

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This study aims to analyze the transformative effects of new technologies on the perception of reality and human identity, focusing on the phenomenon of disembodiment and alienation in the context of the digital world. Increasing digitization and the penetration of virtual reality into everyday life have created tensions between somatic experience, physical reality, and technological representations of the body. The key question is how interdisciplinary and expressive approaches in art education can support the integration of sensory perception, somatic experience, and individual creativity. The study presents expressive art and somatic education methods as effective practices for strengthening resilience in today's fragmented world.

Introduction: Visual and Somatic Experience in the Digital Age

The influence of new technologies on the perception of the human body and its anchoring in the physical world is undeniable. Digitalization, immersive technologies (such as virtual and augmented reality), and the phenomenon of "disembodiment" introduce new challenges associated with alienation from one's own body and sensory experience. While traditional perceptions of reality and identity relied on physical presence and sensory input, modern technology disrupts this natural connection. As a result, individuals may experience a loss of somatic grounding, leading to detachment from their own bodies and surroundings.

This condition, which can be described as the "digital body," is characterized by a reduction in physical experience, replaced by technological simulations. In art education, an essential question arises: How can somatic and expressive approaches strengthen the perception of the body, the senses, and emotions, thereby fostering a deeper connection to reality?

Disembodiment and the Digital Transformation of Human Experience

Disembodiment refers to the "disembodying" of individuals caused by digital environments. Users of virtual worlds lose physical ties to space, while their consciousness operates within simulated environments. This phenomenon is particularly evident in generations of so-called digital natives, for whom technology is a natural part of everyday existence. For them, corporeality becomes a fluid and unstable element of identity.

Contemporary posthumanist thought (Haraway, 1991; Morton, 2017) points to the gradual merging of boundaries between humans, machines, and digital reality. Despite these paradigms, human existence remains deeply rooted in somatic experience, which includes sensory perception and bodily awareness. Digital technology not only alters our relationship with reality but also challenges the very nature of humanity and its uniqueness.

Expressive and Somatic Approaches in Art Education

Art education has significant potential for integrating somatic and expressive methods that help individuals reconnect with their bodies, emotions, and the real world. These approaches include:

1. Interdisciplinary Projects: Combining visual arts with movement-based activities (such as performance or dance) and environmental somatics allows for deeper engagement with bodily and sensory experiences.
2. Expressive Methods: Emphasizing emotional expression, nonverbal communication, and creative authorship fosters creativity and integrates visual and somatic processes.
3. Collaboration with Other Disciplines: Art education can draw inspiration from theatre, music, literature, and psychotherapeutic methods, leading to a holistic approach to the individual.

Through these methods, art education can address contemporary challenges, support both individual and collective identity, and help restore sensory connections between humans and reality.

Conscious Movement:
Rooted in somatic principles, conscious movement emphasizes awareness of bodily sensations and authentic movement over specific dance or exercise forms.

Somatic Interventions in the Landscape:
Integrating somatic practices into landscapes allows students to engage with their environment through sensory and embodied experiences, turning the landscape into a dynamic space for artistic exploration.

Movement and Communication Exercises:
Movement-based exercises help students express emotions and concepts through physical gestures, enhanced by somatic principles for a deeper understanding of embodied communication.

Process-Oriented Drawing:
This approach shifts focus from the final product to the tactile, kinesthetic experience of drawing, promoting a deeper connection to the creative process.

Scores in Artistic Movement Creation:
Structured scores, shaped by somatic principles, guide movement exploration, improvisation, and self-expression while deepening students' connection to their bodily experiences.

By incorporating somatic practices, this research highlights their potential to enrich sensory awareness, foster mind-body connection, and promote holistic artistic expression.

Digital Trauma and Seeking Balance

Virtual trauma, stemming from continuous digital presence, significantly impacts both older and younger generations. While older generations perceive digital environments as a disruption of natural experience, younger generations accept them as a given. This ambivalence calls for new educational approaches that strengthen the ability to perceive bodily and sensory experiences as key aspects of identity.

Art education can act as a "therapeutic mediator": Through creative expression and somatic experience, individuals can process digital alienation, rebuild emotional connections to themselves, and discover meaningful ways of being in the world.

Conclusion: Expressive Art Education as a Path to Reconnection

In the context of digital transformation and the phenomenon of disembodiment, art education has substantial potential. Interdisciplinary and somatic approaches enable individuals to reconnect their bodies, senses, and reality. This supports resilience against the negative effects of the digital world, fosters creativity, and enhances the ability to perceive the surrounding world more deeply.

Art education thus offers innovative solutions to contemporary challenges: While technology increasingly "disembodies" us, creative and expressive methods allow us to rediscover our corporeality, sensory perception, and individual authenticity.

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Antoni Gaudi Visits the Experimental School of the University of Thessaloniki

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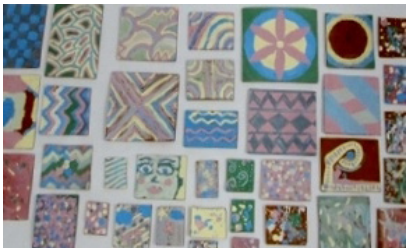
In this project students study and compare architectural styles, and learn to connect them with their theoretical and historical background. They gain a deeper understanding of local and world cultural heritage. They also study the art of Antoni Gaudi, through their own research, which in turn informs their own creations, in paper and in clay. The approach is a social constructivist approach, where students working individually or in groups carve their own path of inquiry and discovery.

Our school is a local landmark, as it has been designed by a famous architect, who combined modernism of the 1930s and the Bauhaus with traditional local architecture. Last year, within the framework of the experimental application of the New National Program of Studies, encouraging more informed and critical approaches, students familiarized themselves with both movements and compared them to turn-of the century architecture, to realize what each movement brought about. They then located characteristics of each of the above in the building of our school.

This year they went a step further, by studying yet another trend, the work of Antoni Gaudi, and applying his principles and characteristic forms in practice, on buildings they know, including our school. Art, even in this guided setting, offers them means to achieve new insights into Gaudi's art and into their environment. Elliot Eisner, who has argued for the power of Art to shed new light on situations under study in educational research, has also pointed to 'the way arts generate awareness – wide awakenness as Maxine Greene might say' (Eisner 2008) The parallel, here, is related to the notion of using the arts as a way of promoting understanding, of diversifying perspective, of securing insight (Barone & Eisner 2011). In this case the students' expanded understanding and insights and the way they are acquired and conveyed through their artistic creations helps them and the viewers to gain a better comprehension, to re-examine and reimagine our constructed environment.



In the past we had started studying the work of Antoni Gaudi within the framework of a CLIL project (Content and Language Integrated Learning). Students studied online sources, webpages, texts and videos, which are mostly available in the english language. It was in this way that we studied how various applied arts are embedded in Gaudi's architectural work, and how much he still feels ahead of his time, and we focused on the way his organic forms are connected to his deep religious beliefs.

Students created 'trencadís' (a special form of mosaic, created by Antoni Gaudi and Josep Maria Jujol, made of broken and re-assembled decorative tiles) out of paper: they created decorative tiles out of paper, then cut them and re-joined them in fancy ways. A few of these works were presented at a school conference in Lithuania organized by a school (Šiauliai Saulius Sondeckis Gymnasium).

Meanwhile, we were preparing to show this work in our town, including some more advanced work: grade C chose to make real trencadís out of real clay tiles which they created and decorated themselves, and I glazed and fired. In order to turn these to trencadís a group of students started practicing on the creation of mosaics, using mosaics materials that were gifted to us through a generous sponsorship by the company Mapeihellas. This was abruptly interrupted by the closure of schools due to COVID, and my subsequent absence for health reasons, as I was working from home.

A further blow to our plans for a big Gaudi exhibition and presentation occurred when our giant salamander Antoni, made of wire and plaster of Paris strips, was thrown away, together with tiles that the students had made.

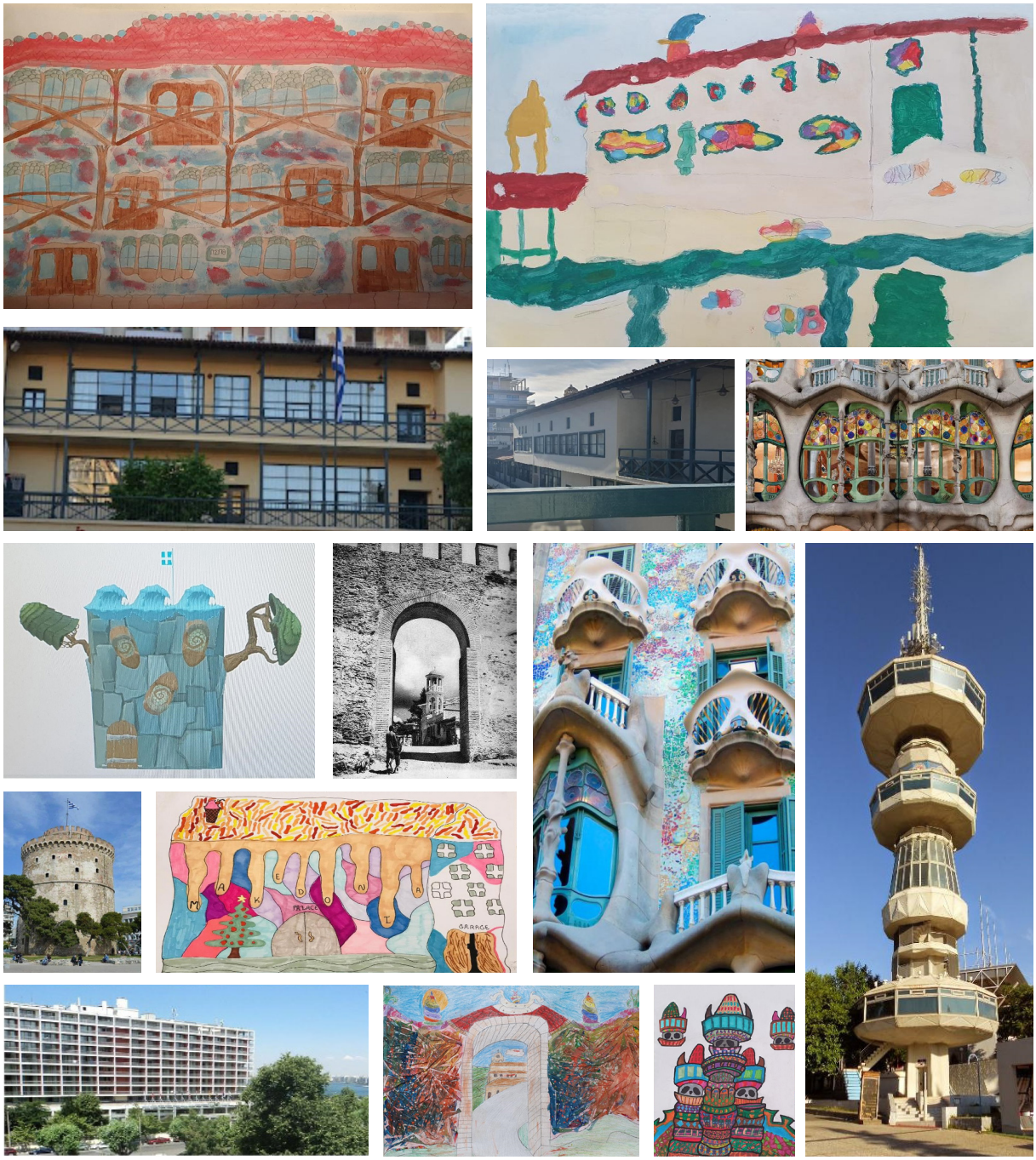
Following that, the art room was moved to a tiny space with no water or space for materials, and all our materials were put away in huge boxes. This was a time for positivity and for miracles. As teacher and students wished to complete and present the above work, a miraculous occurrence was observed: we started waking up every morning, to find that both our school and the most important landmarks of our city had been altered during the night. Somebody had been making interesting tweaks to them, transforming them into typical Gaudi creations: our city landmark statue, showing Alexander the Great on a horse, is now showing him on a salamander exactly like Antoni.

The most outstanding transformations occurred in our school building. Our windows became rounded and the balcony columns now resemble bones. Our windows became rounded and brightly coloured, and the roof of our school also developed curves.

In creating these 'tweaked' architectural forms students have to review and put to practice all they have learned about Antoni Gaudi. In this sense this project is based on problem-based learning. Students learn by doing and thus acquire a deeper understanding of Gaudi's architecture, and reflect on its' position among its' contemporaries and its' connection with his religious beliefs and on the unity of Nature and God as perceived by him.

At the same time, by comparing three architectural styles (Bauhaus, traditional local architecture and Gaudi's architecture) they become more conscious of architectural choices and on their underlying background and beliefs. This approach is founded on experience and artistic creation, thus offering a deeper understanding not only of Gaudi's work but also of our constructed environment, both to our students and to the viewers of their work – all in a playful way. And if our constructed environment can be re-examined, re-imagined and re-created, could we address more about our lives in this manner?

As colleagues aptly observed during the conference, our project itself became a trencadís: out of the shattered pieces of our original project a new project emerged, which viewed destruction as an opportunity to take the project to a higher level, and magically transformed the shards, or even a life, into artwork.



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Art and Citizenship in Education: Meanings and Concepts

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Introduction

In this paper the researcher attempts to find a common ground to Art and Citizenship Education. In doing so the researcher poses two questions: 1) Which kinds of Art can support citizenship and in what ways? and 2) Which concepts can foster citizenship in Art and Art Education? Art and Citizenship are discussed in relation to culture, pointing out that Art is meaningful in a cultural context and at the same time it has the potential to engage us in transformative practices (Savva, 2021). It is claimed that Art and Citizenship Education is founded on two pillars: 'Who I am' and 'Who we are,' which are illustrated through artistic practices to establish three essential concepts for an art education framework.

Citizenship and Art as a matter of Culture

The UNESCO Culture and Arts Education Framework specifies that the arts are part of Culture and as such can be viewed as an "educational tool, an approach, a field of study, research and practice" (Board UNESCO Executive). When discussions involve the role of art and citizenship, questions about form or function, process or product, fine art or craft, global or local, and majority or minority arise, addressing complex issues related to perception, expression, freedom, privilege, and power (Houser, 2012). While debates may entail many ideas(l)s, it is acknowledged that if we see Art and Citizenship as a matter of Culture, we can identify common and enduring ideas that can form an educational framework connecting Art with Citizenship. Building on this insight the researcher identifies three main concepts:

Identities and Communities

It is argued that creating or/and viewing Art enable individuals to explore themselves, «who I am and who I might become». Contemporary approaches in Art and art education offer opportunities for discovering how our identities are constructed (Atkinson & Dush, 2005; Gude, 2007) and place much emphasis in learning through interaction. As Gude (2009) argues, "a self is itself a society" (p.9), a collage of many things incorporating feelings, memories, thoughts, values, beliefs. In Image 1 the artist-student explores personal digital and non-digital archives and attempts through photo-collage to connect her past with present, suggesting that Art is about the understanding of self (Who I am), as a citizen of the world or as a member of one's national or local community.

Image 1: A student – teacher creates an installation based on digital and non-digital personal archives Contributer: CA, Artist in Residence: Myrto Theocharidou. Photo Credits: A.Savva

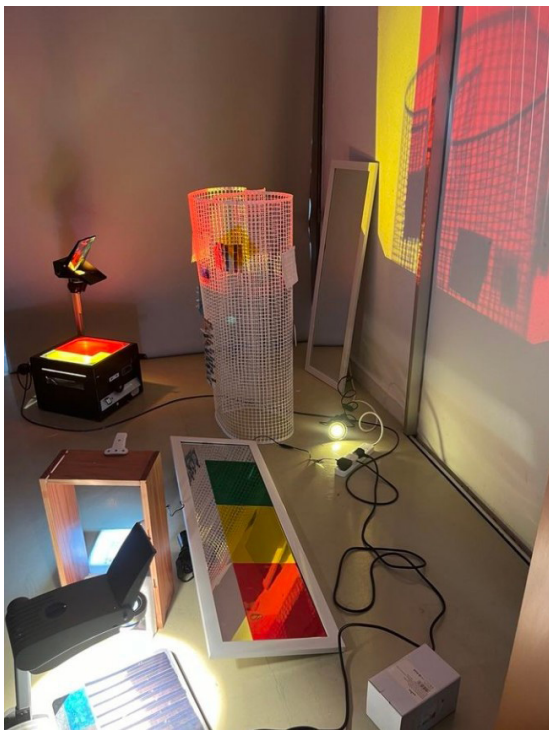
Space and Place

Space and Place is presented as a concept that provide context and meaning to art. Art is happening somewhere, in a specific place and space and at the same time it creates spaces in between essential for inclusion, understanding and democracy. An example of such artistic practice can be observed in Image 2. «Lost Lace» by Miriam McConnon's' is made up of approximately ten thousand white roses made by the artist from individual white handkerchiefs, given from people around the world. The handkerchief roses have been delicately placed in the form of a traditional Cypriot lace pattern and install in a symbolic manner in an outdoor place. The artwork examines the collective aspect of worship alongside the solitary path of individual grief and loss.

Image 2: Artwork by Miriam McConnon — Photo Credits: https://www.exartis.org/index.php/el/

The power of the image

Images in contemporary societies involve a mixing of symbols, signs and practices in galleries, the media, and popular culture. Art is about understanding the visual environment and thus is critical to view, make images and analyze their origins and functions in contemporary culture as well as intervene through cultural practice to challenge values and ideas. An example of such a practice can be observed in Images 3 and 4.



Images 3 and 4: Student-teachers use as an inspiration the work of Barbara Kasten to explore images through light and colour and pose questions in relation to perception and objectivity. Photo Credits: Andri Savva

Conclusions

Art remains one of the most significant ways of expressing the values of humanity and the vulnerability of humans, and as such is complex and simple, truthful, and seductive. The complexities of meanings in Art and the ways Art acts to overcome the barriers of cultural conventions are significant for creating spaces in between, spaces that are more inclusive and democratic. While Art can be understood as a culturally - situated activity with certain aesthetic conventions, it can also be identified as an ongoing process reinforcing individual and collective meaning making, and as such can play a vital role in shaping our society. To promote such an approach, it is important to acknowledge that Art Education is a learning process and form an educational framework central to art and citizenship education.

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Dramatherapy as an Agent of Change and Transformation in Education

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Dramatherapy was 'born' from the encounter of ritual, therapeutic elements of theatre and art with education and psychotherapy. According to Salvo Pitruzella, theory and practice of dramatherapy 'continue to be investigated as they provide a solid cultural framework for using drama as a healing method' (Pitruzella 2011:74). Therefore, drama through its therapeutic perspective, seems to begin in the field of ritual, move to theatre, pass from education and finally find its place as a separate psychotherapeutic approach, with active professional all over the world, who practice and develop dramatherapy in every possible direction.

Dramatherapy and theatre education share a common history, with Peter Slade being the first to refer to the term 'dramatherapy' in 1939 (Holmwood, 2014; Jones, 2003), and common influences including the work of Peter Brook, Augusto Boal, Jerzy Grotowski, Bertold Brecht and Konstantin Stanislavski (Giannouli et al., 2019; Jones, 2003; Papadopoulos, 2010; Schubert, 2020). These disciplines, although sharing common notions such as the transitional space and dramatic reality, have developed their own distinct theory and practice. Besides this, the pioneers of dramatherapy, Robert Landy and Sue Jennings, seem to have begun their journey in the field of education and remedial drama.

In the educational setting dramatherapy is often confused with theatre in education or drama education -which is mostly used in Greece. We need to mention though that these two disciplines have elements that unite them and also that differentiate them and they seem to be of concern in the international literature as to how they can be distinguished: how does dramatherapy differ from theatre in education (Holmwood, 2017; Fisherová, 2021; Schubert, 2023), but also how can they function supportively in the school context and environment?

Literature points mostly at three areas where dramatherapy is being utilized in an educational setting:

- With students on an individual level, or in small group of students at risk in typical or special education (Jones, 2012; McFarlane and Harvey, 2012; Crimmens, 2006).
- With the educational staff in creative supervision (Holmwood, 2014; Schubert, 2023).
- Working with group dynamics of a class in short term interventions (Schubert, 2016; 2017).

The author applied Dramatherapy in an educational setting as a tool for working on the dynamics of the classroom and dealing with its difficulties as a group, but also through creative supervision with drama teachers, which was applied during the pandemic period and through tele-education.

From this experience and the bibliographical research, she observes that Dramatherapy as a therapeutic method utilizes Art in all its manifestations, emotional expression, creativity, the roles we undertake to play in a group. Therefore, it can function at an intermediate level by uniting education with therapy: it can function at the level of group dynamics, it can function as a tool for distancing ourselves from an event that burdens us in order to process it through the distance that art offers.

Robert Landy (1983, 1994, 1997) influenced by the notions of underdistance and overdistance of Thomas Scheff (1981), not only in therapy but as a way of forming relationships, supports that dramatherapy offers the right aesthetic distance, allowing the 'as if' factor to be present through roles, drawings, three dimensional structures, story telling etc. In this way, a triangle that can function possibly if not negatively, but certainly with a greater burden, such as that of teacher - student - parents in which there is usually increased tension when an unpleasant situation arises, this triangle seems to be able to be worked through the relationship of the dramatherapist - student / classroom - creative work. In this case, triangulation can work positively because artistic work, art work, theatre and drama do not cut the communication bundle or limit it, but instead constitute a channel of expression, development and healthy communication, in order to work on the dysfunctions, but also to understand what causes them, in a detached and non-critical way, so that they do not recur.

Likewise, Dramatherapy functions as a channel of communication, conflict resolution, relationship development, processing of personal difficulties and the role of each individual in the group to which they belong (whether it concerns a student or a teacher), with the aim of harmonious functioning of the group, so that the benefits of learning can be achieved.

Dramatherapy in its application in the educational environment and context exploits the benefits of Art (and therefore part of the Art courses: visual arts, music, theatre), but approaches them from a perspective that aims to improve group dynamics, but also the management of individual issues that may arise, offering a different approach than the ones used in educational settings before.

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Bonding in School Theatre With Stanislavski's Active Analysis

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This study investigates the application of Stanislavski's Method of Active Analysis (Benedetti, 1998; Carnicke, 2009; 2019; 2023) within the context of a drama club at an Upper High School in Athens during the 2022-23 academic year. This work is situated within a broader research framework exploring the impact of Stanislavski's 'system' on young teenagers engaging in theatre as an extracurricular activity. The paper specifically focuses on 22 participants aged between 15 and 17. These students dedicated every Sunday throughout the school year and most of their Easter vacation to prepare a theatrical performance, ultimately presented to the entire school community.

The research employed various Stanislavski techniques, including Cognitive Analysis, the Method of Physical Actions, and the Method of Active Analysis (Hodge, 2001, Carnicke, 2023; Merlin, 2003). Adopting a holistic approach - mind, body, soul and emotions became integral instruments in the theatrical process. The focus was on lived experience and in this frame inspiration, creativity, subconscious, emotional memory, tacit and embodied knowledge were fundamental principles to be awaken, to enable the actors to authentically live the present moment. The overarching objective was to cultivate spontaneity and natural acting, encapsulated by the concept of 'living truthfully on stage' (Hodge, 2001), that is to say, the actor should connect the natural laws with her/his organic creativity. Moreover, the study valued the collaborative nature of director–actor dynamic, with students assuming the role of theatre makers. Stanislavski's radical concept of Ensemble Theatre (Shevtsova, 2020; Hodge, 2001) served as the project's core, with improvisations and 'silent etudes' facilitating play analysis and the creation of a unique theatrical text through action. This approach aimed to empower the students, granting them ownership of the performance.

Data collection encompassed pre- and post-performance questionnaires completed by the students, video recordings capturing improvisational work and rehearsals, diaries maintained by the students throughout the process, as well as observations and personal diaries maintained by the researcher and a critical friend, who is a professional actor.

This paper presents the details of this work, especially the way Active Analysis was implemented, and outlines the results on the creation of the Ensemble Theatre, shaping both the research outcomes and the theatrical work conducted with the students. The participants consistently underscored the paramount importance of these collaborative dynamics. The interaction with peers, the collective work, along with Stanislavski's ensemble approach were highly evaluated by them at the end of the project. Their comments expressed their joy of becoming part of a team with shared objectives, expectations and values. They felt that this kind of group work made them feel strong, secure and self confident and finally emancipated them. The familiarity and intimacy developed with fellow peers and co-actors, the communication both on and off stage, the formation of interpersonal bonds and friendships, the handling of conflicts within their relationships, all contributed and shaped the quality of the experience and the artistic product they created. Physical contact, eye contact, group exercises, trust-building exercises, collaborative improvisation planning, the support they had to provide to each

other to achieve a common result, the acceptance and understanding of one another, the embracing of diversity and the mutual comprehension, the fact that everyone worked with everyone – all these elements were key to the effective functioning of the team as a whole, orchestrated the group's cohesion and demonstrated the utility of Stanislavski's methodology.

During the process, the students as actors shared lived experiences that were not necessarily their own. They began devising, forming alliances in ensemble scenes, and connecting with each other. They built bonds as they prepared the performance, during the performance itself, and in the applause afterward. They shared. They constantly shared—ideas, emotions, physicality, responsibilities, experiences, goals, high-quality artistic moments, and human essence. They understood that theatre offers society a variety of perspectives on the world, an opportunity to understand the world through the eyes of others, a possibility of challenging our own certainties through the ways others think and create. In a world of loneliness, in a world of violence, the students that participated in the programme now know that theatre creates human links and can be a shelter where people meet.

Through these lens Active Analysis and Ensemble Theatre are presented as pedagogical tools capable of inspiring and motivating students to delve into both their internal and external worlds and simultaneously, facilitating the creation of a collective body of memory readily accessible for utilization at any given moment.

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Visual Storytelling – Art & Special Education Potentials in a Teacher Training Programme

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The 3•6•12+IncubARTor is an inclusive pedagogical initiative (Bokor-Bacsák et al., 2023) that utilizes the toolbox of art and visual education to aid future educators in fostering an inclusive mindset (Tamás, 2017). Rooted in principles of play-based learning, art education, and inclusive teaching, the project aims to familiarize educators with the inclusion of underserved children, including those facing disabilities or learning difficulties. Developing visual education and competencies hold crucial importance in terms of societal collaboration and managing groups with mixed abilities. Building upon experiential learning, combining ideas of learning through play (Elkind, 2007; Hirsh-Pasek & Golinkoff, 2008), learning through art (Dobbs, 2003) and learning through inclusion, IncubARTor assists education students in crafting empathy and acceptance, essential in their future relationships with students. Our art-based action research started in 2022, involving future preschool educators, primary and secondary art teachers.

The program was designed specifically for first-year students who are at the beginning of their specialized studies and are not yet hindered by established professional models. We introduced the participants to disability awareness games, an integral part of which is learning through experience, using plastic building blocks. This approach based on personal experiences helps to develop empathy through self-reflections, which brings future teachers closer to a better understanding of their future students. The process of building with a familiar tool, allows the participants to be involved in the common groupwork without the pressure of expectations and performance, and encourages the flow of creative processes. Utilizing the elements of design thinking method, students develop their self-awareness, while the instructors gain insight into their way of thinking and its possible change during the programme

Following the self-experiential introduction, we introduce students to the method of visual storytelling, further developing the fundamentally special education methodology with principles of visual education. In this phase, we model stressful situations typically challenging for children and communities. We transform these situations into narratives, construct them, and then convert them into a series of photographs. This approach makes situations tangible and understandable for children. It also aids our students in experiencing challenging situations while allowing individual representation

through spatial visualization of the characters and their situations. As first-year students, participants typically draw from their own experiences, bringing their previous school situations to life.

Image 1: Teamwork

Image 2: Visual Storytelling

Image 3: Educator self-vision

An integral part of the process is the construction of their own teacher figure. Each student creates a symbolic teacher figure representing themselves. This does not only enhance their communication skills but also develops visual expression, image creation, and compositional abilities. Broadening various communication channels can assist our students in creating a truly inclusive environment during future professional practice.

Throughout the first year, we placed significant emphasis on continuous program evaluation, collecting feedback from participants multiple times. Based on this feedback, it can be stated that participants found our approach beneficial, appreciating the possibilities of interaction between inclusion and visuality. They expressed a need for tools and directions demonstrating the broad spectrum of visual education and illustrating how much information and content they can contribute. Tangible tools and practices related to inclusion were also deemed helpful.

In the IncubARTor project, employing art pedagogy research procedures based on creation and reception, aligned with the design thinking method, we aim to present the most relevant findings from our ongoing longitudinal study. These results intersect the domains of special education and art pedagogy, aiding educators in mainstream education within integrated group settings.

Of course, our long-term goals include being able to paint a realistic picture of the impact of a complex sensitization program on the everyday life of children's communities. Currently, the presented project is only in its pilot year, so we cannot yet report on far-reaching effects. However, we can already say that our goal is to develop and support three target groups in parallel through the students: During the university training, we will introduce the project to the students, who will bring their knowledge to the children after graduation, and at the same time become members of school teacher communities, where they can also have a formative effect on the perspectives of teachers already in the field. An important aspect of the theme was the presentation and processing of real-life situations. In the case of children with disabilities, credibility was ensured by the university's professional partner, the Association for Inclusion, who have extensive professional and practical experience in the topic of social sensitization. To explore the everyday difficulties of mainstream pedagogy, we were able to rely on the own experiences of our students. We based our work on these conclusions when developing the contents of the course together with the students. Our goal, in the spirit of shared responsibility, is for our students to be able to collaborate effectively with the children entrusted to them in the future.

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Why Dissensus Matters: Uniting Art, Nature, Technology and Education

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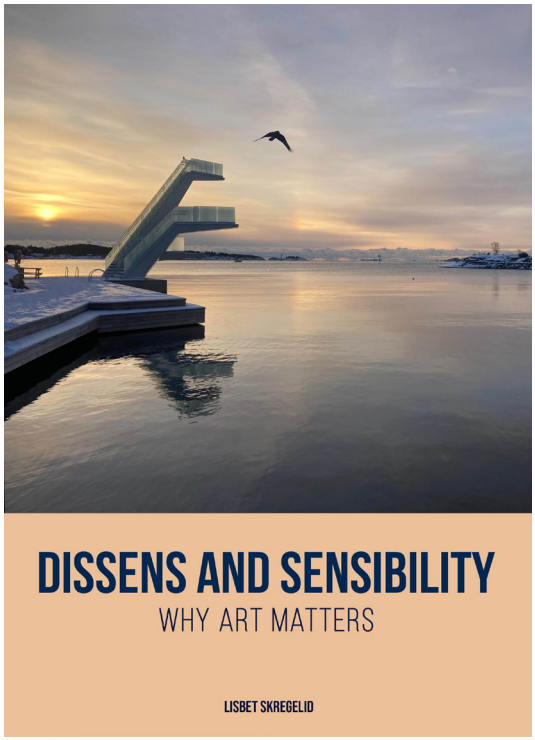
By referring to my book *Dissens and Sensibility: Why Art Matters* (Skregelid, 2024) I hereby present what I call pedagogy of dissensus, which is an educational approach informed by the ambivalent, and what Jacques Rancière calls the dissensual, characteristics of art (2009, 2010). The book includes both theoretical foundations and examples of how the theory is unfolded in different contexts ranging from educational practice to arts-based research. The aim is to demonstrate how and why art matters in general and in educational contexts in particular.



In my PhD, I analysed secondary school pupils' encounters with contemporary art in a school- and art museum context throughout three years to discuss the relations between the confronting dissensus and what I term events of subjectification, which means new ways of seeing, hearing, sensing, and acting in the world. From this material, I developed this pedagogy informed by the dissensual character of art. When dissensus is inspiring education the norms and regular ways of teaching are challenged, possible disruptions of the expected are offered. Risk and uncertainty are welcomed. Equality and the unforeseen knowledge are emphasized. Pedagogy of dissensus might lead to resistance, and changes in perceptions and attitudes, along with changes and transformations in the subject.

In March 2000 my own calls for dissensus were disturbed. In the book I describe how the situation caused by COVID-19 turned out been a major interruption and has contributed to discussing – even questioning – dissensus and subjectification in a much more personal way than I have done in previous research. Chapter 5 has my own arts-based educational research project as the point of departure, one centered around my ongoing artwork *My stunning stream - Made with a little mischief* (2020).

Since the first lockdown, I have been running about three times a week to the local beach. Midway, I stop by the beach and make a short 30-second video on my mobile phone. I make sure that I stand on the same spot each time. The films are then uploaded on *Padlet*, a digital platform for creating projects that can be stored and shared with the public. By December 2024 I have reached over 570 films. What is seen on the screen of my phone and in the films has, for most of my period of filming, been very much the same. Despite the speed of running, this project has made me slow

down and pay attention to my senses and my relation to nature. The running has thus caused what Timoty Morton calls an ecological awareness (Morton, 2018). I have also been affected by the running itself, the ongoing situation, and the relation between myself and the technology I use.

From the start of the pandemic, I thought about the COVID-19 virus as a major disruption and found Rancière's concept of dissensus as very relevant in that sense. This virus made a division of the sensible. It reshaped human existence, but also, it sketched a new topography of the possible in the way we had to relate to ourselves, each other, and our surroundings. For me, the disturbance caused by COVID-19 started my running and led to the continuous filming. It also led to participating in art exhibitions, several texts, academic papers, including this one. Most importantly – and quite paradoxically – my calls for dissensus and my own arguing for pedagogy of dissensus were disturbed. In this context, I felt a need for the opposite. I wanted harmony, continuity and routine, and the running seemed to provide this.

The running and sea view, either stormy or still, provided a needed balance, but at the same time, it caused a disruption. The project has made me doubt my own calls for pedagogy of dissensus; thus, it is very much affecting me as an educator. Dissensus takes place in the running itself because it is both pleasant and painful, but most of all, the repetitive action is doing me well, I think. I realize the importance of acknowledging this not only in a cognitive way. The embodied realization of balance and dissensus has made me aware of my own site for education. The running has become my educational place, where I encounter resistance, where I am put in the middle ground to use the words by Gert Biesta (2007, 2021).

By using this example, which is the first project where I make use of a/r/tography, a methodology merging art, research and teaching (Irwin et al., 2024), I demonstrate the need for dissensus as well as harmony and balance in life and education.

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Expressive Activities and Well-Being: Experiences From the Project "I Take Care of Myself"

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1. Theoretical and pedagogical background of the paper

Our paper presents a project and research responding to mental health issues of pupils and students, and attempts to offer a link between creative educational disciplines (especially art education) and the mental hygiene of young people. Its theoretical basis is art pedagogy and expressive therapy, respectively art therapy and somatic experiencing. In terms of methodological aspects, we rely on methods based on art-based research and we are also conducting an implementation study to investigate the role of reflection in education.

2. Aim of the research

The aim of the paper is to share the experience of the ongoing project „I take care of myself", which is – already in five consecutive cycles – organized at the Faculty of Education of Palacký University in Olomouc, Czechia. In this way, we respond to the needs of pedagogical practice and the deteriorating mental health of young people. For five times now, we have prepared experiential workshops for students, academics and teachers of different schools, which focus on well-being, mental balance, personal development and mental health of the participants. The common denominator of the courses is nurturing the well-being of learners and using techniques based on expressive disciplines and expressive therapies to help not only mental resilience but also building a friendly and safe social climate in school. (*Pečuji o sebe*, 2024)

3. Methods

Thanks to techniques proven in psychotherapy practice or in expressive educational disciplines (art education, music, drama, creative writing), the participants are engaged in building their own sense of self-confidence, mental stability and well-being. The methods used include active imagination, mindfulness techniques and reflective art and performance practices that promote collaboration, creativity, freedom of self-expression and working with emotions, memories and bodily sensations. Original methods of drawing, painting or modelling with ceramic clay require a different approach from the participants, stimulating their emotions and openness to perceiving their own states – and empathy towards other group members. Playing with chance and searching for meanings in a painting created without a predetermined intention is one of the classic art therapy practices and in our courses it becomes a means to discover one's own thoughts, feelings, and even coherent personal stories.

We have developed a model lesson using original projective material — cards of feelings and cards themed around mental health and wellbeing. The model lesson has the following scheme: in-

itial monitoring of emotions (using cards of feelings, evocation of the topic, projective use of theme cards, expressive activity and search for meaning, reflection and final emotion monitoring, check out. (Šobáňová, 2024)

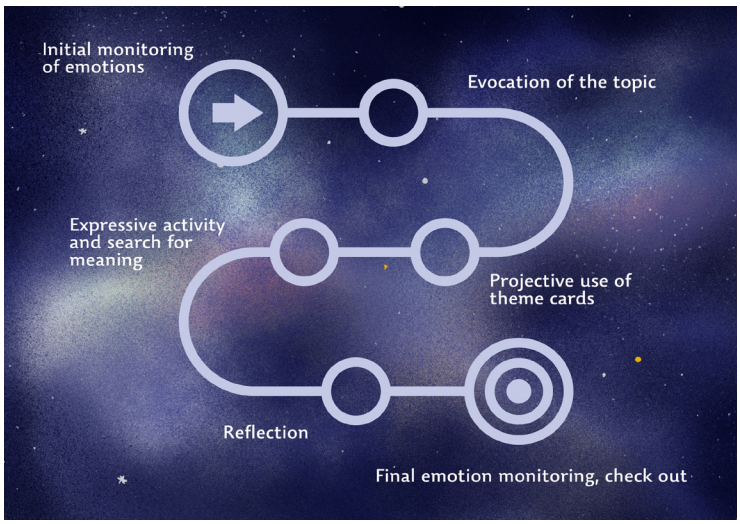

Image 1: Diagram of a model lesson

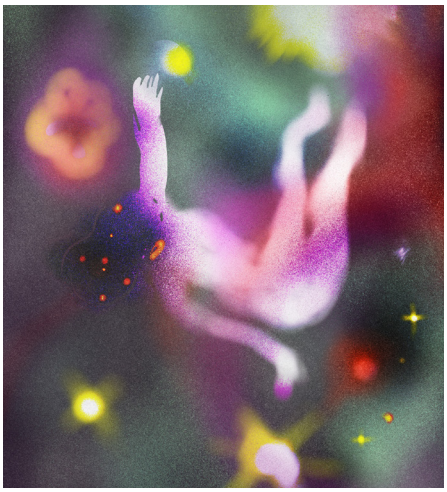

Image 2: One of the illustrations used in the project, author Kateřina Janků

4. Results & summary of the main ideas

The research team is currently continuing the implementation of the courses and training teachers, among others, to ensure the implementation of the developed methodological approaches in schools. The development of new didactic tools and their validation in practice is also continuing in this phase of the project. The team has also started implementation research aimed at bringing the lessons learned into schools and the role of reflection. Indeed, reflection is central, as it allows for the realisation of emotions and mental states and helps to process the experience of artistic creation or the reception of an artwork. Reflection is also a tool for building a positive classroom climate and social inclusion for all pupils. The model lesson is now being tested by teachers in practice and adapted to their specific conditions. Evaluation results so far show easy implementation with surprisingly positive impact on students. (Kadlec, 2024)

5. Conclusions and implications for arts education

The authors offer a comprehensive set of proven methods for art education practice that work with creativity and remove the blocks that can limit us from expressing ourselves. The techniques of creative therapies — while in this case not moving beyond the creative, experiential nature further towards psychotherapy are proving to be an accessible and highly effective means of looking after one's own mental health and for promoting wellbeing. Regular creative activity, abreaction through expression, space to be with oneself and share with others, relaxation and meditation — along with physical activity or a healthy diet — are proving to be cornerstones for maintaining a good mental state and inner balance. The use of simple mental hygiene techniques in the classroom (e.g. monitoring emotions through projective visual material) and thematising mental health also helps to normalise mental health topics and build trusting and friendly relationships between pupils with each other. The results confirm findings previously obtained by other authors, f.e. that arts activities allow young people to express and manage their emotions effectively, providing a therapeutic outlet for anxiety and depression, engaging in arts can distract from personal problems and contribute to identity formation, which is essential for mental resilience (Gómez-Restrepo et al., 2022). Recreational arts engagement is positively associated with mental well-being (Davies et al., 2015, Crawford, 2022).

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Outdoor Learning and Heritage Education in Greece: The Case of Euripides' Helen at Aptera Ancient Theatre by Chania Music School

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This presentation draws on recent research concerning the integration of outdoor learning and heritage education in the Greek educational system. The research highlights two significant challenges: the limited adoption of outdoor learning despite Greece's rich natural environment, and the dominance of traditional, idealized approaches to cultural heritage in schools. In response, I will introduce the project *Euripides' Helen in Aptera Ancient Theatre* by Chania Music School as a practical initiative addressing these issues.

The first issue revealed by the survey is that outdoor learning is still in its early stages in Greece (Katsouli & Oustinof Ersof, 2019, p. 7), despite its potential. Researchers have expressed concern that Greek students are largely disconnected from nature, even though the country's landscape offers an ideal setting for experiential learning (Katsouli & Oustinof Ersof: 2019, p. 102). Outdoor education has not yet become a mainstream educational practice, and efforts to promote it remain sporadic. This lack of engagement with nature in educational contexts is seen as a missed opportunity, especially given the benefits of outdoor learning for student motivation, creativity, and well-being.

The second issue relates to the way cultural heritage is presented in Greek schools. The prevailing approach tends to glorify the past, encouraging admiration of ancient monuments without promoting critical thinking (Venieri & Shelley, 2019, p. 130). Students are often taught to view heritage as something static and awe-inspiring, linked to national identity and historical pride, rather than as something that can be interpreted and re-examined in contemporary contexts. This perspective aligns with what researchers describe as "grand narratives" that idealize the past, which can prevent students from developing a more nuanced, critical understanding of cultural heritage.

In response to these challenges, the project *Euripides' Helen in Aptera Ancient Theatre* was developed by Chania Music School as part of the Diazoma Club's "Adopt an Ancient Theatre" program. The project aimed to give students an opportunity to move beyond the classroom and engage with a local heritage site—Aptera's ancient theatre. Students were tasked with devising and performing a drama based on Euripides' *Helen*, breathing new life into the site while exploring its historical significance.

The project's objectives were threefold:

1. To integrate outdoor learning by taking students to a natural and cultural setting.
2. To inspire students to creatively engage with the ancient theatre through performance.
3. To foster collaboration and critical thinking in an interdisciplinary learning environment.

The preparatory phase involved indoor rehearsals using Drama in Education techniques such as Hot Seating and Conscience Alley. These sessions encouraged students to engage with the play creatively, working collaboratively to devise scenes and improvisations. Once they were familiar with Euripides' *Helen*—a text already part of their Classical Greek studies—the focus shifted to the final outdoor performance.

The day trip to Aptera marked the culmination of the project, where students rehearsed and performed in the open space of the ancient theatre. The site's architecture, which enhanced their vocal and physical performances, provided a unique, sensory experience that deepened their connection to both the play and the historical site. A student recorded the performance, and the resulting short film was uploaded to the school's website and the Diazoma platform.

This project underscored the benefits of combining indoor and outdoor learning environments. While the classroom provided a controlled space for concentration and theoretical discussion, the outdoor theatre offered a more immersive and interactive setting that facilitated human collaboration and creativity. The contrast between these two spaces highlighted the limitations of traditional classroom learning in fostering experiential education.

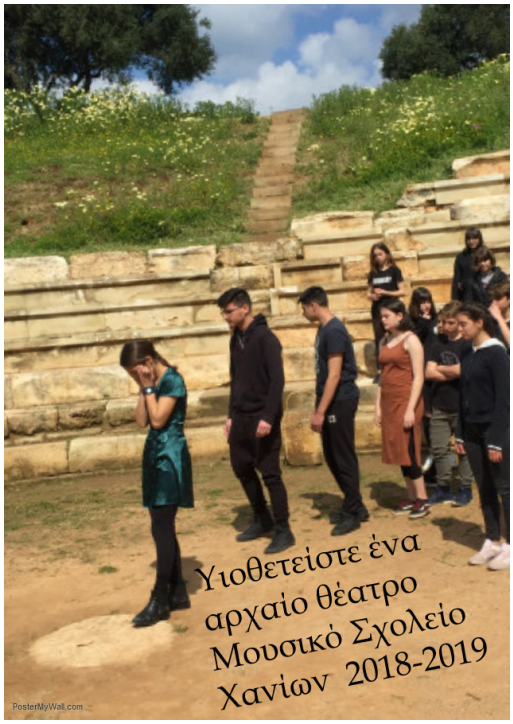

Figure 1: The poster created for the dissemination of the programme

In terms of heritage education, the project challenged the conventional approach of passive observation. Students did not merely visit Aptera; they actively interacted with it. They made decisions about how to use the space for their performance, transforming from passive visitors into participants in the monument's history. This active engagement, or what performance theorist Richard Schechner calls the "trade of the site," (Schechner,1985, in Hughes et al., 2007, p. 686) allowed students to "produce history"[1] by creating a new cultural product—an original adaptation of *Helen*—that connected the ancient play to the present (Venieri & Shelley: 2019, p. 130).

Through this process, students moved away from viewing heritage as something to admire from a distance and instead saw it as something they could critically engage with and contribute to. The project encouraged them to question the traditional, static narratives of Greek heritage and to think about how the past can inform and inspire contemporary cultural expression.

The *Euripides' Helen in Aptera Ancient Theatre* project offers a model for addressing the current gaps in Greek education regarding outdoor learning and heritage engagement. By taking students outside the classroom and immersing them in an authentic cultural and natural environment, the project provided a powerful, hands-on learning experience that fostered creativity, collaboration, and critical thinking. It also demonstrated how outdoor education can serve as a tool for challenging traditional, idealized narratives of cultural heritage, encouraging students to see heritage as something dynamic and relevant to their own lives.

[1] I borrow the terms "history production" & "history consumption" from Hughes et al (2007) and use them for a different argument.

Chart I: Contrasting Consumption and Production Processes

Aspect	Consumption Process	Production Process
Role of Students	Visitors	Actors
Engagement Level	Passive	Active
Interaction with Site	Minimal	Extensive
Activity	Walking among ruins, listening to scattered information	Performing a devised drama based on Euripides's Helen
Attention	Distracted (scrolling through phones, chatting)	Focused and committed
Learning Approach	Passive reception	Active construction of knowledge
Critical Thinking	Low	High (questioning, analyzing, interpreting, evaluating)
Conversation with Monument	Absent	Present and dynamic
Motivation	Low	High
Memory Retention	Short-term	Long-term
Outcome	Superficial understanding	Deep, meaningful learning
Experience	Transient	Sustained, memorable
Impact of Heritage Site	Minimal	Significant
New Mode of Production	None	Creation of new art inspired by historical context
Use of Historical Content	Passive consumption	Active production and reinterpretation
Educational Value	Low	High

Chart 1: Contrasting Consumption and Production Processes

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Walnuts and Chestnuts: Cultivating Children's Resilience Through an Orff-Based Music and Movement Program in Nature

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1. Background

Children's contact with Nature and engagement with artistic media positively influence their resilience, their ability to adapt to challenging life experiences through flexibility and adjustment to external and internal demands (APA, 2018). Outdoor learning contributes to the understanding of environmental concepts, and to the physical, social, and emotional health of children (Harris, 2018), offering a multisensory and creative experience (Adams & Beauchamp, 2021). Meanwhile, elemental music and dance pedagogy, a holistic approach which encourages children's emotional expression (Cunha & Carvalho, 2012), is founded on the principle that the natural and cultural wealth of a place inspires expression through music, movement, and speech (Atesoglou, 2003· Goodkin, 2002). Previous resilience studies separately examined contact with nature and engagement in arts suggesting that they both enhance children's capacity for successful adaptation to challenges. Participation in outdoor activities (adventure, play, exploration) contribute to feeling socially connected, finding comfort in interacting with others, managing emotions, and experiencing happiness (Edwards & Larson, 2020· Natural England, 2021· Tillmann et al., 2018· Whittington et al., 2016). Also, arts-based programs enhance somaesthetic and emotional awareness, immersion, independence, self-esteem, self-disclosure, self-discovering and social skills (Adams, 2016· Kos, Schmidt & Jerman, 2016· Murphy, 2018· Ward, 2018). Elemental music and dance pedagogy points to this direction since it nurtures resilience. It fosters a sense of freedom, emotional expression, creativity, personal and social skills getting inspired by the fundamental meanings of life emerging from contact with Nature (e.g. creative dance) (Günther, 2011· Joyce, 1980). The reciprocal relationship between arts and nature, and its effects on resilience, rarely appears in the literature, creating a research gap (Moula, Palmer, & Walshe, 2022), which this program addresses.

2. Aim of the study

Our aim was to investigate the contribution of a primary prevention program based on elemental music and dance pedagogy and outdoor learning designed to cultivate resilience.

3. Method, approach, and modes of inquiry

Participants were seven sixth-graders (5 female & 2 male), who were familiar with the lead researcher and the elemental music and dance pedagogy, and lived in a mountainous area of Corinthia (Greece). The one-month program included four weekly one-hour sessions (two about walnut trees and two about chestnut trees) conducted in neighborhood fields. Since the program was recorded on video,

parental consent forms were obtained.

In this study, a qualitative analysis was conducted with the methodological tools of content analysis (Krippendorff, 2018) and critical friendship (Stolle & Frambaugh-Kritzer, 2022). The first was applied to the transcripts of video recordings (choreography, kinetic game, performance of visual notation music score), interviews, and written texts (creative writing inspired by chestnut and walnut trees) produced by the participants resulting in descriptive analysis, while the latter was through sharing observations and reflections.

The lessons were structured with individual, pair, and group work, and performance presentation (Agalianou, 2023). The scaffolding can be illustrated in the following indicative lesson: Part A "Chestnut tree leaf": 1.Multisensory exploration of the leaf individually, 2.Balancing the falling leaf in pairs, 3.Mimicking the leaf and its movement in the wind leading to a group improvisation and choreography. Part B "Chestnut and its shells": 1.Multisensory exploration of the chestnut and its shells (various textures) individually, 2.Sound experimentation of natural materials in pairs, and coding in visual symbols, 3.Creation of visual notation music score and music performance with Orff and improvised instruments in groups. These activities were complemented with resilience-oriented ones.

4. Results

The qualitative analysis examined the correlation among outdoor learning, elemental music and dance pedagogy, and resilience. Initially, the short-term results of this program were noted. The metaphor of the 'resilient' trees and their fruits with their multiple shells enabled children to recognize their own possible hardships (e.g. isolation, loneliness, social anxiety, lack of active listening), and recall and discover new coping mechanisms (e.g. friendship, family, nature, music, self-reinforcement etc.). In the interviews at the end of the program children mentioned among others: "The trees have had many difficulties but have not given up", "I liked that I expressed what makes me feel safe and strong". In the following months, the lead researcher observed the children's constant references to the program in times when resilience was needed. Elemental music and dance pedagogy, which emphasizes sharing and co-creating with peers in an experiential learning process through various art forms, provided positive stimuli. The interviewed children answered that they enjoyed playing music all together with the natural materials and the xylophones, and dancing in the field.

5. Conclusions and implications

The program positively affected the participant's sense of emotional awareness, empowerment, expression, and connection with others and with Nature. The playful approach to the trees' ability to restore themselves after an affliction, and the individual and group artistic experiences gave students joy, strength, and optimism. A wider implementation with regard to local biodiversity is recommended.

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Giannoulis Chalepas' (1851-1938) Sculptural Identity and the Reception of his Work in the Modern Greek Cultural Scene

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Considered to be an enigmatic, obscure figure in Greek history of art, Giannoulis Chalepas (1851-1938), was one of the most important sculptors in Greece. His creations jumped from Classicism and Romanticism to Realism and Symbolism. However, in the last phases of his artistic production (1902-1938) he made Modern Art, while he was constantly returning to the thematic of his youth. The Chalepas' sculptural solutions were always well-accepted by the art theorists and the public in Greece, from the late 19th century up to date. The debate on the relevance between madness and art, which is been exonerated since the end of the 19th century, holds an important role in this attitude.

Those of nationalistic aesthetic stances, they find in his academic aesthetics (1870-1878) the safeguards they seek to validate the "Greek" identity of the country. Commenting on his "metalogical" period (1902-1938), they are never negative or against his bold choises. Instead, they justify his "misconduct" because of his madness. On the other hand, the adherents of alteration, trapped in the quest of the "Greek" character in art, appreciate Chalepas' youthful classicistic sculptures, too. Even in them, they detect novel features in the expression of his forms. Their thoughts on modernity strike a fuller application in his mature abstractional compositions, in which they also recognize "Greek" elements in their effort to amplify the "Greek" cultural context.

Chalepas' work was evaluated by the art experts of the period 1870-1878, as a part of the dominant Classicism (Steiakakis, 2018, pp. 21-28). The academics at that time detected in his formalistic creations the elements which could establish the national identity of Greece. Respectively, his academic sculptures were praised by the Greek intellectuals in the early 20th Century (1902-1922) (Steiakakis, 2018, pp. 47-79). During the same period, his contemporary ideas began to be accepted in the name of the cultural modernization of the country, which was expected to bring Greece near to the liberal Europe. The change of the public opinion on the insanity played a significant role in the Chalepas' recognition. At the end of the 19th Century, the Moreau de Tours' (1804-1884) and Cesare Lombrozo's (1835-1909) moral, conservative ideas prevailed in the medical world. They associated artistic creativity with mental illnesses (De Tour, 1845; De Tour, 1859; Lombroso, 1864; Nordau, 1893; Papadimitriou, 2005, p. 229). Their theories were adopted in Greece, forming a conservative opinion for the contemporary artists (Matthiopoulos, 2004, p. 35; Matthiopoulos, 2005, pp. 220-252, 412-413, 417-427, 438; Steiakakis, 2018, pp. 49-51, 57-62). In 1905, Petros Apostolidis (Pavlos Nirvanas, 1866-1937) came to resolve this issue with his work *Physiological Aesthetics. Art and Mental Illness* (Apostolidis [Nirvanas], 1905). In his treatice, inspired by the Jean Marie Guyau's (1854-1888) ideas (Guyau, 1884), Apostolides emphasized to the existence of the obscurity between the boundaries of health and illness. His ideas were accepted by the Greek neoromantic idealists, bringing an end to the association between insanity and art (Matthiopoulos, 2004, pp. 35-38; Matthiopoulos, 2005, pp. 113, 217-218, 268-269, 332-340, 427-436, 622; Steiakakis, 2018, pp. 63-68). On this basis, during the Interwar,

thanks to new studies, such as Jean Vinchon's (1884-1964) (Matthiopoulos, 2004, p. 38; Steiakakis, 2018, pp. 116-119; Vinchon, 1924), the Chalepas' work was essentially acknowledged, when the dipole "modernism-tradition" played a vital role in the establishment of the aesthetic ideology in Greece (Steiakakis, 2018, pp. 116-143). His academic creations received dithyrambic comments in the wake of the romantic nationalism, which was arranging the Greek horizon of expectations. Respectively, his "metalogic" works were praised, as they were considered to have all the elements of the desired modernization. In any case, the Chalepas' insanity was what has triggered the interest of his scholars. It has been supported that this made his work contemporary. Supported by the positions held by the Interwar art theorists, the post-war ones express their opinion on Chalepas and on his production from 1941 up to 2007 (Steiakakis, 2018, pp. 163-191). Without a critical thought, they simply repeat their predecessors' ideas, in order to be considered capable of forming opinion on art.

The reception of his work, in relation to his mental breakdown and the formation of the Greek aesthetic ideology, enforce those who are engaged to Chalepas to delve into his life and to bring his pieces of art to light. The discourse on the "Chalepas" phenomenon, keeps the artist and his work a constant subject of debate among the actors and agents of the Greek cultural scene. Adopting the sociological method of interpretation of art works, the paper will present the reception of Chalepas' work in the modern Greek cultural scene, from the second half of the 19th century up to nowadays.

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Illuminating Perspectives and Enacting New Possibilities in 21st Century Education

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Short Abstract

Imagination is a key to envision and enacy new possibilities but how can we navigate uncertainty as we attempt to 'braoden the horizons of the possible' in education? In this study, student-teachers were engaged in a creative play of perspective-taking in four undergraduate courses to unfold multi-layered meanings in a narrative image and transform it to a pluri-perspective space for preschool play. Findings suggest that imagining possibilities through multiple lenses and reeinvisioning the possible in teaching could enable us to move forward as they provoke possibilities and a 'can-do' attitude empowering student-teachers to gain a greater sense of their own agency and self-expression.

Bridge With Eastern Light: Resources for Northeast Asian Choral Music

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As technology advances, individuals can now explore the world through digital devices anytime and anywhere. With the rise of Artificial Intelligence, this access has become even more seamless: compiling information thoroughly sometimes only takes a few questions typed in a chat box. These transformations have significant impacts on music education. While technology has made it effortless for choral educators to discover new choral works and expand their repertoire with just a few clicks, its effectiveness is still limited by linguistic barriers -- accessing the vast majority of Northeast Asian choral resources, for instance, demands proficiency in native languages.

Despite growing global interest in Northeast Asian choral music, these works remain underperformed due to accessibility barriers. The scarcity of authentic resources - for language, vocal techniques, performance practice and cultural context - further compounds the challenge. This limits the region's visibility in international choral circles and stifles the exchange of culturally diverse music.

To promote diversity and amplify Northeast Asian choral voices, conductors, Su Xin and Minji Kim launched Eastern Light in 2022 - a pioneering project dedicated to Chinese and Korean choral works. In 2024, the initiative expanede to Japan with conductor Shohei Kobayashi joining the team. Through their online platform, Eastern Light: Northeast Asian Choral Music Resources, they provide English-language programing recommendation, educational materials, performance guides, and cultural insights, making this vibrant repertoire accessible to choirs worldwide.

Breaking Down Barriers in Choral Publishing

In Northeast Asia, most choral works are published through local pressers - like China's Temperament (乐律), which licenses works by many prominent composers. However, this wealth of repertoire remains virtually invisible in English searches, as these resources are primarily marked through regional platforms like WeChat (China's dominant multi-service app where presses and composers sell scores). Similar barriers exist across Korea and Japan. Eastern Light bridges this gap by curating selected composers' works, providing English information, and facilitating licensing contacts - making these hidden choral treasures accessible to global performers.

Navigating Eastern Light's Resources

The Eastern Light platform is intuitively structured for easy navigation. As shown in figure 1, the three main sections - beyond basic website information - focus on composers, works and languages.

In an era where online translators are ubiquitous, learning a language is not longer impossible. However, mastering a language to the point of correctly understanding and singing its lyrics still requires significant time investment. Naturely, music in unfamiliar languages receives less attention and fewer performances. Unless published internationally, regional choral publication rarely include phonetic spellings or editorial notes for the pronunciation. Eastern Light not only exposes these great music to the rest of the world, but also provides practical introductions to languages and diction rules

to support choral educators. Additionally, performers can request word-by-word translations, phonetic markings, and performance practice notes for specific pieces.

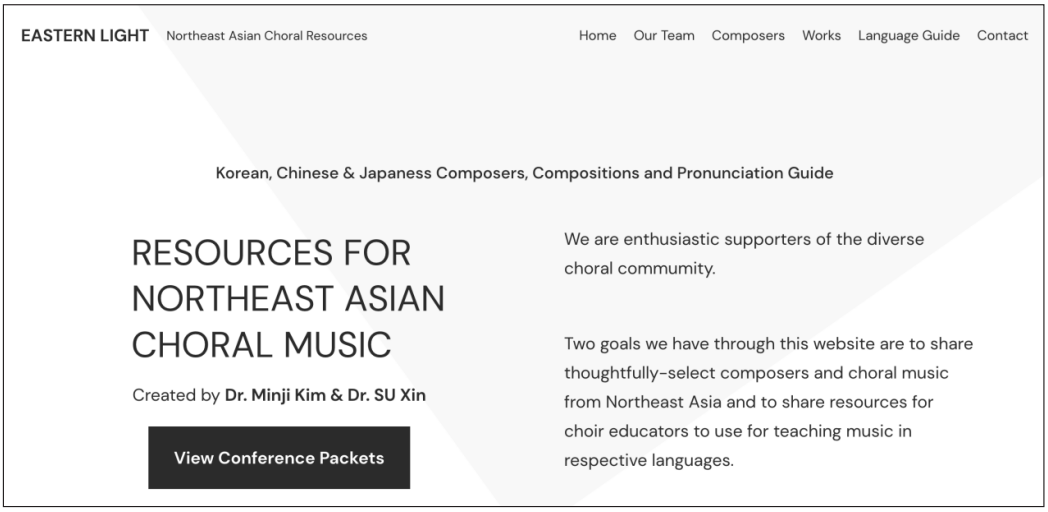

Figure 1. Home page for Eastern Light (as of October 15, 2024)

Beyond Text: A Multidimensional Learning Experience

Singing is about creating a sound, so Eastern Light offers more than just written resources. Alongside composer and work introduction - including program notes, translations, and pronunciation guides - the platform provide performance demostration for viewing or listening. It also offers learning tracks with lyrics for non-native singers. By leveraging AI-powered vocal synthesis tools like ACE Studio and Synthesizer V, Eastern Light generate accurate pronunciation demonstration in a sung format. This multifaceted approach ensures choral educators receive comprehensive support.

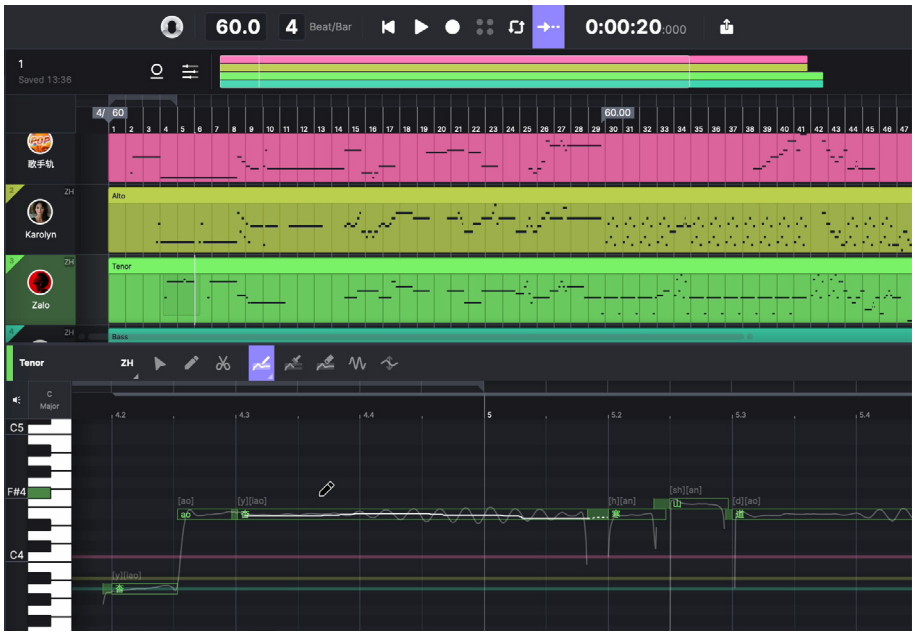

Figure 2. Generating pronunciation demonstration in a sung format via ACE Studio

A Growing Vision for Global Choral Exchange

Eastern Light is an ongoing project, continuously expanding its offerings. While its ultimate goal is to raise awareness of Northeast Asian choral music, represent regional musicians, and bridge cultural gaps, the initiative also embraces technology's role in music education. As the project evolves, it further explores how technology can enhance choral practice.

Eastern Light seeks to inspire a positive transformation in the choral education. By improving access to Northeast Asia choral music and filling the online resource gap, the platform hopes to see increased global inclusion of these works in choral programs and greater recognition for the region's composers. Representing Northeast Asian music in choral education can serve as a meaningful catalyst for cultural exchange, celebrating diversity, fostering cross-continental connections, and building a more vibrant, inclusive global arts community.

Entrepreneurship Education in the Arts? Developing Novel, Ethical Partnerhsips and Alliances Between Sectors

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Short Abstract

This paper presentation explores two research projects focusing on the potential and challenges for increased collaborations between arts/creative professionals and other sectors, and the research and education needed to support these aims. The first presented arts and entrepreneurship education development project aimed at identifying networks and stakeholders; understanding gaps in knowledge, skills, attitudes, and dispositions; and generating ideas for tackling the identified challenges or obstacles through research, degree education, and professional education. The second, an on-going co-research project explores how creative sector may enable growth in other sectors while collaborations are established in mutually beneficial and ethical partnership and contracting strategies. These projects, founded in artpreneurship orientation, centralize arts and creative thinking as well as emphasize and critically evaluate ethics, integrity and sustainability of all actions and aims.

The Inquiry and Performance Learning Model: Unveiling Ancient Greek Wisdom in the Age of AI

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This paper explores the inception of the Inquiry and Performance Learning Model (IPLM), an innovative approach for secondary education interdisciplinary instruction and learning grounded in the principles of social constructivism and dialogical pedagogy. Inspired by Vygotsky's social constructivism (2012), the IPLM combines collaborative and experiential learning with Theatre in Education (TIE) methodologies (Nicholson, 2009), immersing high-school students in a dynamic exploration of the profound philosophical and ethical inquiry embedded in ancient Greek tragedy. Addressing these questions offers a deeper understanding of the challenges presented by our AI-driven societies and serves as a significant contribution to nurturing globally conscious citizens.

The combination of ancient Greek tragedy and AI stemmed from the realisation that the advent of AI brings forth fundamental existential questions that were first posed in ancient Greece. The unprecedented impact of AI forces us to reexamine the very foundation of Western thought. Just as the ancient Greeks grappled with the complexities of human existence, ethics, fate, and the limits of knowledge, AI confronts us with challenges that demand similar systematic inquiry as well as a rigorous recontextualization of our civic responsibility as global citizens.

The product of a year-long Action Research, the case study we will present is the "Oedipus Fest: What Does *Oedipus Rex* Have to Teach Us About Artificial Intelligence and Conscious Citizenship?" - a multifaceted educational experience where students studied, performed, and discussed Sophocles' tragedy through the thematic lens of AI. The structure of the event meticulously mirrors the three integral stages of the IPLM.

Stage 1: All 11th-grade students studied *Oedipus Rex* in their IB English A: Literature, IB English A: Language and Literature, IB Theatre, and IB Theory of Knowledge classes. *Oedipus Rex* was analyzed as a play that focuses on the limitations of human knowledge and the dangers they pose for the collective. Following Vygotsky (1978), the teachers in the school's constructivist classrooms assumed the role of the More Knowledgeable Other (MKO), adeptly scaffolding skills in contextual, conceptual, and theoretical analysis, meeting students at their current level and guiding them through the learning process. Teachers, actinging as facilitators, scaffolded lesson designs considering students' zone of proximal development (ZPD) in order to bridge the gap between their actual developmental level and their potential development with guidance. Students progressively grasped the increasing relevance of the classic text to contemporary issues, particularly recognizing the imperative connections with AI: What are the limits of human knowledge? What does it mean to transcend human limits? What are the individual's obligations towards society in the posthuman/ transhuman era?

Stage 2: Students performed selected scenes from *Oedipus Rex*, staging their own interpretation

that bridged ancient Greek themes with contemporary preoccupations. Through this shared experience, participants gained a profound sense of the powerful presence of the collective on the ancient Greek stage, underscoring the communal and participatory essence of ancient Greek theatre that makes the encounter with tragedy the ultimate civic experience. The theatre auditorium, thus, became a space for conscious co-presence and collective transformation. By allowing the student population to witness the transformation of Oedipus through the acceptance of his limitations in relation to his collective responsibility, it also empowered them to reconsider their place in the broader socio-technological and cosmic picture. Drawing insights from Wiles (2011), we, thus, affirmed the collective nature of audience behavior, challenging contemporary notions of individual spectatorship. This collective experience parallels ancient Greek theatre-going, where communal engagement was integral to civic life and enabled the collective construction of knowledge.

Stage 3: The final and most critical stage was the Socratic Seminars, following immediately after the performance. The essence of the ancient Greek theatre-going experience lies in its very power to educate the whole person: ethically, aesthetically, spiritually, and socially, blurring the lines between performance and inquiry, individual thought and collective action. In these post-performance discussions, students collectively processed the central questions that spring from the ancient text. They replicated the spirit of the ancient Agora, and by transcending place and time, succinctly addressed the biggest concerns of today. The whole school was transformed into an enormous Dialogic Space, a shared environment that allows for the fostering of divergent perspectives, creating opportunities for deeper dialogue and learning. Influenced by Shor and Freire (1987), we aimed to emphasize dialogic pedagogy's potential to empower students in co-creating meaning and critically reflecting

Through this process, the IPLM model emerged as a dynamic educational approach that empowers students to grapple with the challenges of their generation. By fusing classical wisdom with contemporary relevance, IPLM presents a powerful method of engaging with the complex topics of an AI-driven society, providing students with a transformative learning experience that extends beyond traditional educational boundaries.

Image 1: Oedipus Fest Performance: Chorus

Image 2: Oedipus Fest Performance: the tragic Fall

Image 3: Oedipus Fest Seminar discussion

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The Principle of Fragility in Art Education Through the Example of Otobong Nkanga

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Today we live in a complex world full of interconnections and interdependencies. Many phenomena, events or problems always involve different perspectives and stories, some of which are contradictory. The different ways we access the world also play a role. These may be more technical, more cognitive, more emotional or more creative. Demarcations often take place in this complex world, sometimes called hypercomplex. These create supposed solutions because they seem to make the world simpler (Soeffner, 2023, pp. 40-42). However, they ignore the interactions and interdependencies in this complex world.

Yener Bayramoglu and Maria do Mar Castro Varela describe this interplay as the principle of fragility (Bayramoğlu & Castro Varela, 2021). I would like to make this theory fruitful for art education through a hermeneutic approach. I would then like to outline various theories in art education that have the potential to develop the theory of fragility in art education. It will then be applied to an artwork by Nigerian artist Otobong Nkanga as an artistic example of the representation of fragility.

With their theory of fragility, the two authors call for a rethinking of politics, with a shift from a politics of the strong to a politics of fragility that seeks to strengthen mutual care in the social system. The theory of fragility advocates an interweaving of critical ways of thinking. Part of this would be an equal shift of attention from questions of strength, survival and profit to an acceptance of the fragility of human, political and planetary orders. This initially political demand can also be understood as a demand for an interpersonal coexistence that not only illuminates people per se, but also understands them within the planetary structure. A special emphasis is placed on interconnectedness, because we need the 'others'. We are in need of them because we are dependent on their love, recognition and solidarity. In their theory, Bayramoğlu and Castro Varela weave a web of various fragilities of our present, which, to use their words, they do not try to unravel. On the contrary, they argue for tracing the fragility of life, to which aesthetic education can also contribute.

Applied to art education, this principle means that we should increasingly turn to collaborative (Krebber, 2020), discrimination-critical (Mörsch, 2021) and difference-reflective (Lüth, 2018, 2021) strategies and perspectives of unlearning. These strategies can be used to experiment with positive interdependence. For example, learners can experience the fragility of being dependent on each other in collaborative artistic work processes. They also learn about different forms of fragility through non-discriminatory perspectives, which they can not only tolerate but also deal with productively. Unlearning previous ways of thinking and behaving seems to be an important aspect here. In art history, for example, this can be linked to a narrative of a different art history that attempts to break away from colonial and Western-centred perspectives.

In art education practice, however, we can also address fragility in terms of content beyond these principles. Otobong Nkanga's work Unearthed - Abyss can serve as an artistic example. Through her monumental textile work, Nkanga makes various fragile connections in our world tangible and visible. The work unfolds different narratives that can be true at the same time, creating ambiguous tensions.

With its dark blue colour, the work refers to the deep sea, also known as the Hadrian's zone, referring to the Greek god Hades, the god of death and the underworld (Trummer, 2021, p. 11). The sea reflects interwoven histories of forced and voluntary migrations, the legacy of slavery on which capitalism was founded, the transport of goods and the extraction of all things. But it also reflects the history of man and machine (Dimitrakaki, 2021, p. 50). Nkanga's work thus offers the potential for experiences of ambiguity that are closely linked to those of fragility. In learning processes in art education, these different perspectives can be fanned out and the potential for experience exploited.

In my presentation I would like to theoretically ground fragility as a principle, transfer it to art education strategies and finally illustrate it with the example of Nkanga. I see fragility as an important principle for approaching the theme of the congress and for negotiating the relationships between people, culture, nature and technology.

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Art With the Environment: An Experience to Live and Learn Other Ways of Perception

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Short Abstract

Understanding the city as a space of coexistence implies an ethical and aesthetic positioning and means changing the established dynamics. The 2030 Agenda for Sustainable Development calls for quality education in which students acquire the theoretical and practical knowledge necessary to face today's challenges. The project Art with the Environment: Living and Learning carried out with students of the Bachelor's Degree in Primary Education aims to bring students closer to the SDG objectives and promotes learning outside the classroom through Environmental Art and the practice of artistic strategies. The aim is to promote an art education for future teachers that offers them multiple ways to connect art with life.

Teaching as Choreography: Looking at Dance Improvisation as Template for Developing Soft Skills in the Anthropocene

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What would happen if we approached teaching as choreography?

A contemporary approach to choreography conceives it as an expanded practice defined as organizational principle, structure or protocol that can be applied to many contents. Therefore, teaching as a performative situation resembles a collective choreography as a process of inquiry and problem-solving situation. On the other hand, analysing education in the Anthropocene era Steven Sterling noticed that there is a dead-end in the current situation. He pleas for systemic changes in educational policies, rationales and practices which must be rooted in ecological and relational theories to re-orient both teaching and learning processes for a sustainable future (Sterling, 2017:15-16).

Dance improvisation as an artistic practice has a long history. Through its links to postmodern dance of the 1960s and 1970s it has been mainly approached as a form of freedom, individuality, expression, equity and emancipation. During the last decades improvisation in general (Caines and Heble (eds), 2015) and, in particular, dance improvisation (Bigé, 2019; Cooper Albright and Gere, 2003) gained renewed interest. Reasons for such an interest are shifts occurring in social and political discourses (migration, war) which brought to the fore issues relevant to improvisation. Such as the interpersonal and intercorporeal relationships, its collective forms of decision (Bigé, 2019), the social dimensions of improvisational practice which cannot be anticipated and its operation as practised action (Caines and Heble (eds), 2015: 2-3). Such ideas are some of the issues that put improvisation at the heart of an on-going discussion on performance, arts, society and education in the 21st C.

The presentation is based on my experience of working as a scholar with dance artists which use improvisation, and in particular, the choreographers Yiannis Mandafounis and Sofia Mavragani. Both have organized their improvisational practice in a kind of method, a fact which highlights their thoughtful analysis, critical reflection and epistemological concern on the subject. It argues that artistic practices can enrich educational practice, not (only) by introducing dance activities into the classroom but by using choreography as a lens for the teaching situation. Hence, it is suggested that looking at dance practices can offer templates for pedagogical approaches that can inform education at large.

Such approach counterbalances the dominant notion of subjectivity as the focus of the notion of agency, for it pays attention to a diffuse notion of agency and responsibility. Often embodied knowledge and the self is conceived through the lens of mere individualism, a crucial aspect being at the core of contemporary societies and economies. It is a paradox then that the concept of soft skills comes from Business Studies and Management Studies (Andrews and Higson, 2008; Marin-Zapata et al., 2022) where these skills were assumed to be relevant to leadership qualities.

A dance research project under the title *Empowering Dance* (2020) run from 2018-2020 by five European dance organisations supported the contribution of dance activities in the development of soft skills. The findings of the project suggest that:

dance practice can develop social awareness, which is the ability to take the perspective of and empathize with others, including those from diverse backgrounds and cultures. Dance can also be relevant in making people take care, not only of themselves, but also of the people and environment around them, fostering a cooperative sense of belonging and responsibility. (2020, 48)

The improvisational methods of the two choreographers are practices for moving with others (not solo forms). Mandafounis for example urge practitioners to: «Take your time and allow things to come up by themselves. Then follow them» (Tsintziloni, 2019). As a consequence, any action is based on an attentive quality of leaving things to unfold without activating any forced agency. For Mavragani the performer is a subject relational to the space, the rules, the others and the work itself (Tsintziloni,2020). Hence, a network of mutual responsibilities and collective self-reflection is built which seems to form a system that autogenerates itself.

Such ideas point to different conceptions of the self, of the notion of process and of learning. There is a shift to an open system of rhizomatic nature in which bodies, objects, environmental conditions, plants, animals, physical conditions are interrelated and mutually accepted and respected. All elements are equally important and altogether negate processes of knowledge building. As Tim Ingold argues: «Knowledge comes from thinking with, from and through things, not just about them. We get to know the world around us from the inside of our being in it» (Ingold, 2022, xi). Hence, this analysis suggested that the two examined improvisational methods develop a particular interconnection with the environment (animate and inanimate) and contribute to the cultivation of empathy and soft skills. Both are necessary for the development of active citizens and the cultivation of critical thinking on a planet in danger.

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Exploring Experiential Teaching of the Imperfect Tense/Imperfective Through Art: The Case of Modern Greek as a Foreign/Second Language

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Introduction

The aim of this paper is to outline the integration of artistic modalities into grammar instruction for second language learners. Art can be effectively integrated into grammar teaching through creative activities such as songs, painting, videos, and visual arts to illustrate and reinforce grammatical concepts. A grammar lesson plan for students learning Greek as a second language is presented, based on experiential teaching (Kolb, 1984) through song, painting, and immersive storytelling based on input processing (VanPatten, 2002). In this context, experiential learning merges with the input processing theory in second language acquisition.

2. Methodology & Participants

2.1 Grammatical Structure

The grammatical structure being taught was the imperfect tense in both the active and passive voices at the B2 level for Greek as a second language (Council of Europe, 2001). The students possessed prior knowledge of the active voice, and a morphological presentation had already been delivered.

2.2 Participants

The study involved 11 Chinese students (2 males) who had arrived in Greece for a full academic year to pursue studies in Greek at the Modern Greek Language Teaching Center at the Faculty of Philosophy (NKUA). The lesson occurred approximately midway through the academic year, following 150 hours of Greek language instruction in Athens. The environment was characterized by a sense of familiarity with the classroom and the grammatical structure, which enhanced the learning experience.

2.3 Procedure

The lesson commenced with morphological reinforcement, presentation, and practice of the imperfect tense in both the active and passive voices. Some tables exemplifying the concept were presented, detailing the endings of the active and passive voice as taught to the second language learners of Greek.

The students were introduced to the song "Stin Palia mou Geitonia" (In My Old Neighborhood) by Alkinoos Ioannidis through YouTube (https://www.youtube.com/watch?v=lWzOUXhPqBY). Initially, only the audio was played, followed by a version with Greek subtitles. Students were encouraged to focus on how the rhythm and melody complemented the song's storytelling. They then analyzed the meaning and identified imperfective structures within the song's lyrics. Discussions ensued on how the emotional tone of the music aligned with the use of the imperfect tense.

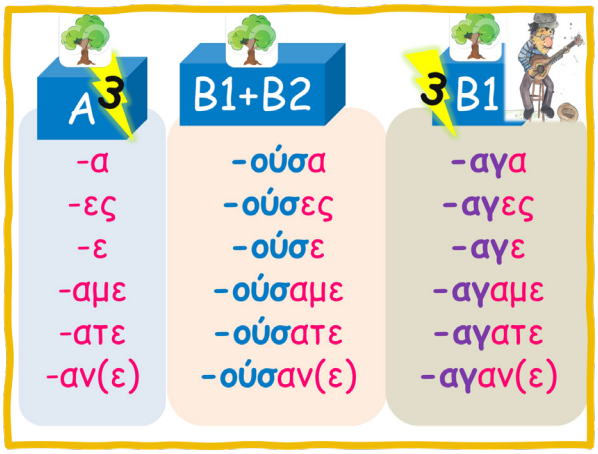

Image 1: Imperfect Tense - active voice - Endings

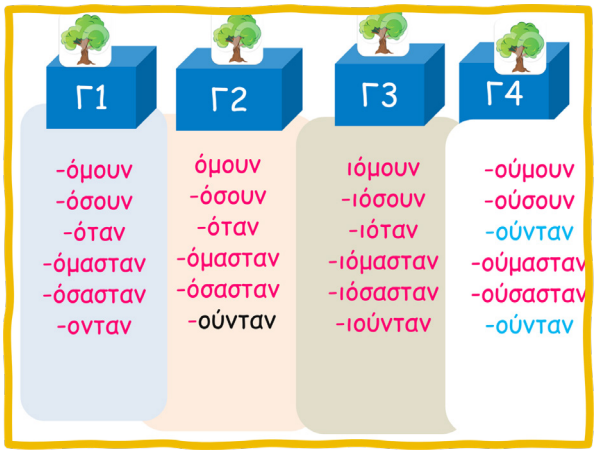

Image 2: Imperfect Tense - passive voice - Ending

Students collaboratively analyzed and visualized the song's lyrics as part of a home-based project, utilizing iPads/tablets or hand-drawing techniques to illustrate scenes from the song, which were subsequently presented in class. These visual aids helped reinforce their understanding and offered a creative outlet for expressing their interpretations. The students' visual project can be found at this link (https://drive.google.com/file/d/17KN3OFnDqwpjNg7i8KhUwyZBWjZZQl2U/view?usp=sharing)

Students were also asked to recount their childhood memories and significant life experiences, exploring their fears and struggles through personal storytelling. The use of the imperfective tense was emphasized for expressing actions that were ongoing or habitual in the past, adding depth to narratives about childhood experiences. Furthermore, students composed a song reflecting their own experiences using a song generator, importing the lyrics into the Suno application. Suno (https://suno.com) is a platform designed to help users create audio content, particularly focused on generating and sharing audio narratives or stories. It allows users to convert text into speech, making it easier to produce podcasts, audiobooks, or other forms of audio content. The song is linked here https://suno.com/song/079e4556-26e1-4a48-bf32-2b5375f5df07

The platform often utilizes AI technology to enhance voice quality and enable customization options, such as selecting different voices or styles. While the lesson plan did not utilize visual story creation tools, these can also enhance thematic understanding.

3. Discussion

The imperfective tense allows speakers to convey nuanced feelings, thoughts, and ongoing experiences. In storytelling, it sets the scene, provides context, and describes ongoing or repeated actions. Teaching the imperfective tense in Modern Greek as a foreign/second language, particularly to adult Chinese learners at the B2 level, presents challenges due to morphological complexities and potential confusion with the perfective/simple past tense. Chinese, which relies more on context and time expressions rather than tense, presents a unique challenge in this regard. An experiential learning approach was adopted to address these challenges, following a thorough coverage of morphological types. By engaging students in creative activities, this approach aimed to make the learning process more enjoyable and effective.

4. Conclusion

The fusion of music, art, and grammar strengthens language proficiency while stimulating creativity and personal expression. This multi-faceted approach, emphasizing morphological nuances and active student engagement, achieved significant qualitative educational outcomes. The use of artistic modal-

ities not only made the learning process more engaging but also facilitated a deeper understanding of grammatical structures. Further quantitative analysis is needed to determine if this approach facilitates mastery of the specific grammatical structure, particularly the distinctions between imperfective and perfective aspects of the past tense. Future studies could explore the long-term effects of such an integrated approach on language acquisition and retention.

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Still Care: (Re)Imagining Teachers' Experiences of Care as Aesthetically Crafted Events

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This paper is a presentation of my PhD research project on what it feels like to do care as a teacher. Coming from the perspective of a teacher and artist, the research proposes an intimately artistic way to examine the nuanced experience of performing care in teaching. It does so through the medium of a performance framework (Phelan, 1993), through performance art and participatory performance. It thus contributes crucially to the newly established research area of care aesthetics by examining a group of professionals that has not been previously researched from a performance perspective. This framework allows a novel perspective of the experience of care as this is practised by the teacher towards her students, as performance that resembles artistic, aesthetic making. Starting from the personal, the project responds more broadly to the context of teachers' burnout and stress epidemic (Lysgaard, Bengttson et al., 2019) and suggests performance as an effective, yet unacknowledged way towards understanding the importance of the teaching/caring experience.

The research uses a mixed methodology of performance practice and participatory, applied performance with autoethnography. It also draws on a period of ethnography doing observations and interviews with teachers at diverse school settings. This ethnographic strand of the project nurtured and developed a practice of designing participatory/applied performance workshops with teachers at the schools. In doing so, the research extends its perspective into identifying analogies between caring in teaching and the experience of designing caring participatory experiences as an artist-researcher. The methodology ultimately demonstrates what a caring ethos of doing artistic research (Nelson, 2013) may look like, spanning all stages of conducting and writing about research, and what it feels like to be a caring researcher. In a way, the project unfolds the story of a teacher finding eventually self-care in performance.

Care in this project speaks in the technical elements of performance: in time, space and body. The project suggests that care is a performance, an event and lived experience (Merleau-Ponty, 1968) with temporal and spatial signification, which stretches however, the teaching subjectivity beyond the here and now.

It argues for care as an experience nuanced and ambivalent in its temporality, between performing memory (Plate and Smelik, 2013), becoming memory for students, and tenderly preserving the memory of past students, while envisioning and hoping for their future (Agamben, 2002; Felski, 2002). Analogies and materialised metaphors (Artaud, 2013) of treating matter such as rock or paper with care explore the ambivalence of caring emotion in its embodiment (Ruddick, 1989), in its stillness or in its hardness. Considering therefore the psychoanalytic and political, feminised aspects of teaching, the project demonstrates how care in teaching is a complex experience which is often felt by the teacher as a suspended form of care, a caring stillness, such as being a rock for their students.

These textural and performative qualities propose a method of poetic imagination for the understanding of the caring experience. They suggest that care as an experience is rooted in imaginative dreaming (Bachelard, 1958; 1971) and should be interpreted and addressed as an embodied, artful practice with the demands of an artistic practice.

Over the course of the project, I explore the embodied, affective language of caring as aesthetic and illuminate how these are lived, vibrant states of being in-care, springing from and filled with caring labour and affect. Affirming this vibrancy can then be a form of disobedience, a disruption to the linear narrative of the carer who gives endlessly, 'naturally', passively. Indeed, the caring imagination of this project is expressed through the paradox of being taken care of by rocks, in the paradox or anathema of claiming time and space not only for the student but for the teacher too. The project ultimately concludes that this aesthetic appreciation of care can nurture and support the caring experience of the teacher in the space of performance and participatory performance. Acknowledging the implications of this assertion in the context of educational intensification, it claims for poetic spaces of 'un-doing' for the (self)care of the teacher.

This is what teachers' caring imagination can ultimately do:
"*Η 'ονειρική' της φροντίδας - I 'oniriki' tis frontidas – The 'dream/ics' of care*"
It suggests a caring rhythm and invites us to feel it.
It operates a pause that is a radical act and *an intentional failure*
to comply to narratives of productivity, of fast doing and fast caring.
It is an active, creative resistance to care as commodity, *a resistance* to forget how care existed somewhere, sometime, and continues to exist everyday around us and by us.
It insists on staying and waiting, *still*.
It insists on hoping in hopelessness, *still*.
It insists on showing up for what needs care in the world.
It insists on dreaming.

Image 1: NEST Poetic Self-Care Participatory Practices_VASILEIOU, CHRISTINA

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Acute Effects of Greek Traditional Dance on School-Aged Children's Inhibitory Control

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Short Abstract

The aim of the study was to (a) examine the acute effects of a Greek traditional dance (GTD) lesson and (b) investigate the separate and/or combined effects of intensity and cognitive demands on school-aged children's inhibitory control (IC). Ninety-three children (Mage = 7.98+ 0.90 years) were randomly assigned to one of four conditions consisting of a 20-minute GTD lesson and varying in both intensity (high vs low) and cognitive demands (high vs low). Physical activity intensity was measured with accelerometers, while cognitive demands were determined by a panel of experts. IC was measured before and immediately after the interventions with the Attention Network Test. Results showed better "accuracy in congruent trials" for the high cognitive demands groups ($F=6.47$, $p=.013$, $\eta 2=.07$), while no differences were found in the other test's variables. These findings indicate that GTD teachers should add cognitively engaging activities in their lessons to enhance parameters of IC.

Journeys Through the Sonosphere: Introducing Soundscape Composition to Young Children

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This communication emerges as part of the project "A Sound Centered approach to Music Education: A Pedagogical Framework for a new paradigm in teaching and learning music during childhood" (SCAME). The project aims to develop a new framework that might serve as the basis for a paradigmatic alternative to the hegemony of Eurocentric approaches to teaching music (Bartel, 2004; Gaztambide-Ferrnandez, 2010; Recharte, 2019), suggesting instead a pedagogy that conceives of sound and sound phenomena as starting categories for making music, much in line with the idea of a "Sound-based Music", as developed by Landy (2007, 2012). It is an approach that unfolds within a more holistic, inclusive perspective, focusing on children's diverse trajectories and life experiences with sound (Recharte, 2019; Thumlert & Nolan, 2019; Thumlert, Harley & Nolan, 2020) and advocating for a sustainable education that might raise children's awareness to the different sound worlds that surround them, and the sound imbalances of their environments (Smith, 2021). It is also a way of thinking and doing that goes back to some of the ideas developed by the "Creative Music Movement" (Schafer, 1976, Paynter & Aston, 1970), but which has only recently came to the fore in Music Education research, through an interdisciplinary approach that interconnects Music Education with the recent developments made in the field of Sound Studies (Sterne, 2012) and of Performance, Composition and Musicology (Landy, 2007, 2012; Solomos, 2020).

Emerging within the main ideas of the SCAME project, the present paper addresses the practice of Soundscape Composition with young children, focusing on the possibilities that this approach might offer in what respects children's meaning making processes of the sounds and soundscapes that surround them, and the ideas that they develop about concepts such as "music", "musician" and "music making" when engaged with this approach to the creative work with sound.

The concept of Soundscape Composition (SC) was introduced and developed by Truax (1996, 2002, 2008, 2016, 2019) in the context of the work established within the World Soundscape Project (WSP). According to Truax (1996) SC is a musical genre "characterized by the presence of recognizable environmental sounds and it contexts, the purpose being to invoke the listeners' associations, memories and imagination related to the soundscape" (p. 54).

Later, other musicians and scholars - including Westerkamp, another prominent figure of the WSC and recognized composer and thinker - contributed to the development of the concept of SC and the compositional practices related to it, emphasizing specially how this practice should be related to ecological concerns and, in the same line as Truax, on the power of sounds to evoke both listener and composer imagination and memories of a particular soundscape (Westerkamp, 2002, 2007). However, despite the recent developments in this field, made not only by composers from the WSC, but also by other musicians and scholars (Drever, 2019, Akiyama, 2010, Martin, 2018), SC is almost absent from Music Education practice and research, as generally are other approaches to Music Education based on the idea of sound, despite the necessity and importance of it have already been discussed previ-

ously (Recharte, 2018; Thibeault, 2017; Veloso, 2020; Veloso, Foletto & Freitas-Luís, 2023).

In this paper I will present the results of a collaborative action research study that unfolded within the first phase of the SCAME project. The study was developed with 16 children aged between 3 and 4 years old from a nursery school in Porto, Portugal. Data for this paper refers to 10 sixty-minute sessions - where children approached SC - and includes participant observation, field notes, informal conversations with children and video and audio recordings.

Findings suggest that young children, when engaged with SC, create new meanings for the sound worlds that surround them, establishing deep relationships with others and with the environment, that are mediated by sounds and the ways in which they come to relate with them. At the same time, a new idea of music seems to emerge, characterized by an openness to all sounds and sonic possibilities, which also moves towards new understandings about "making music", "musical instrument" and "musician", that extend well beyond the limits of what has been considered appropriate and correct within formal music education systems, both in specialized and general education.

These results, along with other recent studies (Recharte, 2019, Thibeault, 2017; Veloso, 2020; Veloso, Foletto & Freitas-Luís, 2023; Yanko, 2019), point to the need for a transformation in music education that, on the one hand, responds to the plural paths and identities that children develop, and, on the other, aligns with recent artistic and conceptual developments that have taken place in music performance, composition, musicology and also in sound studies, particularly regarding acoustic ecology and sound art.

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Unity as Cultural Multiplicity: Examples of Film-Documented Lab Work in Performative Arts

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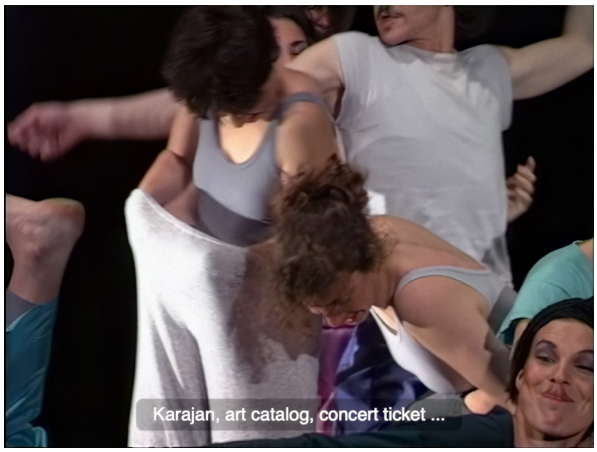
From a cultural anthropological perspective, the idea of UNITY, one of the leitmotifs of this WAAE Summit Athens 2024, is thousands of years old. This is the case, for example, with cultures living close to nature, often based on holistic world views. Here, everything is connected to everything else, ideas of world creation, everyday life, spiritual forms of existence, macrocosm and microcosm. The author has traveled to many traditional cultures around the world and has come to know and appreciate some of their world views and values, their cultural traditions, their mythical narratives and creative activities in their religious rituals. Art hardly exists as a separate concept. Creative activities are an integral part of the entire existence.

In some so-called Western traditions of thought, there have been many changing cultural and artistic currents in recent centuries between so-called ideas of unity (e.g. "Gesamtkunstwerk", from the 19th century onwards) and their counter-movements (e.g. "Dada", from 1916). The metaphor-oriented worldview model of the Rhizome (Deleuze and Guattari, 1976) emphasizes the multiple interweaving of social and cultural developments. In the 20th century concepts such as multiplicity, heterogeneity, diversity appear in an unlimited juxtaposition of differences, often focussed on polyvalence and contingency in the sense of 'everything could be different'.

Polyvalence and contingencies, this is where this paper specifically starts, need to be anchored and localized by people who set examples in the multiplicity of socio-cultural and aesthetic forms of life and thought, of claims and their contradictions. Examples in their lifeworld-artistic practice, based on mutual respect and tolerant coexistence; examples without an x- or y-centrism, without firewalls against 'otherness' – a term that implies the inverted view, as Europeans, for example, are the 'others' with strange manifestations of otherness for inhabitants of other continents.

"Art is when ... d ... d ... does anyone know anything about art?"

The film-documented performance example selected for this paper https://www.helmi-vent.com/en/films/art-is-when-excerpts.html moves in polyvalent and contingent fields of exploration. In the piece "Art is when ...", developed in the Lab Inter Arts, Salzburg 1987, a performer addresses the audience with the question: "... d ... d ... does anyone know anything about art?" and generates the title question of the overall performance in uncertain stuttering language. [German: „Kunst ist, wenn... k ... k ... kennt sich hier jemand aus mit Kunst?"]



The current in the old

"Art is when ..." has a good bundle of current bridging issues to our societal here and now despite its older date of origin in 1987. In the thicket of multiplicity, the piece plays with a jumble of performative statements. Towards the end "Art is when ..." catapults itself into turbulent rotations of circling figures of bodies and live sounds into unknown dimensions of somewhere. 2025-26 a Re-Search project is planned in the truest sense of the word for a new project ensemble. The starting point in both theory and artistic practice will be the initial question from back then.

Unpredictable Irritations

In addition to indeterminacy, multiplicity is often accompanied by unpredictable irritations, as in the developmental process of "Art is when ...": The introductory study text "Functions of Aesthetics" (KONRAD, R. 1984) was unanimously rejected by the project participants. Too theoretical, too complex, unsuitable for discussion. The involved wanted to deal with the topic in a more ‚holistic' way as composer-performers. By taking the "aesthetics" out of art theory into our performative-experimental laboratory space, the text could be transformed into sensual physical-mental impulses and finally into stage-oriented scenarios. After our several-week creation and discussion phase, we came back to the text, or rather, we have read the text anew or at least differently.

The "Art is, when ..."-project ends with public performances in Salzburg, Mozarteum University, here in direct connection with AV-documentational work (1987), Cologne, University of Music, and Munich, Theatre Dachauer Straße (1987).

Overarching considerations

Our review of the "Art is when ..." project has allowed us to participate in the idea that multiplicity can be considered a social anthropological and socio-cultural lifelong learning concept. It unfolds a special effectiveness in life-centered, performative actions and needs permanent endeavour to create open and free space for participant-oriented art-making processes.

The two-semester project development in the interdisciplinary and inter-faculty Lab Inter Arts is considered to be culturally sustainable. The follow-up question left open by the project ensemble: Could the playful, creative approach to facets of polyvalence be seen as platform for sustainable peace work?

Nothing is set in stone, according to the principle of contingency that applies beyond the project time until today, 2024: What seems to be right today could be assessed completely differently tomorrow. "You're all upside down", a performer calls out to the audience ...

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Transitions of Self in Digital Narratives

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The self is never alone. It exists in a constant interplay of voices—internal, external, remembered, imagined—each vying for space, recognition, and understanding. In this dynamic web of dialogical relationships, the human experience unfolds, woven from fragments of memory, emotion, and interaction. Digital narratives, especially those shaped in the sonic realm of podcasts, become an ideal medium to explore this interplay, where the voice serves not merely as a carrier of words but as a resonant embodiment of the self's complexity. Take the moment a voice begins to speak in a darkened room, reaching into the silence. It is not just sound; it is history, emotion, and identity. It carries the echo of other voices—those of family, teachers, lovers, institutions—and becomes a stage for what Bakhtin (1984) has called "dialogicity" the recognition that no voice exists in isolation. Every word spoken, every pause, every sigh is in dialogue with an "Other," whether present, absent, or imagined.

In this context we will be listening to some audio excerpts of works created by a number of actors and literature specialists, all students of the post graduate program "Greek and World Theatre: Drama, Performance, Education" of the National and Kapodistrian University of Athens. In these digital spaces, the voice transforms. The self, as Hermans (2014) suggests, becomes a theatre where multiple "I-positions" perform, each shaped by its relational context. The voice, amplified and layered with music and soundscapes, allows these positions to speak, argue, harmonize, or contradict each other, revealing the intricate geography of the dialogical self. These elements are vividly present in Natasha Sfendilaki's podcast "A voice's journey" where the interplay of multiple voices reading a single poem highlights the unique textures and emotional resonances of each speaker. This dynamic aligns with Barthes' (1977) notion of "the grain of the voice," where the texture, rhythm, and materiality of sound add layers of meaning beyond the literal.

The music in the podcasts, like voice, becomes a dialogical partner, an external force reflecting the narrator's inner landscape. Consider Dimitris Daskas's podcast "Forever", where the music of Max Richter intertwines with the narrator's intimate, anguished reflections on loss. The minimalist chords of Richter's Sleep create a meditative space that amplifies the narrator's journey between despair and hope. Music in narratives functions not only as a background but as an active participant in storytelling. It bridges gaps in language, evokes emotions, and introduces interpretative possibilities. As Ryan (2004) argues, music shapes the forward movement of narratives through shifts in rhythm and tone, while Tarasti's (2004) semiotic framework highlights music's ability to symbolize transformations over time.

Beyond music, the sonic texture of these narratives is enriched by what Bakhtin (1984) described as heterophony—the coexistence of multiple, often conflicting voices. In Olga Liatiri's "Basements of Memory", the layered voices of the past and present create a haunting soundscape, embodying the dialogical tension between personal memory and collective history. The sonic medium allows the listener to inhabit this liminal space, where individual and communal identities converge and collide.

This exploration of voice and sound does not merely depict the self but actively shapes it. Hermans' (2014) concept of metapositioning—where the self reflects on its own roles and voices—finds practical application in these narratives. Through sound editing, musical choice, and vocal modulation, creators position themselves as both subjects and observers of their stories. The therapeutic potential of these narratives lies in their ability to externalize the internal. They allow creators to project their inner dialogues into the material world, where they can be revisited, reshaped, and re-understood. Lengelle's (2020) work on writing as a tool for navigating grief echoes this idea. Her concept of the dialogical circle demonstrates how creative expression facilitates shifts in "I-positions," enabling individuals to process trauma and forge new identities. This framework resonates with the experiences of the students whose works exemplify personal and collective transformation through storytelling.

The listener's role in this process is equally vital. Sonic narratives, unlike written or visual forms, envelop the audience, immersing them in a multi-sensory experience. The listener becomes an active participant in the dialogue, their interpretation completing the narrative's meaning. This aligns with Cavarero's (2005) argument about the political and relational power of voice: to hear a voice is to acknowledge the speaker's presence, uniqueness, and vulnerability. Ultimately, the digital narratives presented here demonstrate the capacity of the sonic medium to transcend traditional boundaries of storytelling. They reveal the self not as a fixed entity but as a fluid, evolving chorus of voices, each shaped by its relational context. Through the interplay of sound, music, and silence, these narratives invite creators and listeners alike to engage in a shared journey of self-discovery, and empathy.

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Community Ensembles of Traditional Music in Greece: Promoting Cultural Participation and Well-Being Through Revitalizing Tradition

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As a new dynamically developing field, Community Music appeals to a wide range of participants of different ages, social and cultural groups, with different abilities, needs, interests, different political and religious beliefs, traditions, and rights (Higgins, 2012). The aims of Community Music usually concentrate on: (a) participants' social and personal well-being, (b) the interaction between them, (c) the equal participation of all, (d) the process of collaborative music creation, (e) a sense of "belonging" and community, and (f) the achievement of possible extra-musical goals (Stamou & Litos, 2023). Community music ensembles provide opportunities for active group music-making, cultivate participants' musical skills, knowledge, habits, and dispositions needed to stay musically engaged throughout lifespan (Jones & Langston, 2012). Community music ensembles serve as a "workshop" space that places emphasis on creativity, expression, spontaneity, and cooperation (Higgins, & Bartleet, 2012).

Community ensembles of traditional music emerged as a trend during last decade in Greece and is continuing to develop. These groups focused mainly on vocal music while they seemed to function more as Community Music ensembles, concentrating on the joys of collective musicking and singing rather than pursuing authenticity or achieving high artistic goals. This probably explains the consistent preference for the term "vocal ensemble" instead of "choir", as if the members of these groups wanted to distance themselves from other "typical" choirs (Ververis, 2022). Since the early 2020s, this trend has expanded to also include instrumental ensembles focusing on traditional music. These instrumental groups share many similarities with the vocal groups mentioned above: (a) they consist of many members, mainly amateur musicians, who play traditional instruments at a beginner level, (b) they focus on traditional repertoire, and (c) they show preference for transmission methods that do not follow the established Eurocentric "canon" of learning through musical notation.

The participants of our study were two teachers and three students of a 70-member instrumental traditional music ensemble which had been operating successfully since 2020 in Thessaloniki. To explore their perspectives, we conducted semi-structured interviews with the teachers and organized a focus group interview with the students. More specifically, we investigated their opinions on issues such as: the value they attributed to their participation in a musical group, the difficulties they faced, their relationship with traditional music, the importance they attached to issues of authenticity, ambitions regarding their personal musical growth and group's development, etc. Finally, we attended some of the ensemble's rehearsals and lessons collecting ethnographic material which we used for triangulation purposes.

The results indicate that, while the group initially specialized on the study of Middle Eastern modal music, teachers soon realized that, especially after Covid-19 lockdown, "people's desire was to meet and play music." Therefore, their main aim was to combine communal musicing with high artistic goals, highlighting the fact that the group brought people of different social groups together giving them –especially to lonely people– the opportunity to socialize and build friendships in a safe environment. Teachers understood that traditional ensembles were a new strong trend. However, they did not support "superficial" approaches to traditional music that are often observed mainly for marketing reasons. The ensemble was open to anyone who wanted to play even if they were at a very beginner level. This was mainly achieved through multipart orchestration and by assigning different roles according to each member's musical level. In addition to "full orchestra" rehearsals, they offered extra group lessons by families of instruments in which they used both musical notation and recordings. Occasionally they organized workshops and seminars with invited guests, investing in members' education. Both teachers and students highlighted the importance of orchestra's public performances. Interestingly, concerts seem to have been even more important in cases of introverted and shy students.

The present study can contribute to our knowledge in the field of art education and cultural engagement, since the participants' main aim was to revitalize traditional art forms in a creative and contemporary way. Furthermore, this study aligns with other findings (Miralis, 2023) that emphasize the enhancement of ensemble members' well-being through their active engagement in the arts. This case study can serve as a useful example of how a balance can be achieved between Community Music aims and high artistic goals, without "sacrificing" one for the sake of the other.

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‘Lucky Are the Puppets that They Are Not Getting Old...’ Applied Puppetry in Elderly Settings

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Applied puppetry projects take place in communities, in institutions or specific groups. They often include the practice of puppetry where it is least expected; for example, in prisons, refugee camps, forgotten estates, hospitals, museums, centers for the disabled, old people’s homes, and underserved rural villages, for the excluded and marginalized ones. Puppetry works with a participatory dialogical approach to make changes or promote dialogue in society. It can be applied a) in education to help vulnerable students, to teach, to help go through difficult transitions, b) in health to diminish stress, demystify, increase empathy and therapy, and c) in the community to engender a sense of community, approach difficult topics and themes (Smith, 2015, 2018).

Therefore, puppets’ potential in the community is being reported by many researchers worldwide. Many of them suggest that the most important aspect of puppets, regardless of the approach or modality, is the puppet’s empathetic nature and the stimuli in memory (Astles, 2016; Astles & Tsaplina, 2020; Tsaplina & Astles, 2020;). The reason that puppets can effectively activate memory and empathy and the potential to act in transformative way has its basis in established neurobiology research (Corradini & Antonietti, 2013). Puppetry’s positive neurobiological effects come from its impact on the whole brain. Good mental health results from a harmonious integration of all brain areas: right brain, left brain, upper brain, and lower (reptilian) brain (Corradini & Antonietti, 2013, Harel, 2024).).

Consequently, memory functions based on linkages in the brain between experiences, ideas, and images from the past. The brain saves these links as neural pathways. Every memory, behavior, or action that follows in this pathway deepens the track further. When a person has a difficult or traumatic experience, this track can become the default path; therefore, memory is stored in both the brain and body (Astles, Fisher, Purcell-Gates & Sextou, 2020). Hence puppets through a process of activating and mapping collective memory lead to the recreation of memory and relief of painful memories or traumatic memories (Markovits, 2010, 2020).

There are several delightful examples of applied puppet programs in elderly settings and Dementia care that activate collective memory and advocate for the well-being of the older. Due to their transgressive character, puppets can go to extreme limits within the discussion or performance of a sensitive social issue. They somehow possess the license to speak the unspeakable or the taboo or ‘hidden’ thoughts in people’s minds (Amsden,2020, Astell-Burt, Collard-Stokes, Irons, & McNally, 2020, Oussoren, 2020). These examples from puppetry in the elderly settings demonstrate the basic abilities of the puppet: to represent without relying on verisimilitude and words; to act as metaphors and even poetic representations; to create a protective shield as an unanimated object onto which

emotions can be projected; to act as a symbol through which the truth and emotions can be projected through humour, satire and parody, restore social bonds, to enable an intergenerational dialogue and to transmit fragmented memory of the participants (Astles, Fisher, Purcell-Gates & Sextou, 2020).

Under this scope, an applied puppetry program was conducted in an Elderly Day Care Centre in Greece for three months. The target group consisted of 18 elderly aged 81-92 years. Puppets and animated objects, serving as expressive, symbolic, and mediating entities, were used to provoke personal creative endeavors and collective dialogues that culminated in performative processing and memory activation. Interventions were conducted, utilizing various techniques of applied puppetry and object theatre.

The ongoing qualitative research results indicate the influence of the program on revealing and empowering the elderly, and their individual and collective memories. It is evident that during the animations we "broke" the silence of the elderly. Additionally, the process of building a puppet was especially useful to help elderly people come out of their sense of isolation and improve the relationships among participants. Alongside, the process of narrating stories through puppets was an easy way to transfer feelings and attitudes from a person or situation in the past onto a person or situation in the present and countertransference. Performing puppetry in public permitted individuals to "socialize" their impulses, to "act" out their fears, concerns, dreams, desires, or frustrations that are often viewed as "transgressive behaviors" or pathologies (Harel, 2024). Puppetry created a distance from reality and thus allowed to 'break out of time', reimagine histories, and create new and layered memories for objects (Amsden,2020, Astell-Burt, Collard-Stokes, Irons, & McNally, 2020, Oussoren, 2020).

Hence, applied puppetry programs in elderly care settings become more than just an activity; they evolve into a dynamic process that contributes positively to the holistic well-being of the elderly population (Smith, 2015, 2018).

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Tinguely's Kinetic Art: Design and Implementation of a STEAM Program by Students of Secondary School

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The present study is about to represent the results of an implementation of a STEAM program which encompasses activities planned out by engineering design. In particular, students of secondary school are supposed to design and construct a piece of Jean Tinguely's art˙ the Swiss artist Jean Tinguely represents 20th century's kinetic art. Pieces of art that Tinguely made were full of Science, Technology, Mechanics, Art and Mathematics as the five aspects of STEAM Education. The main assumption of this study was the establishment of 21st century's skills by a STEAM educational program.

STEAM (Science, Technology, Engineering, Art and Mathematics) learning gains a lot of land in education. The STEAM education has its origin to STEM education. STEM learning is about to develop STEM-Literate society (Bybee, 2013). STEM literacy as a capacity to understand, to use, and to integrate the idea of science, technology, engineering, and mathematics to bring out, and to find solution to problems (Balka, 2011).

This research is supposed to develop 21st century's skills, such as computational thinking, problem solving, physical computing and communication. The design and construction of a piece of kinetic art is supposed to be the engine of understanding physics, mathematics, technology, mechanics and art and also develop student's creativity and collaboration. The sample of the survey consists of seven (7) students aged 16, who, at the time of the survey, are attending the second grade of the General High School in schools in Northeast Attica.

The survey took place in an after-school activity center during the month of October 2023. The research tool used to collect the data for the study was participant observation by the trainer throughout the educational intervention and completion of individual questionnaires by the students before and after the intervention, consisting of open-ended questions based on the research questions in order to investigate the success of the intervention.

The teaching intervention includes the seven stages of technical design which are set out in the worksheet according to which the group is asked to work. In the first stage, the students are introduced to the problem to be solved, as formulated in the worksheet. In the second stage, through brainstorming, students record the possible solutions and their associated constraints. The problem to be solved involves the construction of a kinetic artwork inspired by the Swiss artist Jean Tinguely, which will be dedicated to the National Gallery of Greece and students are invited to participate with their own work. At the beginning, they have access to information about kinetic art, its origins, the works included in this current of art and the artists who were active in it. Then, they watch videos of various works by Jean Tinguely on the projector and thus, they have the opportunity to see the works

of kinetic art in motion. Thus, students write on the worksheet their first impressions, reflections and discoveries about Jean Tinguely's kinetic art. They are guided through the worksheet to the conception of the idea of the work with which they wish to participate in the tribute at the National Gallery and move on to the third stage, which is the design of their construction. Through brainstorming ideas around kinetic art projects, participants develop creativity, collaboration and reflection around themes of the five axes of STEAM education.

In the third stage, the participants design a model of the artwork, as shown in Figure 1, and start experimenting with the available materials to move on to the construction of the model (Figure 2 and Figure 3). During the fourth stage, students experiment with their construction, face difficulties and confirm some of their initial considerations until they are led to the redesign of their project, which is the fifth stage of the technical design (Figure 4), so that it is functional. In the sixth stage of technical design, they complete the construction of their own piece of kinetic art and in the seventh and final stage, they present it to the whole class (Figure 5). Throughout the intervention, participants play, show enthusiasm, are inventive, derive satisfaction from their achievements, successfully collaborate and develop creativity. Cooperation, problem-solving, creativity and communication as skills are identifiable in the technical design method.

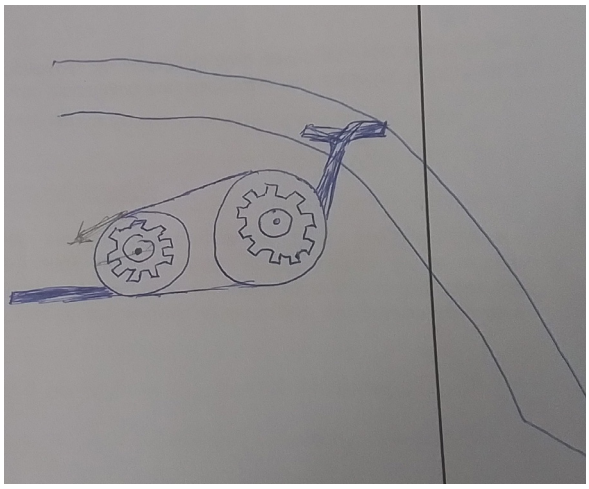

Figure 1: 1st stage: Students first design of the model to be constructed

Figure 2: 2st stage: Students constructing the model/ piece of art taking inspiration from Jean Tinguely

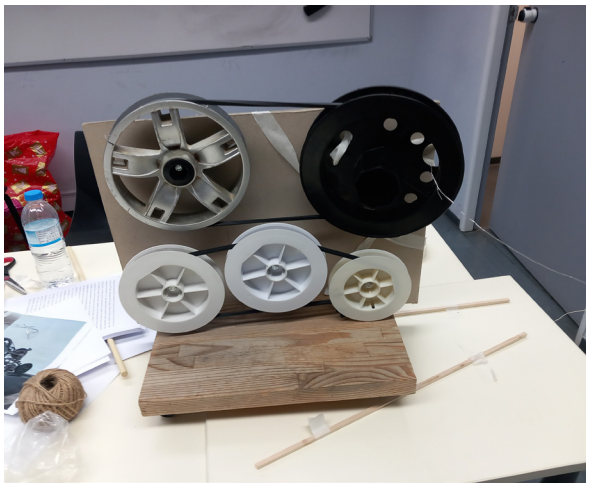

Figure 3: 3rd stage: Students experiment with their construction

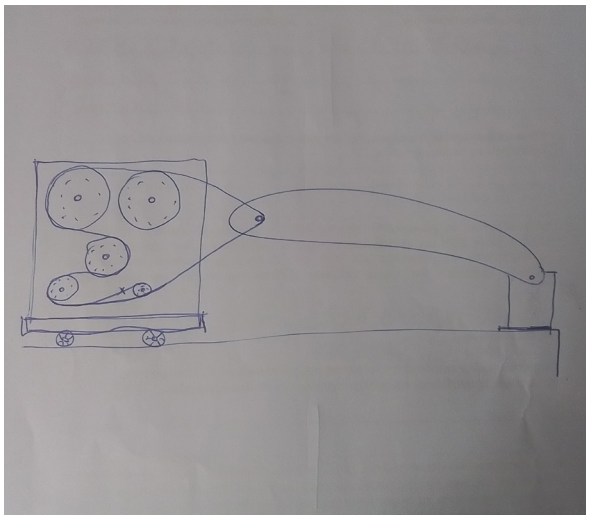

Figure 4: 4th stage: Redesigning the model

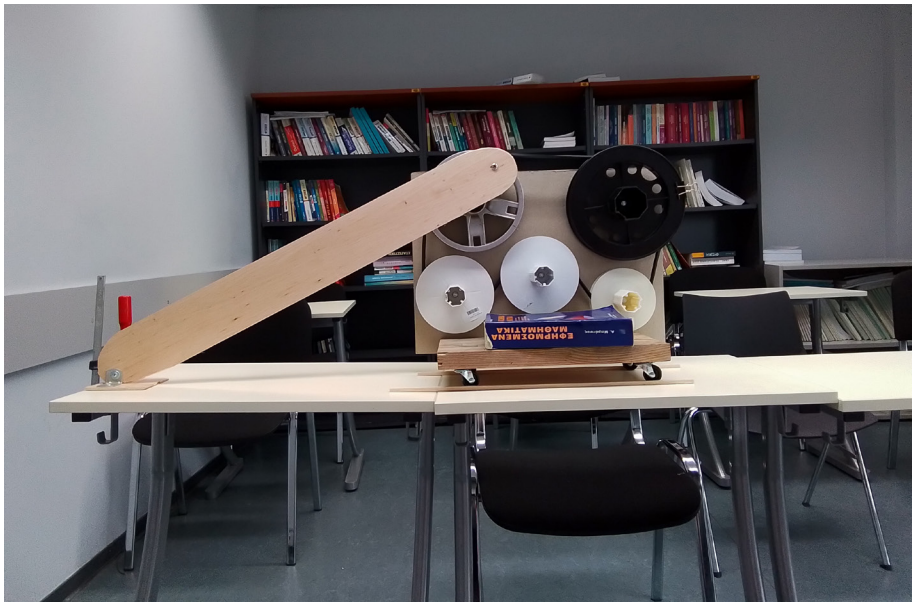

Figure 5: 7th stage: The final construction of the model/ piece o

Students before and after the program answered to questions about the STEAM education and the 21st century's skills. It was clear that after the implementation of the program students felt more confident, creative, and collaborative. During the activities students grow computational thinking and physical computing, while constructing a piece of kinetic art. The whole program was constructed to develop the skill of problem solving.

STEAM education is an approach that aims to transfer knowledge to the trainees through an enjoyable process. As Freire (1983) states, it would be a mistake to think that educational seriousness and joy cannot be included in the same content, as if joy and seriousness were enemies. Through acquiring the ability to solve real-world problems, students were able to develop the skills of reflective individuals learning how to learn. Finally, through STEAM education, participants come into contact in an experiential way with Art, Technology, Engineering, with quantities and concepts of Physics and Mathematics, while at the same time composing a visual object by solving constructional, and not only, problems in a collaborative way.

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Mathematics in Contemporary Printmaking Within Art Museum Education

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Theoretical/Pedagogical Background of the Paper

This paper falls within the sub-theme of the 2024 WAAE Summit, entitled "Interdisciplinary Perspectives and Research across the Arts." The core focus of the presented project is an exploration of the educational potential embedded within collections of modern and contemporary art. Specifically, the paper investigates how the mathematical principles represented in visual art—mainly through the medium of printmaking—can be used to foster deeper engagement with mathematics education, in line with current trends in interdisciplinary education (Šobáňová et al., 2016). It focuses on how integrating mathematics into art museum education can be a valuable method for enriching students' understanding of both subjects, as encouraged by national curricular frameworks such as the *Framework Education Program for Primary Education* in the Czech Republic (RVP, n.d.). In this context, printmaking, a traditionally classical medium, is examined alongside its digital counterparts and new media forms. While the digital media revolution has gained prominence, printmaking retains an irreplaceable place in the visual arts and art education, serving as a rich field for mathematical exploration.

Aim of the Research Reported

The primary aim of this project is twofold:

1. To subject the current involvement of graphic art in art education and gallery education to a detailed didactic analysis. Subjecting involves assessing how visual art, particularly in printmaking, can be systematically integrated into the curriculum to enhance mathematical understanding.
2. To propose educational programs that bridge the gap between mathematics and art, explicitly targeting primary and secondary education. In classical and digital printmaking, these programs connect geometric and algebraic concepts with visual practices such as symmetry, tessellation, and proportion.

Method of Inquiry

This research uses a combination of pedagogical methods commonly employed in art museum education (Šobáňová et al., 2016), including reflective practices. These include reflective practices that encourage critical thinking about how art can illuminate mathematical concepts, collaborative learning to foster creativity, and hands-on techniques such as drawing, collage, and even 3-D object creation. The project highlights the cross-medium relevance of mathematics in art by integrating digital printmaking alongside traditional techniques like woodcut, etching, and lithography. Specific areas of mathematics covered in the educational programs include:

- Geometry: Analyzing the use of geometric shapes, angles, and symmetry in the composition of prints.
- Algebra: Exploring algebraic patterns in forming grids or repeated structures in print design.

- Proportions and Ratios: Investigating the application of proportion in abstract printmaking.
- Fractals and Tessellations: Examining patterns that echo mathematical sequences and fractals.

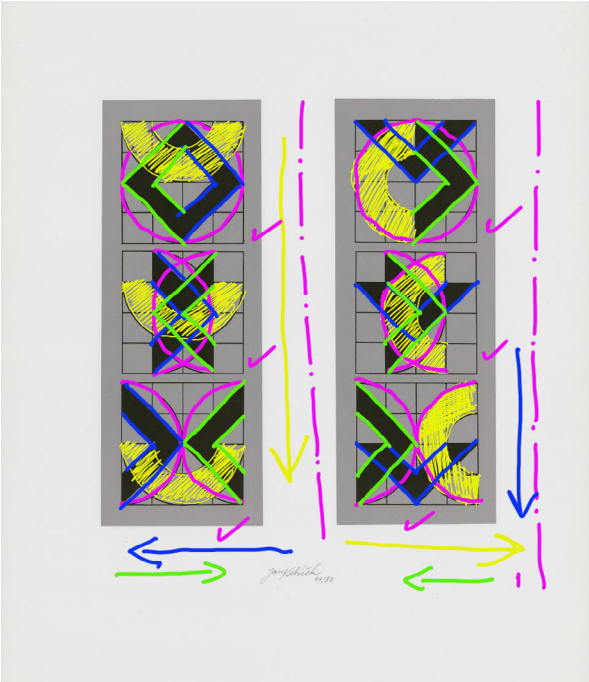

Image 1: Analysis of geometric situation in Jan Kubíček´s print

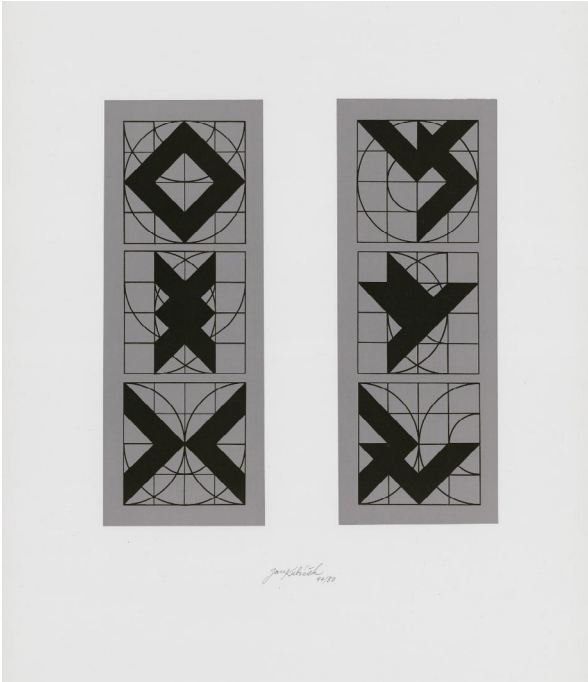

Image 2: Jan Kubíček: Divison, movement, regrouping, 1997-2002

Results and Summary of the Main Ideas

The research findings will demonstrate how contemporary printmaking, mainly prints with geometric elements, can serve as an effective tool for teaching mathematical principles. For example, the use of symmetry in works by artists such as Jan Kubíček, Tamara Klimová or Dalibor Smutný can link to concepts of transformation in geometry and algebra.

The project also examines the role of digital printmaking in facilitating new modes of mathematical engagement. The shift from traditional to digital techniques in printmaking allows for the exploration of dynamic transformations and patterns and the computational generation of complex visuals.

The paper will also showcase the interdisciplinary potential of art museum collections, mainly focusing on how prints in these collections can serve as concrete examples for teaching mathematics. Including traditional and contemporary forms of printmaking in educational programs can help bridge the gap between historical and artistic practices and modern computational approaches to mathematics.

Conclusions and Implications for Arts Education

This research advocates for the transformative potential of interdisciplinarity in education, enabling students to approach learning from multiple viewpoints. By integrating art, particularly printmaking, with mathematics, this approach offers a unique opportunity to visualize abstract concepts and engage students in hands-on learning. The proposed methods highlight how art education, mainly through printmaking, can stimulate creativity and enhance critical thinking in mathematics, inspiring a new generation of students to appreciate the interconnectedness of the arts and sciences.

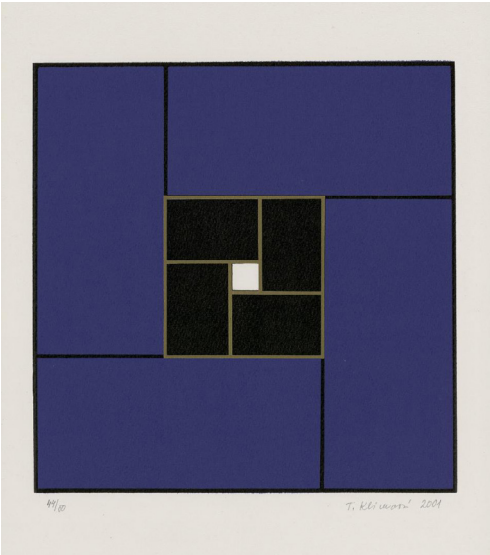

Image 3: Tamara Klimová: Hommage Radek Kratina, 2001

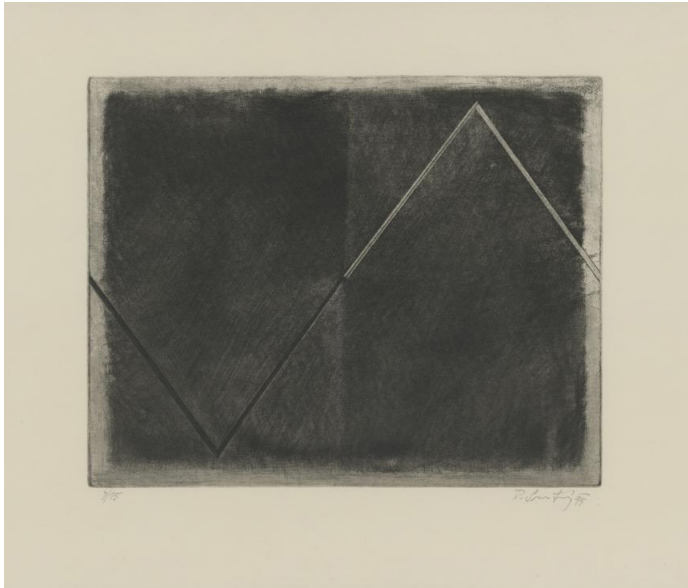

Image 4: Dalibor Smutný: Geometry, 1995

One key implication of this work is the proposal that educators should use both classical and digital media when teaching mathematics through the arts. The visual, tactile, and computational elements of printmaking—whether traditional or digital—offer students the chance to explore mathematical ideas in more engaging and accessible ways. This interdisciplinary approach can also foster a deeper understanding of the connections between the arts and sciences, encouraging students to appreciate both fields as mutually enriching.

Finally, the project aims to develop and propose specific educational programs supporting primary and secondary school curricula. These programs will use printmaking techniques to promote mathematical thinking, helping students to perceive mathematics not as an abstract subject but as a creative and visual language that pupils and students can explore through art.

This paper argues that art museum education can provide students with a more holistic, integrated learning experience that encourages mathematical and creative growth by combining artistic techniques and mathematical exploration. The research will conclude by emphasizing the importance of creating interdisciplinary projects that employ modern educational technologies and methodologies, which can lead to more effective and engaging learning outcomes.

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Assessing the Impacts of Curriculum Guidelines on the Students' Learning Achievements in the Chinese Regions

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Purpose of the Study

Hong Kong, Taiwan, and Macau are all part of the Greater China region from a genetic standpoint and were all colonized by foreign nations in the history. The study aims at comparing and analyzing the music curriculum guidelines among the Greater China regions which gains insights into the similarities, differences, and variations in educational policies and practices across these regions. As well, it can shed light on the diverse educational needs, cultural contexts, and historical influences within these regions. In addition, by analyzing the students' learning achievements, the results can not only highlight areas of convergence and provide a foundation for collaboration and exchange of best practices in education but it can also provide valuable insights and evidence to inform future policy development and reforms. Policymakers can draw from the findings to identify successful approaches, address challenges, and make informed decisions about curriculum design and implementation.

Theoretical Framework

The study is grounded in Curriculum Theory, a field that examines the principles, concepts, and frameworks that inform the development, implementation, and evaluation of educational curricula. Key aspects of Curriculum Theory include historical analysis, educational perspectives, and values and policies. It not only focuses on the examination and development of educational curricula but also emphasizes understanding the underlying philosophies, ideologies, and models that guide curriculum design and practice.

Curriculum Theory encompasses a range of perspectives and approaches that shape how curricula are conceptualized and implemented. It addresses questions such as the purpose of education, curriculum design, curriculum models, implementation and instruction, and evaluation and improvement. Curriculum Theory draws upon various educational philosophies, theories of learning, and social and cultural contexts to inform curriculum development and implementation. It provides a framework for understanding the complexities of curriculum design and guides educators, policymakers, and curriculum developers in creating meaningful and effective educational experiences for learners.

Methodology

The researcher employed Content Analysis to examine and contrast the disparities within the national music curriculum guidelines across the three distinct regions in China. Due to the unique status of the three regions as special administrative regions under China, there exist variations in the titles of the guidelines across these regions.

Then, the researcher used Gordon's 'Intermediate Measures of Music Audiation' (IMMA) to assess participants' music learning achievement. The Instrument for Music Learning Achievement

(IMMA), which includes Tonal and Rhythm tests, was specifically designed for elementary school students in grades 1-6. Participants in this study included 1,012 fourth-grade elementary school students (523 male and 489 female) aged 9 to 10 from six elementary schools within three Chinese regions. The researcher holds the belief that the fourth grade serves as the midpoint of elementary school and represents an opportune moment to assess students' learning achievements. The purpose of the questions, the tonal and rhythm tests, is to assess whether students can comprehend rhythm and pitches and differentiate between differences. All of the rhythms and pitches are basic and are taught in music classes.

In this study, the researcher not only analyzed the differences of the music curriculum guidelines in detail but he also cross-compared the students' learning effectiveness and achievements, which were directly affected by the different curriculum guidelines. Observations, interviews, and document analyses were conducted to investigate how the national curriculum guidelines had been implemented in the regions.

Findings

After analyzing the national curriculum guidelines of the three Chinese regions, the author found that students' learning outcomes varied with different curriculum guidelines. In the case of Taiwan, the government integrates and merges music subjects with other arts-related subjects to become a single subject but remain the same learning hours. It reduces the amount of music content as well as weakens the students' competitiveness of overall musicianship. In comparison to Macau, the music guidelines not only lack specific instructions regarding music competencies but also suffer from a lack of clarity and excessive abstraction. As a result, students demonstrated relatively poorer understanding of music knowledge in Macau. Comparing with the other two regions, the music curriculum guidelines in Hong Kong is relatively complete and systematic. Students in three phases are expected to learn the required categories of music-related knowledge and skills which are Creativity and Imagination, Development of Music Skills, Music Appreciation, and Description and Application. The outcomes of the students' learning achievement tests are obviously higher than other two regions.

Conclusion and Discussion

The study highlights the significant influence of curriculum guidelines on students' music learning achievements which underscores the need for ongoing evaluation and revision of curriculum guidelines to ensure their effectiveness in promoting students' music learning achievements. A well-designed and coherent curriculum framework can positively impact students' music learning experiences. Moreover, the study underscores the broader implications of curriculum guidelines on education systems, emphasizing the need for ongoing collaboration and knowledge exchange among regions to identify best practices and achieve greater alignment in music education curriculum.

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Finding our Voice

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This presentation uses information from *Global Consciousness through the Arts: A Passport for Students and Teachers*. Specifically, it presents a compilation of information in chapters 7 and 14.

As we strive to discover our identity, we become comfortable with ourselves. And, when we are comfortable with ourselves, we understand and appreciate the beauty of humanity. For artists, identity is manifested in our images, which are directly tied to our research – our stories. This allows us to accept challenges and create personal transformations that directly and indirectly affect the global consciousness. This is particularly true in the arts where we continually challenge our truth and identity through self-empowerment and transformations.

Identity is a curious circumstance. As we grow from birth through Elder, we experience many changes. Each of these experiences determines who we are in the moment and how we perceive our reality and truth to find our voice as a person, educator, and artist.

We are in a constant state of flux in so many ways in our mercurial environment; perceptions that are both subtle and drastic, shifting the personal-perceptual landscape of our ever-changing socio-cultural codes. From the MoMA Learning website, they noted that:

> Identity is the way we perceive and express ourselves. Factors and conditions that an individual is born with—such as ethnic heritage, sex, or one's body—often play a role in defining one's identity. However, many aspects of a person's identity change throughout his or her life. People's experiences can alter how they see themselves or are perceived by others. Conversely, their identities also influence the decisions they make: Individuals choose their friends, adopt certain fashions, and align themselves with political beliefs based on their identities. Many artists use their work to express, explore, and question ideas about identity.

Either by resistance, agreement, or convenience, we continually adjust to our environment (educationally, artistically, financially, socially, historically, spiritually, and more). We may consider that we are individuals, but so much of our knowingness comes from our communal relationships whether it is from travel, environment, family, schooling, spirituality, or introspection.

Plato found truth in shadows, Claude Levi-Strauss in the jungles of South America, Jacques Derrida in text, Coco Fusco in her native culture and language, and Laozi's teaching in the Tao Te Ching. *Where do we find our truth?*

It is important for teachers to be aware of the subtlety and stratification of what pretends to be truths as they are defined personally, artistically, professionally, and communally.

Am I who I think I am? This question directly reflects our research explorations and experimentations, especially in the creative process. Our identity, security, and confidence in our knowingness grapple with the consistent variations of our perceptions. These are the challenges that provide transformations as a person, artist, and educator.

Perceptual truths are embedded within the numerous casual decisions made every day. What are we not seeing, not teaching, or not telling? Are we aware of what Elliot Eisner (1994) detailed as the null curriculum? What is missing in our pedagogy and curricula that our 21st-century learners

seek? How can we teach artists to be courageous in their identity in times of challenge and transformation, an area with no specific boundaries in a continually shifting landscape? This is the difficulty and beauty of identity. Identity knowledge is the spark that starts the fire of creation. An individual, in the creative process, is a composite of the totality of emotional, physical, intellectual, and spiritual experiences that come from moment-to-moment interaction of personal and communal reflections. This is what is important to share.

We know that truths are complex, circumstantial, and biased. What is evident in our daily actions that reveals or conceals our values? Because of the fluidity of language, societal influences, and cultural and historical truisms, we are both enhanced and limited by our previous experiences. Our images reflect the many facets of the personal socio-cultural, communal sphere. How is our teacher identity enhanced and supported by our day-to-day interactions in the classroom and beyond?

We find our own truths through our visual storytelling, through persistence and determination. We must trust ourselves. These truths are revealed through our thoughtful reflections and research as the stories become manifest through media and technique. Artists are storytellers. We challenge ourselves. We must find, amplify, and tell our stories.

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How Community Dance Groups Benefit Their Towns and Cities, How They Sustain, and What We Can Do to Expand Those Benefits

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Short Abstract

Examining four community dance groups in Aotearoa/New Zealand, this presentation will share the most common practices that remain critical to the sustainability of each group, and the role that community dance groups play in the lives of their participants and their broader localities. While community dance groups are understood as creative and informal spaces for art education, their practices and impact on their localities also present an opportunity for investment in grassroots sustainable development. The research highlighted within this presentation illustrates the expressed needs of community dance leaders and participants, in order to maintain their practices and the social value that they foster.

Intersectionality and Reclaiming Agency: Exploring Queer Pedagogy Through Reparative Reading in Art Education

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Short Abstract

This research investigates the transformative potential of queer pedagogy and reparative reading in art education, focusing on agency reclamation. Experimental art projects were conducted in college-level courses to explore the reflexivity of art major students regarding intersectionality and the practices of reclaiming agency. The projects addressed self-intersectionality, social dynamics, and self-identity redefinition. Theoretical foundations centered on reparative reading and the critique of cultural colorblindness, emphasizing empathy and the need to recognize racial biases in queer discourse. The study identified key findings related to the discernment of subtleties in intraracial, interracial, and intergenerational dynamics. Artworks served as a medium for exploring intersectionality, unveiling systemic social issues, and fostering empathy. The research contributes to LGBTQIA2S+ discussions in art education, drawing attention to the intersections of art education, queer pedagogy, and racial identities.

Investigating the Effect of Flipped Classroom Approach on Theatre/Drama Education

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1. Theoretical/pedagogical background of the paper

Digital technologies can be integrated into the educational process and create conditions for collaboration, interaction and activation of students, transforming them from passive receivers to active shapers of learning. Similarly, theatre in education, with its interactive, experiential and also interdisciplinary character, plays an important role in all educational levels. The flexibility of digital technologies has consequently led to the emergence of many new educational approaches. The adoption, exploitation and integration of digital technologies in theatre/drama education has also created new needs and perspectives, both in educational design and methodological approaches. One of these innovative methodologies is the 'flipped classroom' model (Bergmann and Sams, 2012), which is based on blended learning and is applied globally. In flipped learning, traditional classroom lectures are replaced by online programmes or educational videos, which students are asked to watch and understand at home. In essence, it is an innovative educational strategy, which enables the teacher, using digital technologies, to design modern technological educational environments that allow learners to be taught in person and at a distance (Van Alten et al, 2019). This provides more opportunities for learners to develop higher levels of thinking, as it frees up classroom time and provides opportunities for participation, interaction and active learning (Burt, 2020; McNamara, 2021). Students have the time to engage in more interactive and collaborative activities such as discussions, group work, rehearsals and other experiential activities (Sojayapan and Khlaisang, 2020). Teachers take on the role of facilitators, guiding and supporting students to use their knowledge, ask questions and engage them in deeper learning experiences.

2. Aim/focus of the work/research reported

The present study attempts to explore and document the application of the "flipped classroom" model in the field of theatre/drama education, to analyse the levels of interaction and participatory learning that take place and to consider the prospects and possibilities of its application for theatre/drama in education, as a different, innovative methodological approach.

3. Method/approach/modes of inquiry

In order to obtain the data, a small-scale case study was designed and developed, involving three theatre education teachers who undertook to implement the "flipped classroom" approach individually with their students. The research process involved the following phases:

a) The teachers, after having had time to study and familiarize themselves with the philosophy and principles of the model, selected a theatrical play for their students to study and understand at home, with the help of appropriately designed by the teacher and easily accessible digital materials (e.g. interactive or video publication, interactive presentations, quizzes, etc.), posted on an online platform (e.g. Moodle).

b) Then in class, students had time to discuss and express their questions and observations, work cooperatively, interact and play roles through the dramatization of specific scenes of the play for a deeper understanding of it.
c) In the third and final phase, after teachers had the opportunity to record their students' actions and reactions, they were asked to express their opinion and comment on their experience of implementing the model.

The survey was conducted through an anonymous semi-structured questionnaire. Teachers were asked to respond to closed and open-ended questions so that through text development they could express their views without restriction, thus justifying their responses.

Results and/or summary of the main ideas

After processing and analysing the data, the teachers' responses showed a positive attitude towards the application of the model in the teaching of the drama course, because it seems to increase the interaction between all those involved and facilitates a more active student learning and a constructive pedagogical approach. More generally, the implementation of the model creates favorable conditions for the use of digital technologies, provides strong incentives for students' active participation and interaction in the whole educational process and aims to develop metacognitive and 21st century skills. Students can participate in group activities, practice together in rehearsals and activities and provide constructive feedback to their peers. Of course, they also highlight the difficulties students face in organising and self-regulating their learning at home and the weaknesses linked to the lack of technological and online infrastructure by all, and the difficulty of finding or producing appropriate digital material themselves.

Conclusions and implications for arts education

Despite the limitations of generalisability due to the small sample size, the research findings showed that the implementation of the 'flipped classroom' model in the teaching of Theatre/Drama in education seems to increase the levels of interaction between them and their students, but also between students and each other, and provides opportunities for both to further develop their theatrical/dramatic and digital skills either within or outside the school environment.

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Drama Education in Czechia and Slovakia in the First Covid Lockdown in Spring 2020

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During the first COVID lockdown in spring 2020, Czech and Slovak drama teachers had to cope with the new situation. All of a sudden, from March to June 2020 the entire education sector (along with many others) had to move into virtual space. A number of studies have offered the some insights into this topic. Drama teachers had to learn and use digital and online technology tools (Davis & Phillips, 2020; Karaosmanoğlu et al., 2022) and find ways to use them effectively to support the teaching process (Cziboly & Bethlenfalvy, 2020; Donohoe & Bale, 2020). Drama strategies and exercises had to be transformed for distance learning because the online environment did not offer the same quality of contact and communication (Karaosmanoğlu et al., 2022).

I decided to conduct research into how Czech and Slovak drama teachers were coping with this situation. I focused on a general overview of the teaching practice, e. g. the scope of teaching, organisation, challenges and problems.

Although many teachers were overwhelmed by this unprecedented situation, the response to my initial survey was unexpectedly high and informative. 148 Czech and Slovak drama teachers participated, and many of them shared their lessons prepared for distance learning. This abundance of new data allowed me to expand on my research and map the changes in their teaching practice. The key questions that emerged from the responses, shared materials, and lesson plans revolved round the following areas: Which methods of drama education were used more/less frequently in distance learning? What were the main changes in the creative process, lesson aims, and tasks? How did the teachers perceive the connection with the participants? Was the transition to distance learning only perceived negatively or as something potentially beneficial?

To collect data I created a questionnaire with both open-ended and multiple choice questions. The questionnaire was distributed online using Google Form at the end of March 2020.

Out of 519 active members of the Czech and Slovak Creative Dramatics Association who were contacted via email and social media, 148 (28,9 %) participated in the research between March and June 2020. The cohort mirrors the educational sectors where Czech and Slovak drama teachers operate, with the majority teaching in the primary art schools (57,5 %). These art schools stand outside of regular primary and secondary schools offering long-running art education for five to 19-year-olds exclusively in four art fields - music, dance, fine arts, and drama education. The second largest group represented in my research were drama teachers in basic education (primary and lower secondary education), followed by drama teachers in other levels of formal education and the drama teachers in non-formal sector.

Almost three quarters of drama teachers continued to teach during the first lockdown, but many of them reduced the number of lessons. Factors influencing the scope of teaching included institutional attitudes, student loads, and tech skills.

About half of drama teachers chose asynchronous distance learning, influenced by internet

quality and technical capabilities. The next common approach was a combination of synchronous and asynchronous learning, while exclusive synchronous distance teaching was least popular. Only a few teachers were able to quickly transform teaching not only in the sense of adapting methods to online environments but also in the sense of mastering the technical aspects of online learning. Regardless of the form of teaching, all teachers improved or strengthened their technical knowledge and skills.

The findings suggest that the choice of drama strategies, creative process, focus, and tasks seems to have changed. Distance learning created a unique opportunity to work with methods that were marginalised in full-time teaching (e.g., creative writing, analysis of theatre performances) and to enrich the creative process with new art forms (films and radio plays). The reduced number of tasks to be completed remotely enabled many drama teachers to focus more on their approach and precise lesson staging. The focus on personal and group well-being deepened the connection between teachers and learners and helped them discover new facets of learners as individuals and as a group. Involving the participants' family members in drama classes also contributed to deeper understanding of what drama education is about. Many drama teachers mentioned that it was a good opportunity to reflect on their practice and upgrade their teaching skills.

One of the main outcomes of this research is the website (https://dramadistancne.blogspot.com) and the Facebook group "Dramatická výchova online" (translated from Czech - Drama education online) (https://www.facebook.com/groups/739750146561387) where Czech and Slovak drama teachers shared their lessons and experience. These platforms built the bridge between the theoretical recommendations of the Ministry of Education and the teaching practices by providing drama teachers with examples of materials, step-by-step lesson plans, tools, and methods. These resources served as inspiration for distance learning in the school year 2020/2021 and motivated teachers to further enhance their teaching skills.

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Exploring Arts Education in Chinese Schools: Insights From Shanghai Primary and Middle School Teachers

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Short Abstract

The purpose of the current research is to explore the Chinese primary and middle school teachers' perceptions of arts education in schools. The presentation will focus on reporting two research questions:1) What is the value of arts education in schools?, and 2) What are the challenges and coping strategies in implementing arts education in Chinese schools? In order to answer these questions, an online questionnaire was distributed to Shanghai primary and middle school teachers, and 344 responses were received. The result will be introduced in detail in the presentation. In summary, by examining the viewpoints of Shanghai teachers on arts education within schools, this research brings to light the values, challenges, and potential solutions associated with the implementation of arts education within the Chinese educational context. Furthermore, the research might be able to contribute valuable and contextual information to the broader global discussion on arts education.

ARTS BASED PAPERS

Milk, Honey, Butter and Ash: Performance Art, Proverbs and Intermedial Transformation

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The performance at the heart of this inquiry is built around the deliberate integration of performative elements and the vibrant traditions of verbal folk culture, particularly drawing inspiration from the rich tapestry of folklore proverbs. These proverbs, as part of a collective cultural memory, carry wisdom passed down through generations. By weaving them into the fabric of contemporary performance art, the aim is to explore the dynamic interaction between modern artistic practices and ancient verbal wisdom. This exploration seeks to reveal the varied possibilities that emerge from this intersection through the process of intermedial transformation. Through this method, the performance serves as both an artistic expression and an intellectual inquiry into how cultural symbols, reinterpreted and reshaped through artistic expression, can open up new possibilities for understanding and connecting past traditions with current artistic practices.

Image 1: Milk, Honey, Butter and Ash: Performance

At the core of this exploration are symbolic materials that are derived directly from proverbs, including milk, honey, butter, and ash. These elements serve not only as physical substances but also as metaphorical vehicles for expressing the deeper meanings embedded in these proverbs. The performance thus becomes a space for transformative expression, where the traditional, familiar symbols are reinterpreted through the lens of contemporary art. This process enables the symbols to take on new meanings, contributing to a more nuanced understanding of these cultural markers within the context of modern performance art and arts education.

The performance, as described, is a synthesis of two distinct worlds: that of the age-old verbal folk culture and the modern-day performance art scene. By juxtaposing these elements, the performance aims to engage with and reinterpret the wisdom embedded in folklore proverbs, offering new layers of meaning and understanding. The ultimate goal is not only to showcase the possibilities for creative expression that emerge from this fusion but also

to reimagine how these cultural symbols can continue to evolve in a contemporary context. Through expressive artistic interpretation, materials such as milk, honey, butter, and ash are given new life, allowing them to function as conduits for deeper understanding and dialogue between the past and the present.

In terms of theoretical and pedagogical foundations, this art-based paper delves into the intersection of performance art, verbal folk culture, and intermedial transformation. The conceptual framework is deeply rooted in the enduring value of cultural traditions, with a particular emphasis on proverbs as carriers of collective wisdom. Proverbs, which often contain life lessons, societal norms, and shared values, provide a rich source for creative exploration. The theoretical underpinnings of this project draw upon the idea that performance, as a pedagogical tool, can bridge the gap between historical wisdom and contemporary artistic practices, offering a platform for meaningful engagement in the realm of arts education.

The central aim of this inquiry is to explore how performative elements inspired by folklore proverbs can be intentionally integrated into contemporary performance art. The focus of the project is on fostering a dynamic relationship between modern performance techniques and the ancient verbal wisdom that proverbs represent. By doing so, the work aims to reshape and reinterpret cultural symbols such as milk, honey, butter, and ash. These symbols, drawn from proverbs, are not just artistic elements but also represent cultural narratives that have been passed down through generations. The process of reinterpretation through performance allows for a fresh perspective on these symbols, while also providing an opportunity to reflect on the ways in which culture evolves over time.

The methodology employed in this inquiry is rooted in practice-based research, blending elements of performance art with the lively traditions of verbal folk culture. The approach is deliberately designed to merge the worlds of contemporary performance art with the symbolic power of folklore proverbs. In practice, this entails using materials like milk, honey, butter, and ash—symbols extracted directly from the proverbs—as key components of the performance. These elements become not just props or visual symbols, but are imbued with deeper significance through their integration into the performance. The performative exploration itself becomes a means of inquiry, allowing for a reshaping of traditional meanings and providing new ways of understanding cultural expression within the framework of arts education.

In terms of presentation, the work highlights the vibrant intersection of contemporary performance art and the timeless wisdom embedded in verbal folk culture. By intentionally blending artistic expression with folk traditions, the performance creates a dynamic exploration of cultural symbols. This process of reinterpretation allows for the unveiling of multiple perspectives, opening up new ways of understanding both the proverbs themselves and the broader cultural context from which they arise. Through the transformation of materials such as milk, honey, butter, and ash, the performance underscores the transformative potential of this intermedial approach, revealing how traditional symbols can evolve and take on new meanings when reinterpreted through contemporary artistic practices.

In conclusion, this art-based inquiry holds profound implications for arts education. By intentionally integrating performance elements with the traditions of verbal folk culture, this approach provides a rich pedagogical platform for cultural dialogue. Through the use of practice-based inquiry, this work contributes to the ongoing development of contemporary performance art, offering new insights into the relationship between tradition and contemporary artistic expression. The reinterpretation of symbols through performative exploration not only opens doors to new possibilities within the realm of performance art but also enriches arts education by providing a deeper understanding of cultural heritage and its relevance to modern artistic practices. In this way, the project becomes not just an artistic endeavor, but a meaningful contribution to the ongoing dialogue between past traditions and contemporary expressions in the arts.

In summary, the exploration of folklore proverbs within the context of performance art highlights the dynamic interaction between ancient verbal traditions and modern artistic practices. By reinterpreting cultural symbols such as milk, honey, butter, and ash through expressive performance, the work opens up new perspectives on the potential for dialogue between tradition and contemporary art. This paper, through its focus on practice-based inquiry, underscores the transformative power of performance in reshaping cultural expressions and in enhancing arts education. The blending of the old and the new fosters a deeper understanding of cultural heritage and its continuing relevance in the world of contemporary artistic practices.

Image 2: Milk, Honey, Butter and Ash: Performance

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The Colours of Nature and War - Recognising and Representing their Hues in Visual Arts Lessons.

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Short abstract

In order to avoid get rid of stereotypical ideas about natural objects and instead to look for nuanced shades and, mixing colours and as well as trying to understand what can be emotionally expressed with through these activities, the teachers by of Pārdaugavas Music and Art School conducted practical exercises for with children, and came to the following conclusions: a)that today stereotypical images created by digital technologies are the "muses" of urban youth, b) the study of war colours, carried out by choosing and matching camouflage tones for military protective nets made by children and teachers for Ukraine in 2022 in Riga, improves the sense of solidarity and motivation to be ready to defend one's homeland, c) we found that there is a need to train art teachers need training to increase their knowledge of colour tone teaching methodology. Finally, we asked ourselves - where do we live? Does it have anything to do with nature and its shades, if in everyday life we identify and represent not only the beauty of nature, but also the shades of urban and war colours?

A Camera Obscura, Two Disciplines Interacting from a Double Gaze

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1. Theoretical/pedagogical background of the paper

Our interdisciplinary approach is based on the contributions of Lenoir (2015) in which knowledge must weave relations between concepts, procedures, and techniques. These interactions must be addressed at the curricular, didactic, and pedagogical levels, establishing a real exchange with the aim of promoting both learning processes and knowledge. This interdisciplinary vision is situated in two fields of knowledge, art and science, avoiding the instrumentalization of knowledge and distancing itself from any type of hegemonic approach that conceives knowledge as a space of power.

Art (Chávez, 2006) is shown as an integrating knowledge, capable of bringing together artistic forms and themes from any sphere of culture. Art and science are seen in the work of artists such as Olafur Eliasson, who investigates the possibilities of light in Round Rainbow (2016), or in his Rainbow Panorama (2007) and the enclosed sunset of Weather Project (2003). Susan Derges' photographs in her Water Forms (1999), Sachiko Kodama's installations with magnetic fluids and Abelardo Morell's Camera Obscura (2022). Art productions that explore forms and methodologies based on natural elements from the scientific world.

2. Aim/focus of the work/research reported

For several years we have been collaborating in the development of interdisciplinary initiatives (Peña-Sanchez & Camero-Arranz, 2023) geared to teacher training. Here, we disclose the outcomes of an instructive and developmental encounter involving educators and students, based on the creation of a "camera obscura". Our objective is to investigate the nature of light and the formation of images from an interdisciplinary approach whose backbone is binomial art-science.

3. Method/approach/modes of inquiry

Inspired by the work of Morell (2022), we propose the collaborative experience of creating a Camera Obscura as a context for the search of an art-science disciplinary interaction. This process is synthesized in four stages:

Construction of a camera obscura in an office of the Faculty of Education, in which the space is darkened, and three holes of different diameters are drilled to build different diaphragms.

Observation and analysis of the relationship between diaphragms and projected images activating artistic and scientific methodologies that complement the research.

Artistic exploration of the projected image, involving the generation of images using cameras and mobile devices across various moments and days. Scientific investigation of the projected image and the camera as an apparatus. Initially, it was studied how the diaphragm orifice functioned as a

positive lens, directly observing the formation of the ray diagram within the image focal plane itself. Next, the variations in sharpness and brightness of the projected images were analyzed as the diaphragm size was varied. At one point, two different sized diaphragms were also placed at the same time, and the pattern of overlapping images was then observed.

4. Results and/or summary of the main ideas

The results of this experience show different disciplinary interactions from a double perspective: between the two teachers, understanding how the different methods of artistic and scientific research contribute to understanding the complexity of the same phenomenon.

Between students, who were not only able to share knowledge and results, but also to serve as a starting point to work on the photographic image from their own perspectives in their Master's Thesis and End of Degree Project, respectively.

Figure 1: The camera obscura with double diaphragm (center) and the photographic experimentation from an aesthetic gaze. Source: Authors (2022).

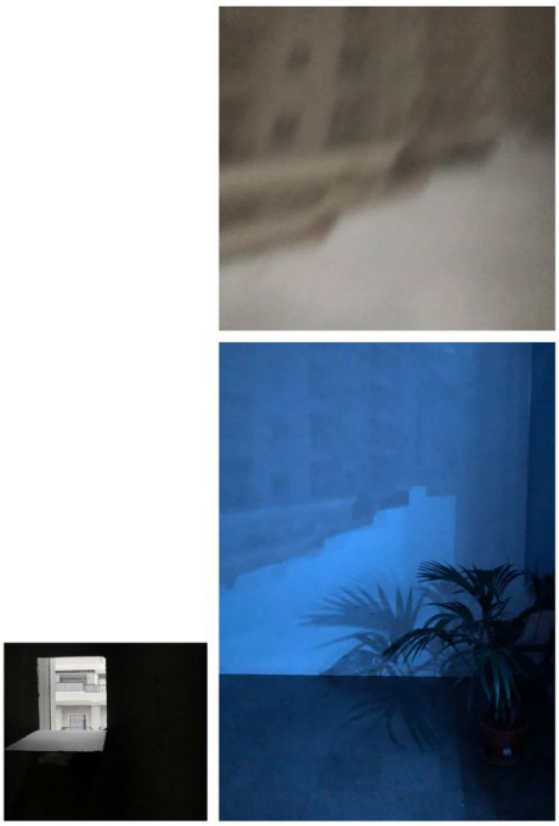

Figure 2: Visual essay made of two photographs taken on the projected image (right) on the walls with the two diaphragms (left). Source: Authors (2022).

5. Conclusions and implications for arts education

This constitutes the starting point to innovate by exploring the potential of photography as a space for disciplinary interaction. From the scientific point of view, it facilitates and promotes the understanding of the associated concepts, addressing elements such as ray tracing, distance and focal plane, the optical axis, etc. From the artistic point of view, the qualities of the projected image are observed, such as sharpness and luminosity, and the changes in the image with different diaphragm apertures. The photographic experimentation inside the camera obscura is a shared experience that makes it possible to understand the image.

During the process, a significant increase in motivation is observed, strengthening the challenge of low performance in science. The interdisciplinary integration fosters holistic learning, merging art and science through the camera obscura, and contributes to a comprehensive educational approach that embraces the Sustainable Development Goals, especially educational quality (SDG 4).

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How to Find Our Inner Compass, Power and Joy Through the Art of Being Present

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Introduction

This abstract is presenting an innovative pedagogical method that is using art, music and performing qualities to connect pre-adolescents and adolescents with their feelings, personal power and intelligence in order to be strong and flexible in a world that is very demanding and changes with rapid speed. (Harris, T. & Raskin, A. 2013- present).

The method is part of the program: "How am I 'thinking'? The quality of my Attention and my 'Thinking – Feeling – Doing'". Practices for Thinking development, Attention Enhancement in the Present Experience and the Emerging Act (Diamanti, 2024).

The program is a mind-awareness journey. It focuses on cultivating the quality of one's thinking, attention and ability of coherent action in relation to the conscious and unconscious constant data flow. (Harris, T. & Raskin, A. 2013- present). It is part of a broader approach to the way we live, relate, create culture and focus our attention, as individuals as well as communities. (Scharmer, 2016, Scharmer O., Kaeufer K., 2013).

Description

This presentation is focused on the cultivation of presencing through music and active listening and bridges self-realization, self-expression and self-empowerment with community empowerment.

The objectives of this method:

- Being aware of the 'Thinking–Feeling–Doing' in the present moment through music and active listening.
- Highlighting the connection between self-empowerment and active listening through the cultivation of musical intelligence and the joy of music and performing.
- Understanding that action in the present moment gives us information about ourselves, our ways of thinking, evolves us, helps us to deepen in what we do, broadens our perspective, and enables us to find solutions, personally and collectively.

The task is an invitation for artistic expression. The educator invites the students to listen to the music and to express themselves through movement. This invitation to 'dance the song' in pairs/ threesomes /or 'alone' in front of the others is challenging for many of the students and provides the opportunity for tracking their 'thinking-feeling-doing' in real time.

This is an individual -for each student/participant- as well as a collective -for the whole group- exploration where the educators' requirements -for an inviting and safe sharing space- are:

- Decide what is inspiring -in terms of music- for their group and chose one music piece that is powerful, vivid with dancing quality in order to energize/move them.
- And being present in the present moment (Scharmer, 2013, 2016); Being present in the present moment is an "ongoing" process (Hayashi, 2021) that we need to practice – as

educators- within ourselves first and then within the group. Thus, we are able to utilize the group responses and dynamics to experience the switch into the power of being in the present moment (Diamanti, 2024).

The participants combine the "Listening: Ten Times Two" visible thinking routine (Harvard, Artful Thinking project, 2019, Perkins, 2008), and Activity 3: "Focusing My Attention in the Present moment", (Diamanti, 2021) being in the present moment (listening–feeling–doing), enjoying music.

The present moment' challenges and opportunities for growth vary, so:

- Depending on the dynamics of the team this activity can provide a space for students' powerful kinaesthetic expression and communication.
- It is an invitation for all to realize what is going on in terms of the 'Thinking–Feeling–Doing' ability to 'express in public'.
- The exposure in front of the others can be used as an indicative 'challenge' for the students to implement presencing and to realize the unrealized "power of 'others people's opinions' in their lives", the "unseen" peer pressure and the influence in their empowerment and expression (Goleman, 2005).

This is a rich field of exploration about how we live our lives. What affects us without us realizing it, when we don't pay attention (Harris, T. & Raskin, A. 2013- present).

Conclusion

The program has been implemented and assessed in various schools in Greece with excellent results and responses from the students and the educators.

Adults –individuals or systems– by applying this or similar activities in practice can meet with their own ways of thinking, deepen and manage personal and collective issues that they might encounter. They can observe the quality of their attention, of their listening skills and the derived actions that they apply to their everyday activities. (Orlowski, 2020).

The program –which is aimed at pre-adolescents and adolescents who are at a blooming and self-discovering stage – proposes to act, utilize their talents and abilities in a playful, methodical and creative way, thus cultivating their potential, based on Howard Gardner's "Theory of Multiple Intelligences" (Gardner, 2006, 2011).

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Drawing as a Sensorial Encounter: Analyzing the Intersection of Body, Clay, and Poetry

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1. Theoretical/pedagogical background of the paper

Educational practices are still based on a "banking" vision of education (Freire, 1970) which, apparently far from the nineteenth-century model, continues to maintain a stereotyped and static structure that alienates students. In accordance with this assumption, we decided to focus on transgressive (Hooks, 1994/2021) or queer (Sánchez-Sáinz, 2020) practices that include those processes that are strange, disturbing, strange or even non-conformist. Based on this epistemic approach, we address the pedagogy of contact (Vidiella, 2012) to consider the relationship between pedagogy and performance (the term "performance" understood as a political, intimate, intersubjective, relational, and incarnated methodology). We therefore speak of contact to refer to strategies based on the materiality of bodies and subjectivities that are in relation and movement.

The materiality and contact of bodies reveal that learning is bodily, it happens through the body. Education is conceived as a performative act that intertwines corporeal relations and lived experiences (Mesías-Lema, 2019). Therefore, in our study, we focus on corporeality as a means of knowledge. Corporeality is approached from the perspective of the New Materialisms (Carrasco-Segovia and Hernández-Hernández, 2020), a framework of thought that seeks to rethink the body by questioning its materiality and its condition as a passive agent. To give meaning to artistic practice, the body must interact with another body or matter, finding in clay a highly sensitive, manipulative, and transformative material that, as Tonucci (2019, p.23) states, it is in reality nothing, but at the same time can become everything. Clay, even though it is considered a poor, everyday material, is an attractive material because of its symbolic charge and its infinite capacity to be transformed.

In this interaction we play with the movement of our bodies seeking the expressiveness of gesture while stimulating the sensoriality and creative capacities that make it possible to re-signify the body and matter.

The sensory is intimately associated with the material qualities of clay (Ruozzi, 2018), but also with the perceptual stimulus provoked by the practice. The tactility is implicit in the handling of clay, followed by listening through poetic rhythms that express new gestures. Poetry emerges as a sensory stimulus that adds musicality and another way of relating in different and meaningful ways (Koelsch, 2016). Inspired by Apol's Poetic Inquiry (2020) and, within this episte-methodological current, performative poetics (Denzin, 2010) to show the fluidity and multiplicity of meaning (Leavy, 2009) that affects bodies.

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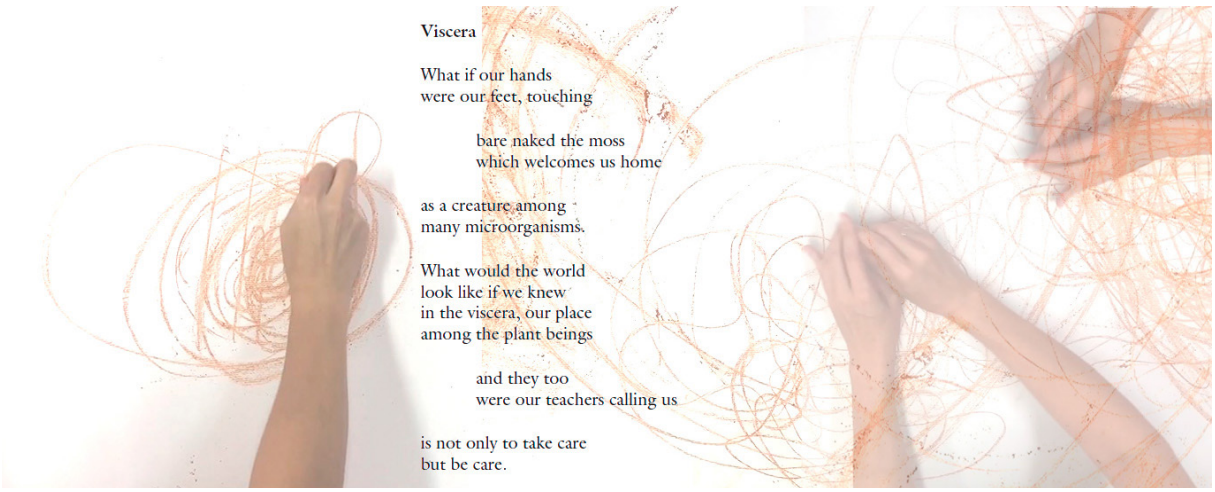
2. Aim/focus of the work/research reported

This contribution arises from the need to explore new approaches to the conventional artistic practices that are currently being developed for pre-service teachers. This action aims to explore the expressiveness of the body stimulating its sensoriality, providing first-person experiences that the students will transfer to the primary school classroom.

3. Method/approach/modes of inquiry

There are four moments that follow one another from an interdisciplinary approach in which sensoriality crosses the whole body, just like the chants of Cabanellas and Hoyuelos (1998):

1. Exploring freely the body and the material (clay in its dry state) finding meaning in the movement and stroke made by a piece of irregular clay as if it were a pencil.
2. Guided exploration of the body by expanding movements, touching other bodies, and feeling the trace generated by these primitive and intuitive graphic gestures that begin to open up and blend together.
3. Poetic listening that once again activates the sensoriality of the body, provoking emotions, sensations that connect the feeling of the clay and its graphic gesture.
4. Then suddenly, different poems are heard as broken rhythms that intermingle generating uncertain traces on the paper.



4. Results and/or summary of the main ideas

The possibilities of the body are highlighted in terms of the aesthetic processes explored. From the students' perspective, it means discovering other materialities, how drawing is blurred through their own and other people's bodies. Although the poetic moment was initially guided, we found how spontaneously voices were activated, unexpected participations that show the intense involvement of the students during the process. In fact, it was one of the artistic practices that aroused great interest among the students.

5. Conclusions and implications for arts education

The results obtained, full of interesting nuances, show the need to provoke actions that awaken the body sensoriality and the connection with bodies that activate genuine expressions. Beyond that, we need to continue to explore creative artistic practices that are transferable to the classroom. This practice is just an example of how we can transform the classroom space, turning it into a laboratory

of aesthetic and sensory experiences. We cannot agree more with Mesías-Lema (2019, p.104) when he says that "inhabiting the classroom" is a way of subverting spaces to sensitize them and transform the imagined school aesthetic.

6. Acknowledgements

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A Performance on Writing Personal Experience as Academic Research in Music Studies and Music Education: Autoethnography, Arts-Based Research, and Reflexivity

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Short abstract

The advent of autoethnography, as the most visible of several forms of qualitative social science research that combine an author's personal narrative with analytical interpretation of the broader contexts in which that individual operates (e.g., Bochner & Ellis, 2016; Poulos, 2021), has come at a critical time for the discipline of music. In the UK, for instance, the expectation of the Research Excellence Framework (REF) that creative practice outputs will be contextualised through an accompanying, reflexive commentary signals the urgency for establishing scholarly structures appropriate to the discussion of one's own work by performers, composers, and music technologists alike, intersecting with wider, transnational debates as to whether, and how, creative practice outputs may constitute academic research. Autoethnography, various forms of arts based research, and a/r/tography yield enormous breadth of potential in music studies internationally, with the capacity to support academic inquiry beyond the relation to an individual's practice.

Devised a Song: Students' Inspirations and Creations from a Song to the Stage

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The integration of music and drama can create a powerful and immersive artistic experience. Transforming a song's lyrics into a theatre act involves a thoughtful approach to storytelling, staging, performance, and coordination between the music and dramatic elements (Bicat & Baldwin, 2002). Adapting song lyrics into a theatre act involves an intricate connection between the two art forms. By seamlessly integrating the emotional depth of the music into the narrative, song lyrics become a form of poetic dialogue that propels the storyline and shapes character development.

Students in the first year of their studies (academic year 2023-2024) in the Department of Theatre Studies at NKUA attended an introductory drama course, in which they came across methodologies for dramatizing a song. The course aimed: a) mandatory attendance and participation in drama education and expression workshops-seminars (breathing, vocal performance, body expression, etc.), b) creative writing and writing for theatre and performance c) interdisciplinary approaches to arts in formal and non-formal education, with an emphasis on music, d) acting and performing skills based on how can a song be devised (Munk et al., 2024).

The specific objectives of this course part where the following:

- How could they write a script for the dramatization of a song?
- How can a song be devised?
- How can a song be the source of a theatre performance and lead to the creation of an original script that underpins its stage performance?
- How can the song be rendered in the context of theatre education with musical compositions and arrangements proposed by the group of participants, inspired by one or more given songs?

The students were exposed to an immersive and engaging music curriculum encompassing various activities. These activities included exploring the unique features of sound and how they could be used in chanting and singing. Additionally, the students gained a deeper understanding of how to use their voice effectively in both acting and singing, with topics like pitch, tone, volume, breath control, expression, and intonation being covered in-depth. The course also introduced the students to the world of body percussion, where they learned how to create rhythmic sounds using various parts of their body. Finally, the students were encouraged to unleash their creativity through vocal improvisation, where they were free to express themselves through their voices without any predetermined structure or rules. The students were asked to select a song from the repertoire of Manos Loizos (1937-1982), a renowned Greek composer known for his lyrical compositions on themes of love, politics, and society's resilience. They were divided into groups (8-10 members), listened to many of Loizos' s songs, and selected one of their choices. The music served as a dynamic backdrop,

with live performances, synchronized movement, and character-specific songs amplifying the overall sensory experience. This intentional connection between theatre and music (Picknett, 2014), allows for a powerful and immersive performance, engaging the members of each team on an emotional level. Simultaneously, the thematic coherence and synchronized elements contribute to a memorable and impactful artistic experience.

This case study, grounded in practice-based research, involved nine groups comprising 92 students. The research tools were the participatory observation conducted by both teachers from the beginning to the end of the project, semi-structured focus-group interviews, and videos of the nine live performances.

The dramatization of songs familiar to children and young people encourages communication between group members, the expression of individual and group skills, needs and desires hidden or revealed through lyrics and melodies. The choice of songs by the composer Manos Loizos, whose subject matter has a strong socio-political character, while at the same time speaking about political life, the poet also speaks about the "individual" both for one and for many, gave the impetus for the creation of "new songs" for:

- current socio-political conditions of violence and oppression
- women's rights and gender inequalities
- rituals of everyday life and the changes in these rituals over the years
- love and affection: present, past, future
- and other current topics.

It is particularly interesting how, on the basis of songs by Manos Loizos that have a social and political content, songs that speak about the whole and the dynamics of the group, as well as the individual, the students found bridges and adapted them in a musical-theatrical way, producing:

-prototypical scripts for dramatizing and directing the songs

-original texts of theatre writing or creative writing accompanying the song (before or after the basic performance and presentation of the song itself).

The way in which singing can be included in theatre/drama education but also the wider didactics of performing arts in education, singing is a unique and complex universe of individual and group expression as well as a powerful social tool for capturing the expectations, concerns and desires of group.

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HAKO: Risk Taking in Multimodal Storytelling through Dynamic Synergy of the Arts

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Short abstract

Taking 'beautiful risks' an interdisciplinary team of experts in various art domains (dance, music, drama) collaborated to create HAKO, a walking multimodal performance. During the process of developing HAKO and the live performance, space allowed for risk to emerge and made 'synaesthesia' possible, switching representational modes to convey the same or similar meanings. Deconstructing a Japanese story and bringing it into dialogue with stories from other cultures with a similar theme, HAKO uses elements of the story but focuses on the box provoking viewers' possibility thinking, as they ask themselves: If we created our own box, what could be inside? What if no one ever opened that box? Would it remain closed for centuries? If the order was to open the box, would anyone open it? In a multimodal storytelling, each mode, which constitutes a distinct semiotic resource, has unique affordances for meaning making opening 'broad horizons of possibility'.

Sound - Music for Short Animation Film

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Short abstract

In the context of the module "Music Production for Media", which is taught during the winter semester at the Department of Music Studies of the National and Kapodistrian University of Athens, one of the main assignments that students have to complete is the creation of a full soundtrack for a short video.In this particular project, the group of students undertook to soundtrack a short animation video clip based on the adventures of a small clam in the coastal and underwater zone, approaching the music - soundtrack in the classical sense of the term, so as to reach a complete production at post-production level.Film Scoring is created with original music composition for the whole film, Sound Design and Foley for the other sounds of the film. Software such as Audio Production Suites, VST Instruments, Symphonic VST Libraries, as well as Sound Libraries built by the group exclusively for this purpose, are used. The whole short animation video is presented, along with the methodology implemented during the production process.

«Koroneiki». A Critical-Musical Theatre Piece about the Land and Olive Trees

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Theatre, like performance or any artistic manifestation that breaks away from massified and repetitive culture, proposes new ways for recipients to imagine and think about the possibilities of our reality, thus challenging established and dormant knowledge and structures. If it also puts forward ideas for collective discussion and sharing, summoning a group belonging to a specific context as is the case with this project, we can even establish avenues for awareness. This is reminiscent of the famous Brazilian educator Paulo Freire (2022), who, in his essay "Liberating Pedagogy," tells us, "rethinking the context collectively and its intersubjectivity proposes pathways for awareness and mutual understanding."

With that said, we can say that the set objectives are based on generating avenues for debate and discussion related to a specific context. In this case, it delves into topics that the people of Jaén are mindful of: our economy, our work, our land, our landscape, or our families. The innovative character of this work lies in the reinterpretation of deeply rooted traditions in Jaén, also subjecting them to collective discussion. This formulation of a performance that engages in dialogue is a resource that must be reclaimed given the urgency of working together towards addressing impending crises. Therefore, this performance converges on various themes, encompassing the heritage and traditions on one hand, and the contemporary and current vision of these same aspects on the other.

Another theoretical foundation for this action is the concept of monoculture by Vandana Shiva. In her work "Monocultures of the Mind" (2008), she reflects sociologically on the relationship between monoculture zones and the inhabitants of those areas. Shiva states, "The seeds that are now endangered carry within themselves the seed of other ways of conceiving nature and other ways of producing to meet our needs. The fundamental theme of these essays is that uniformity and diversity are not only ways of cultivating the land but also ways of thinking and living." This perspective from Vandana Shiva is crucial in the performance as it critiques a society clinging to the precepts of an economic system harmful to the ecosystem, which is the foundation from which we start.

Image 1. Poster of the play Koroneiki. Design by Gabriel Sencillo

From here arises the interest in building Koroneiki; "a poetic dissertation that exposes us", also a "human performance that sounds," or perhaps it is "politics about the soil and the people." This performance speaks to us about ecology and life in "repeated geographies". In it, we propose that the future and fate of rural areas are in serious danger. Intensive crops advance in industrialization and mechanization, turning into overexploited lands. On the other hand, the blind ambition of the landowner tied to the evolution of capitalism succumbs to market needs: increasing production to address hyperconsumption and fill pockets. Meanwhile, the planet warns us, droughts are here to stay. How long can we sustain this system?.

In addition to the environmental damage caused by monoculture, we must also consider, as Vandana Shiva pointed out, what happens on a social level. We can speak of a social ecology (Guattari, 2000) in olive cultivation. This is primarily characterized by perpetuating an oppressor-oppressed system. When discussing the people working in the olive harvest, we must take into account the large number of African immigrants who are exploited as labor, sometimes without legal employment status. This dualism of oppression also affects the most vulnerable social classes within the province's social fabric, as they too become part of the exploited workforce in the harvest.

More specifically, in this performance, we bring forth a deeply rooted tradition in our context: the curing of olives. This process involves crushing the olives to create incisions in the fruit's skin and then placing them in water and seasoning for them to absorb the flavor. Metaphorically, we will draw a parallel between the fruit and people through the traditional action of crushing the olives. In addition to the action, we will recite a condensed version of the original script, selecting the most concise and poetic parts. At last, one of the main artistic branches of this performance is also the musical aspect, which creates a syncretism by applying a more contemporary and avant-garde touch to the traditional element. In this way, the sounds of the soundscape of Jaén's olive groves merge with electronic sounds and ambient pads.

Image 2. Koroneiki. A Critical-Musical Theatre Piece about the Land and Olive Trees. Photo from the premiere at the Infanta Leonor Theatre in Jaén on January 20, 2024

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Game Is Between Sticks and Blowers: New Relationships and Communication Between Olive Cultivation Workers

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1. Theoretical/Pedagogical Background of the Paper

We present a sound performance whose narrative is the change in the sound landscape within the context of fieldwork with olive trees. This action is part of the "Olive Grove, Body, Identity, and Territory" project, subsidized by the Giennense Studies Institute of the Jaén Provincial Council. This research project carries out a study on the role of women in the olive cultivation culture (Moreno-Montoro et alt., 2024). However, the results not only address that objective but also reveal other aspects, such as the change in human relationships at work. The objective of this performance is to express the profound shift towards dehumanization experienced in olive monoculture (Peinado-Rodríguez, 2005; Anta Félez et alt., 2005). Among other actions, various forms of expression have been collected through visual and sound media. The outcome of this action highlights the change in the sound landscape during olive harvesting tasks, particularly emphasizing how relationships have diminished in interpersonal exchanges. It develops through an action in which the soundscapes of 20th-century and contemporary olive harvesting are alternately articulated. The stark contrast in sound and communication between workers is notable.

It develops through an action in which the soundscapes of 20th-century and contemporary olive harvesting are alternately articulated. The stark contrast in sound and communication between workers is notable.

2. Aim/Focus of the Work/Research Reported

A crossover is proposed between the traditional context of olive cultivation culture and the contemporary cultural context.

Cultural manifestations are closely related to artistic expressions in general, whether dramatic, dance, musical, or visual and audiovisual, from a craft or purely artistic approach. Additionally, they

serve as an extraordinary means of collecting and testifying to the state and situation of things.

Our composition expresses the contrast between traditional and contemporary farmworker interactions. The performance action dramatically collects sounds, aiming to shift the audience between two conceptions.

3. Method/Approach/Modes of Inquiry

We work from artistic research to obtain a production with various means of artistic creation, to highlight specific aspects of the cultural context in which we are immersed in this province of Jaén, that is, the world of olive oil and its management from the cultivation of the olive cultivation until consumption. Through artistic research, a crossover is proposed between the traditional context of olive cultivation culture in the province of Jaén and the contemporary cultural context. Contemporary culture is approached from a specific framework, such as that of the arts, and specifically contemporary arts. Cultural manifestations are closely related to artistic expressions in general, whether of a dramatic, dance, musical, or visual and audiovisual nature, whether from a craft or purely artistic approach. Additionally, they serve as an extraordinary way of collecting and serving as testimony of the state and situation of things.

To carry out this performance, previous fieldwork has been conducted, seeking groups of workers in which traditional processes still survive, and simultaneously, fieldwork has been conducted with groups that utilize the latest machinery developments for harvesting.

Based on the visual and sound reports collected during this fieldwork, this performance has been designed using action as a performative brainstorm to prepare the final result that we present (Lacy, 2011).

4. Results and/or Summary of the Main Ideas

We hope that the creation processes themselves will reveal the information we need, since it fundamentally refers to communication and relationships between people, and from our own experience as researchers, community artistic practices are the best way to encourage these behaviors to emerge and their changes (Claramonte, 2011, 2016).

Therefore, we hope that the necessary awareness will be raised among the public to perceive the conflict of change that arises (Lippard, 2001).

5. Conclusions and Implications for Arts Education

Based on the results we already have, we believe that two types of reactions will occur. On the one hand, people who have experienced the tradition will find it a trigger for reflection on how we are affecting not only work techniques but also cultural change. On the other hand, for the youngest, it will be a discovery to recognize not only the loss of certain human values that occurred in the employment relationship between workers in the non-mechanized field, but also a reflection on the price of achieving certain rights and economic development.

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Educational Arrangement Standards In Yannis Konstantinidis's Chamber Music Works

Augustin Moustakas
PhD Candidate, NKUA

The arrangement of Vol.2 of the "44 Pieces Enfantines sur des airs populaires Grecs" for violin and piano was published by "PanasMusic" publications in 2023. It is a collection of short pieces of widely varied expertise, aiming to provide professional musicians, teachers and students with a masterly addition to the available repertory of Greek, chamber music (Konstantinidis & Moustakas, 2023, p.5).

The arrangement follows a rather novel approach to the orchestration of each piece by implementing certain key features that enable musicians to acquire skills necessary for professional chamber music performance. These include: ostinato lines and integration of humoristic elements, thematic variations, idiomatic, intuitive writing for both instruments and last but not least, dynamic orchestration, with an emphasis in role-exchange between instruments.

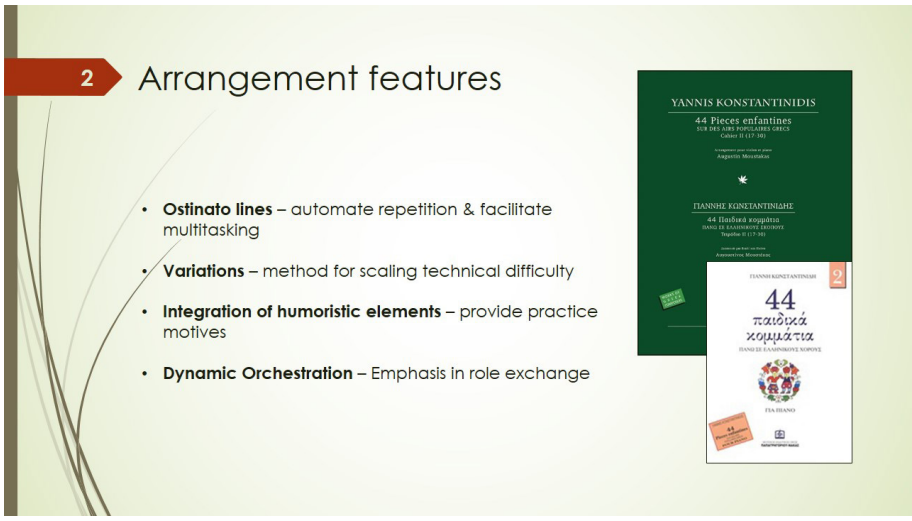

Image 1: Arrangement Features.

Role-exchange, or the transfer of melodic lines from one instrument to another, stems in essence from polyphonic music (Benward & Saker, 2008, p.357), but is also found in homophonic, musical excerpts of any era, where the instruments are usually assigned either a support or protagonist role within the orchestral texture, so that the distinction between melody and accompaniment is more evident. When these roles remain stable throughout the work, the orchestration is static, if not, then it is dynamic (Moustakas, 2020, Chapter A.3, p.9).

From an educational standpoint, role-exchange requires a broader musical perception because it entails the comprehension of music, ideally, as a sum of all interconnected, observable in real time (Pomper & Chait, 2017), parts which the musicians react to and demands active, non-verbal, communication (Chang et al., 2019), specifically when such exchanges takes place. These are both skills that musicians take time to develop and even professional performers sometimes struggle with.

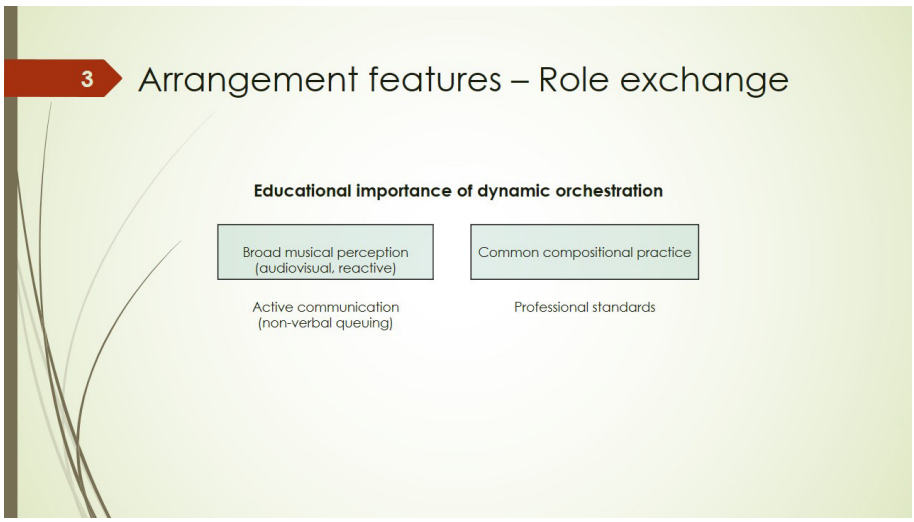

Image 2: Role Exchange.

Common, compositional practice in chamber music dictates frequent role-exchange, notably in crucial, structurally pivotal moments such as thematic recapitulations, dialogues during development sections (Mann, 1977, p.462) or uncommon transpositions and abrupt changes in sound-colour. Therefore it makes sense for any arrangement used in chamber-music pedagogy to reflect the requirements of established works and call for the development of these very aptitudes in students.

In the case of the Konstandinidis arrangements, 2 such examples are more prominent among the rest. One where the role-exchange takes place between instrumental parts of approximately equal technical requirement and one where the necessary expertise varies greatly between violin and piano.

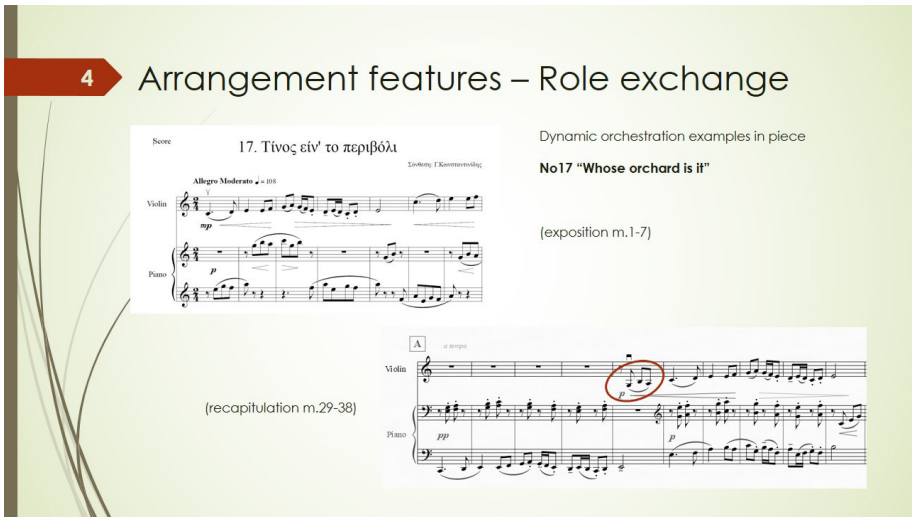

Image 3: Role Exchange Piece No17.

The first is found in piece No17, titled "Whose orchard is it". The orchestration here follows the conventional assignment of the theme to the violin and an austere ostinato accompaniment to the piano. In recapitulation this texture is reversed by assigning the theme to the left piano hand while the right accompanies in thirds. Four bars later the violin takes over by exchanging roles with a tasteful upbeat, which borrows notes from the ostinato accompaniment and smoothly incorporates the transfer (Moustakas, 2020, Chapter B.3, p.21-23).

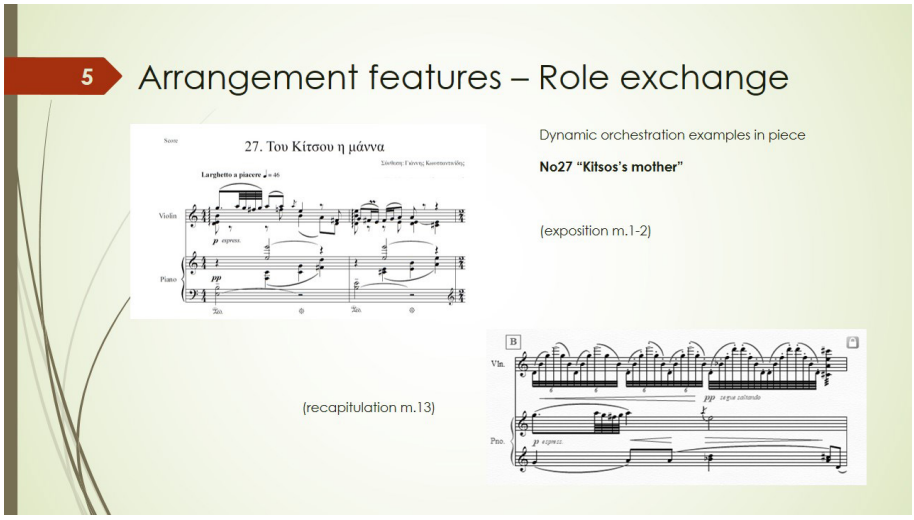

Image 4: Role Exchange Piece No27.

In piece No27 titled "Kitsos's mother" the violin part is almost an independent solo, embellished with all sorts of ornamentations, while the piano provides harmonic support with wide, simple chords. A role exchange takes place in recapitulation, where the piano takes over the theme, now divided in both hands (Moustakas, 2020, Chapter B.3 p.24-28)

The evident expertise gap between instruments in the 2nd example seems intentional and is actually related to the students' rate of skill-growth. In piece No17, musical perception and active communication develop concurrently from the same starting point. In piece No27, while skill development remains simultaneous, the starting point differs as the violin player is required to be more experienced than the pianist.

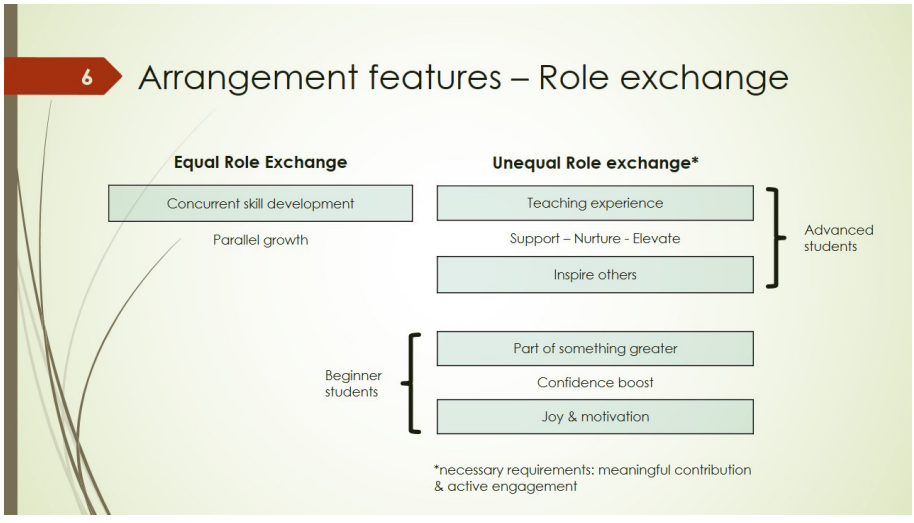

Image 5: Equal & Unequal Role Exchange.

Nonetheless, both players have much to gain from this unequal collaboration: the advanced one, learns how to support, nurture and elevate an inexperienced colleague. While the other, experiences the joy and motivation of being a substantial part of something complex that cannot be fully grasped yet. Together, they form a cohesive whole and mutually shape their musical interpretation in an active, dynamic way.

Any educational material that can potentially provide such an experience to a student would prove invaluable to any teacher and this validates the pedagogical calibre of these arrangements.

In conclusion, active communication and musical perception are skills inherently necessary in arrangements used in chamber music pedagogy. The development of these aptitudes can be encouraged by employing role-exchange in the orchestral texture. Even if the exchange is not of equal, technical value, there is great benefit in terms of motivation and experience, provided that all roles contribute meaningfully to the texture (Moustakas, 2020, p.27), so that everyone engages actively in the shaping of the musical interpretation. The arrangements of Konstantinidis fully embody these features, potentially set a new standard in educational material for chamber music and call for a revised approach to its pedagogy.

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A Theatric Educational Program on AIDS, Stigma, and Discrimination for HIV Positive Patients

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Short abstract

What does it mean to live with HIV in today's time? We all know that AIDS is an incurable disease that once killed thousands of people daily. Today and thanks to antiretroviral treatment, someone with HIV can live a normal life. However, how many people are familiar with this? Can someone with HIV live free of the stigma that comes with it? A theatre-pedagogical program, with technical forums, about AIDS and HIV stigma. We explore a story of a teenage girl, Stella, who experiences intense conflict with her family due to her choice to have a romantic affair with someone who is HIV positive. What happens when people close to her find out? How do they react? Will she be able to handle being with someone which is socially unacceptable due to his disease? How will she handle the discrimination? Will she be able to prevent the fear others have by further educating them about AIDS?

Moirai: Weaving Community Arts Education Projects

Ângela Saldanha, Celia Ferreira, Cristina Trigo-Martínez, Flavia Liberman, Maria Vassiliadou, Steve Willis, Petra Grabowski, Teresa Torres de Eça, Viviane Maximino

Collective Textile Cartographies

Arts and crafts are asked to bring greater contribution to the implementation of UN sustainable development goal 3 – "good health and wellbeing" – and to work interdisciplinary. There are several experiences of artists, museums and NGOs making arts projects claiming fostering social skills of the members of communities involved (Vella & Sarantou, 2021). Through our experience in community arts, transformative design and craftivism projects, we have been aware about the positive role of the arts and crafts in improving the resilience and well-being of people and society and in supporting the visibility of participants' voices.

From our experience in the Project Textile Cartographies, we believe that artists, art educators and cultural workers can work together with social workers to maintain hope and care and create safe spaces of wellbeing through storytelling with textile materials and technologies. In the project we used arts based and participatory action research methods to develop collaboration between 29 groups from universities, collectives and professional associations in Americas; Africa; Asia; Australia and Europe. The project operandum modes are based on empathy in a rhizomatic structure, without a call, but integrating the possibility for groups to join and leave anytime, without a central funding the sustainability of the project depends on each local group. The international dimension of the project enhances the network. It is not a common network created via social media or built upon scholar or academic relationships. In its rhizomatic structure it was built by inviting people who cares about the future and who normally uses arts and crafts to make narratives, it includes diverse groups from very distant places, unified by the desire to join the voices, to make visible their hope in in changing values and attitudes towards the environmental crisis. 'The map of the project is made in serendipity and unpredictability, by walking side by side in a cartography of togetherness open to an infinite numbers of possibilities that a gift can provoke' (Torres de Eça, 2023, 29).

Using the metaphor of the Fates in ancient Greek mythology (Moirai), art educators from the collective Textile Cartographies conducted a performance arts based paper during the 2024 WAAE Summit in Athens. Angela Saldanha, Celia Ferreira, Cristina Trigo, Cristina Arriaga, Maria Paz López-Peláez Casellas, Flavia Liberman, Maria Vassiliadou, Maria Steve Willis, Petra Grabowski, Teresa Torres de Eça, and Viviane Maximino shared a video about the Project , invited audience to join a spiral dance and to embroider a square with a personal narrative while reflecting on how textile arts can build resilience networks. In Greek mythology, the Fates were divine beings who personified the birth, life, and death of humankind. According to the ancient Greeks, the actions of humans were predestined. The three Fates of Greek mythology were Clotho, Lachesis, and Atropos, and each had a different role in weaving the fate of mankind. Daughters of the Night, they lived in the obscurity, and as timeless weavers through making and unmaking they had power over possible destinies of others but not over their own destiny (Guerrero, 2012). Like women, across time and spaces their labor was silent and

invisible. Nevertheless, essential. Taking the Moirai as a metaphor, is a position that the authors, claim to speak about the invisible projects, the silent actions that are in this moment conducted collaboratively by many community arts based artists; feminist artists, social workers and other professionals committed to social transformation and well being through artistic creation, to sustain fragile lives.

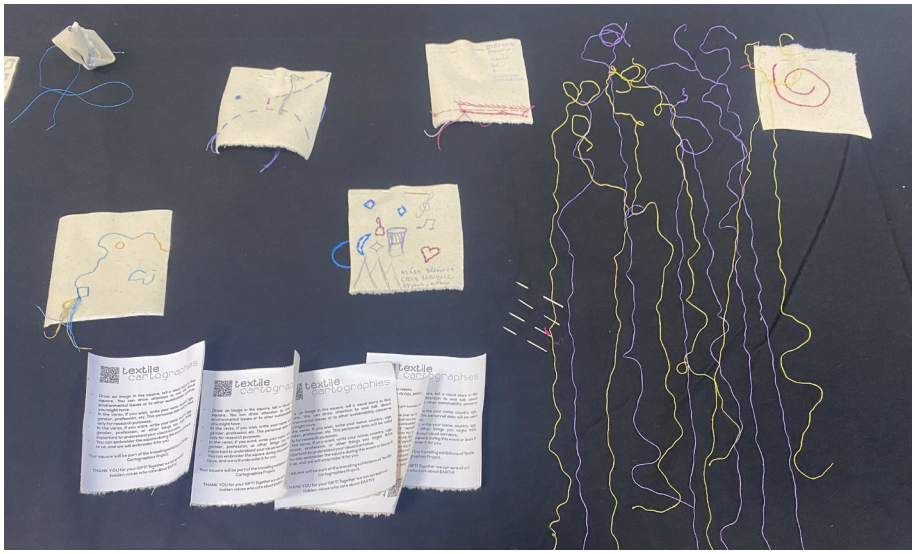


Figure 1: Squares created during Moirai Performance, 2024 WAAE Summit, Athens.

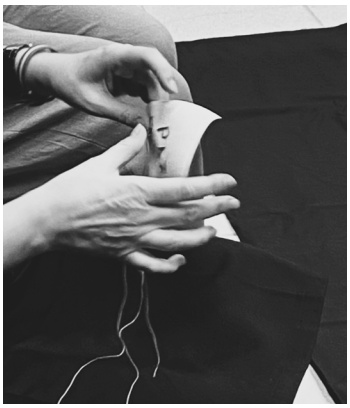
Figure 2: Moirai Performance, 2024 WAAE Summit, Athens.

Figure 3: Textile Cartographies / Moirai Performance, 2024 WAAE Summit, Athens.

Socially engaged practice, also referred to as social practice or socially engaged arts, can include any art form which involves people and communities in debate, collaboration or social interaction. This can often be organised as the result of an outreach or education program. With Clotho, we explore the weaving possibilities of a community arts/arts education project. Can artists weave interstitial space in realities, transforming daily life experiences; perceptions and feelings? How is it possible, using design, activist art and crafts (artivism and craftivism) processes of thinking and making to foster empowering individuals and communities? How to spin synergies with a community to generate art and thereby contribute to SDG 3 Health and Well-being? There are pluriverse scenarios, we offer a textile square 10 x 10 to embroider a narrative.

Figure 4: Textile Cartographies / Moirai Performance, 2024 WAAE Summit, Athens.

Arts-based social activities bringing together professional artists with non-professional ones from disadvantaged backgrounds enrich performances, artistic practices and their impact. With the figure of Lachesis we explore the collaborative dimension of projects, ethical and political issues. Cultural and social professionals develop projects through arts with participants, projects that can be useful for social care and health care sectors, who are more and more interested in social prescribing. The sizes of expectations vary with the needs and the role of participants.



Figures 5/6: Textile Cartographies / Moirai Performance, 2024 WAAE Summit, Athens.

With the metaphor of Atropos, the authors want to challenge the life of community arts based projects and rethink sustainability of the art actions, within an interdisciplinary framework. Questions related to how to design evaluation indicators; how to measure the results of arts in social programs are essential to be discussed in a project like Textile cartographies that is continuously growing and evolving like a dance including more and more people in a spiral movement.

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Édouard Louis Goes to School: A Case Study in a Greek Provincial High School

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Anastasia Vasileiadou
Deputy headteacher (Secondary Education), 1st Vocational School of Rethimnon

Evangelos Kosmidis
Actor, Director

Édouard Louis, often labelled as the "enfant terrible" of France, gained global recognition with the publication of his debut book, *The end of Eddy/En finir avec Eddy Bellegueule* in 2014, when he was only 22 years old. Creating a literary sensation, it soon became an international best-seller and was translated into more than 20 languages. Since then, Louis has authored four more novels, skilfully blending lived experiences with fiction, "a hybrid genre" akin to the works by Annie Ernaux, Didier Eribon and Élise Etcherelli, where the literary autobiography meets the sociological analysis (Foerster, 2016, p. 2). His gritty, "auto-sociobiographie" (Achille, 2019, p. 174), infused with a radical political perspective which intertwines themes of homophobia with race and class inequalities, soon attracted the attention of Europe's most acclaimed theatre directors and festivals and functioned as a valuable source for contemporary theatrical exploration. However, here, we will be focusing on the potential of his work in an educational setting. More specifically, we will discuss a school performance, "The end of Joe", by the 1st Vocational School of Rethimnon which was inspired by Louis' *The end of Eddy* and was presented in Rethimnon, Crete in July 2021.

In *The end of Eddy*, Louis recounts his memories of growing up as a homosexual in a small village in Northern France in the late '90s. After all, this is how he starts his book; with the detailed, visceral description of his abuse as the "sissy" by two bullies in the school corridor. However, *The end of Eddy* is not just about the struggles and the survival of a young homosexual man. It is also about patriarchy, neo-liberalism and recession. Indeed, Louis brings all kinds of oppression and domination in his work; gender, financial, sociocultural. He continuously moves from the personal to the political, undermining "this idea that sexual politics was a '*bobo*' question - a bourgeois question, generated by a certain neighbourhood in the centre of Paris" and planting it into the bigger discussion of class conflict and social inequality (Zerofsky, 2020, para. 11). In so doing, his work becomes a point of convergence between identity and class politics, exploring along with his own traumatic experiences the social milieu of his childhood and the development of neo-conservatism in the bosom of the working-class (Achille, 2019).

The themes and language of Édouard Louis' *The end of Eddy* expressed in a perfect way the reality that many of our students experience in their family, their school, their traditional society and functioned as a vehicle for them to share their story, voice their problems and call for a change. The school theatre team was introduced to Louis' text through their collaboration with the Greek National Theatre and its programme "Theatre in the New School", which was held from 2018-2023 and aimed

at helping students all over Greece to express themselves, communicate and create through devised theatre practice (*Theatre in New School*, 2023). In more detail, an actor from the Greek National theatre with the guidance of the then head of the Youth Stage visited the school twice a month and collaborated with the school's theatre team in our theatre workshops. Theatre exercises, improvisation, interviews and other tools of devised theatre led to the birth of an imaginary character, Joe, a teenager in Southern Crete, who functioned as Eddy's alter ego.

As we wanted our students to bring their own material and explore how Louis' text resonated with their own experience, devising proved a valuable tool in the process of our performance making. As Oddey mentions in her introduction,

> the significance of this form of theatre is in the emphasis it places on an eclectic process requiring innovation, invention, imagination, risk, and above all, an overall group commitment to the developing work. However, it is the very nature of eclecticism of the devising experience that makes it impossible to articulate any single theory of how theatre is devised [...] (Oddey, 1994, p.2)

Some of the routine exercises that were used were: "the newspaper", which requires from participants to describe their current state in the form of an article title, "change places if you...", a great tool that immediately brought up common concerns of the team, "Yes and..." which enhanced group dynamics and the value of accepting each other's ideas and cooperation.

Image 1. Theatre activity "Yes and..."

However, the most decisive activity was "The teen's room" which invited us to imagine the everyday life, thoughts, dreams and fears of Joe. This activity was gradually developed from one workshop to the next leading to the development of our imaginary character; his habits, routine, problems, worries, and future expectations were explored.

Using then our material in combination with extracts from Louis' novel we rehearsed and finalised our artistic product, "The end of Joe", which was presented in the form of a stage reading in a central theatre venue in Rethimnon.

χDespite our initial fears and doubts that Louis' text would be "inappropriate" for a school theatre team, our journey seems to suggest that when school theatre dares to touch such difficult topics not only doing it becomes a transformative experience for the members of the theatre team but it also constitutes a highly creative and liberating tool for personal and social change. Participants have described their experience as "transformative" and "empowering", noting it was "beyond words".

Meanwhile, spectators' reception of the performance as reflected in their questionnaire responses was also very positive, with answers like "intriguing", "engaging", "remarkable", and "contemporary" prevailing among data. The initial shock from the harsh language was soon justified by the harsh reality that the students were describing, and that reality was very relevant to both the audience and the students.

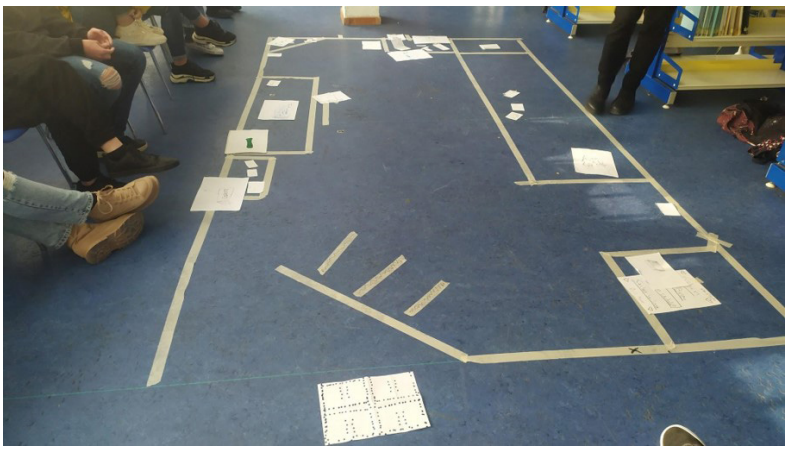

Image 1. Theatre activity "Yes and…"

Image 1. Theatre activity "Yes and…"

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The Three-Bodies Problem

Pavlos Soulis
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Short abstract

The gravitational problem of three-bodies is formulated by two bodies moving around their common center of mass under their mutual gravitational attraction. Newton solved the problem completely, finding that the bodies can move on conic sections. The three- body problem is formulated when we add a third mass in the configuration. Up to present, the problem is still unsolved due to its chaotic character. The performance of the Three- bodies is based on the production of corporal movements of an actor, called object 1, under the influence of two other persons motion, called object 2 and object 3. Object 2 and object 3 move onto two vertical axes, while the hands of object 2 are used as a third axis, perpendicular to the plane formed by the other two axes. Purpose of the performance is the analysis of the produced place (topos) as a dynamical system where the borderlines of corporal and verbal actions are discovered within small time intervals. The second purpose of the performance is focused on the verbal reaction as secondary product of corporal reactions. The chaotic character of the human orbits create a derridean textual path.

Participants:
Michalis Filippou
Sossana NIkolakopoulou
Irini Anagnostopoulou
Stage direction: Pavlos Soulis
Stage design: Chrysoula Glossidou

PANELS

LAeB – Laboratory for Diversity and Aesthetic Education

Chair:

Rolf Laven

Professor, University College for Teacher Education

Paper 1:

Rolf Laven

Professor, University College for Teacher Education

Paper 2:

Wilfried Swoboda

Professor & Teacher, University College for Teacher Education,
Vienna & Schulzentrum Holzhausergasse

Paper 3:

Florentine Paudel

Professor, University College for Teacher Education

Panel Abstract:

The Lab for Aesthetic Education (LAeB - Labor Ästhetische Bildung) is a dynamic research facility at the University College of Teacher Education Vienna, dedicated to exploring the transformative potential of aesthetic education within teacher training. It serves as a hub for innovative research and practice, focusing on integrating Education through Arts into cross-curricular areas to enrich and diversify teaching methodologies. By positioning arts as a central pedagogical tool, LAeB aims to foster creativity, inclusivity, and cultural awareness in education.

At its core, LAeB is committed to developing teaching sequences that promote translingualism and cultural diversity. These sequences are designed to operate in non-rivalrous and collective settings, where students and educators alike can collaborate and explore shared learning experiences. This holistic approach encourages both individual creativity and collaborative learning, enriching the classroom experience.

To evaluate the effectiveness of these methodologies, LAeB employs the phenomenographic method of image analysis. By using photographic recordings of individual teaching sequences, researchers can examine real-world examples of cross-curricular training in arts education. This analysis provides critical insights into the practical requirements for implementing diversity-sensitive and inclusive approaches in the classroom. The goal is to develop teaching strategies that are both innovative and applicable, enabling educators to address the diverse needs of their students effectively.

Currently, two significant European research projects, SLIDE/CIVENHANCE and ACIIS, are hosted at LAeB. These projects highlight LAeB's commitment to leveraging arts education for societal transformation. **SLIDE/CIVENHANCE** focuses on service-learning as a means of promoting cultural diversity and inclusion, providing opportunities for students to connect with their communities through meaningful, arts-based projects. **ACIIS** explores the potential of drama education to trans-

form classroom dynamics, emphasizing role-play, storytelling, and performative expression as tools for fostering empathy, communication, and social cohesion. Together, these projects embody LAeB's mission to use aesthetic education as a bridge between artistic innovation and practical pedagogy.

The findings from these research initiatives are systematically integrated into teacher training programs, where they are translated into actionable methods and strategies. By equipping future educators with tools grounded in aesthetic education, LAeB opens up new, motivating pathways into the teaching profession, emphasizing the importance of creativity, diversity, and inclusion.

The panel session delves into three interconnected themes: **Service-Learning**, **Drama Education**, and **Inclusion & Diversity Guidelines**. Structured for a scholarly and practical audience, the session aims to provide participants with both theoretical insights and hands-on experiences. The session begins with three concise presentations outlining the core themes, followed by a discussion round exploring the aspects of empowerment, diversity, and resilience. A final summary synthesizes the key takeaways, and a collaborative performance activity drawn from drama education concludes the session, allowing participants to directly experience the methodologies discussed.

This panel represents a unique opportunity to exchange ideas and explore how inclusive artistic approaches can empower educators, foster diverse learning environments, and build resilience in students. By combining scholarly discourse with practical application, the session highlights the transformative power of aesthetic education in shaping the future of teaching and learning.

Paper 1 Abstract: "Service-Learning: Integrating Education with Civic Engagement"

Service-learning is an innovative pedagogical approach that combines academic education with meaningful community engagement (Bringle et al.,1996). By merging cognitive learning with real-world responsibilities, it fosters both personal growth and societal progress. Addressing pressing social issues, service-learning empowers students and educators, making education more impactful and relevant (Reinders, 2016).

At its core, service-learning connects academic content with civic responsibilities, encouraging students to apply their knowledge to benefit their communities (Ribeiro et al, 2021). This dual focus on learning and social engagement helps students deepen their understanding of academic subjects while developing critical life skills like empathy, teamwork, and problem-solving. These experiences prepare them to address complex societal challenges effectively.

A significant strength of service-learning lies in its interdisciplinary nature. Societal issues such as inequality, climate change, or public health often transcend traditional subject boundaries (Lave 2021). Addressing these challenges requires collaboration, where educators from various disciplines design cohesive curricula. This enriches students' learning experiences by providing diverse perspectives and promoting holistic thinking (Laven, 2018). For educators, it transforms their roles from knowledge transmitters to facilitators of societal change, fostering innovation and a shared sense of purpose (Furco et al., 2010).

Service-learning also promotes inclusivity and equity. Through community-focused projects, students and educators work to reduce social barriers and create opportunities for underrepresented groups. These initiatives often target marginalized communities, such as individuals with disabilities, migrants, or economically disadvantaged populations, offering resources and support. This emphasis on inclusion instills a sense of social justice and responsibility, contributing to societal cohesion.

Examples of this pedagogy in action include the Erasmus+ KA2 projects **SLIDE** (Service-Learning as a Pedagogy to Promote Inclusion, Diversity, and Digital Empowerment) and **CIVENHANCE** (E-Service Learning for Boosting Academic Engagement in Rural Areas). These initiatives exemplify how service-learning can address societal challenges while fostering digital innovation. They integrate digital skills into service-learning projects, equipping participants with technological competencies needed for success in a connected world.

SLIDE and CIVENHANCE highlight transformative aspects of service-learning. First, they emphasize digital empowerment, preparing educators and students to navigate modern educational environments. Second, they promote cross-cultural collaboration, leveraging diverse perspectives to drive innovative solutions. By uniting participants from different countries, these projects foster a rich exchange of ideas. Additionally, they prioritize tangible outcomes, such as training materials, best practices, and policy recommendations, ensuring sustainability and scalability.

In conclusion, service-learning bridges the gap between academia and societal engagement. Its interdisciplinary focus, commitment to inclusion, and adaptability to modern challenges make it a powerful tool for fostering personal growth and societal progress. Initiatives like SLIDE and CIVENHANCE demonstrate how service-learning can address real-world challenges while promoting digital skills and cross-cultural understanding. By integrating academic rigor with civic responsibility, service-learning paves the way for a more equitable and connected global society.

Paper 2 Abstract: "Drama Education"

This section prompts positions on aesthetic and exploratory democratic ensemble learning forms in classroom drama programs. In drama education, participants are encouraged to take on roles and characters that enable them to go beyond themselves. In doing so, the boundaries of their own identity and cultural status can be playfully overcome, resulting in personal empowerment and the adoption of new roles and perspectives. Drama acting experiences therefore offer a special kind of "living through", as they use real-life situations and themes with which participants can have a real experience without having to live with the consequences of actions outside a safe zone.

Along the research project ACIIS 'Academy for creative, innovative and inclusive schools' (2023-2026) within the European Erasmus+ Teacher Academies, a phenomenographic study of specific teaching situations was carried out. (Swoboda & Laven, 2024). The study emphasizes the special role of atmosphere in educational environments. Atmospheres have an influence on learning, action, cooperation and communication processes. In an inclusive school context, the question arises as to whether an atmospheric learning space is recognized as such or whether it remains a place where people feel comfortable. As a place of in-between, it opens up possibilities that go beyond the simple space between a subject and its objects of perception. As a complex network of atmospheric conditions, it influences the entire environment and creates an experience of ingression as a perception of something that one 'gets into'. Here, the learning atmosphere is described as a harmonized medium that influences interpersonal attitudes and emotional moods and shapes the culture of learning. However, the traditional focus on the bipolar pedagogical relationship - i.e. the relationship between teacher and learner - falls short. A learning atmosphere encompasses all actual and potential perceptions that become significant in this space. (Pfrang & Rauh, 2017) This 'and' of the atmosphere, which goes beyond the direct pedagogical reference, is crucial for understanding learning atmospheres. (Böhme, 2013) According to Swoboda (2023), in order to be able to experience this intermediate space, a different subjective angle must be opened up to the learners. For example, they can slip into the role of one of the people in the picture or that of an object depicted there. It is important to create a narrative-aesthetic creative field for the learners in which they can immerse themselves mentally. The in-between forms an immergent intermediate space (Swoboda, 2019): an intermediate area that encompasses non-measurable parts of the cognitive and enables engagement in a coinciding presence. For pedagogical practice, this means creating a narrative-aesthetic creative field for learners in which they can immerse themselves mentally.

Paper 3 Abstract: "Inclusion & Diversity in Arts Education"

The abstract "Resilience and Diversity in Arts Education: An Inclusive Approach" explores the synergy between resilience, diversity, and inclusive arts education, emphasizing its transformative potential for adaptive learning environments. Inclusive education is characterized by offering all learners, regardless of their differences, equal access and opportunities to actively participate and realize their potential (Piezunka 2017; Ydo 2020). Traditional school lessons typically follow a goal-oriented structure that relies heavily on social interaction and linguistic understanding. While this approach often emphasizes predictable teaching methods, it may lack the flexibility to adapt to diverse learner needs. However, framework conditions that foster mental immersion in learning situations are essential to transforming rigid teaching concepts into adaptable tools suitable for a diverse learning environment. Artistic-aesthetic actions, such as performative ensemble work and artwork presentations, align closely with inclusive, democratic values in education. These approaches operationalize the values essential for adaptive learning and benefit not only students with learning difficulties but all learners, highlighting their universal relevance (Musaio 2023; Fu 2024).

Arts education enhances learning by integrating varied artistic expressions and cultural perspectives. These enrich the learning process and build resilience by promoting adaptability and innovation. Adaptive educational environments, seen as creative spaces, enable the transfer and synthesis of knowledge, fostering critical intellectual abilities. Schools that embrace inclusive practices demonstrate improved student retention, behavior, and performance, showcasing the positive impact of inclusive arts education on educational outcomes (Gregoire & Lupinetti 2005; Loi & Dillon, 2006; Graham & Harwood 2011).

Drama and arts are pivotal for fostering awareness of diversity and creating inclusive educational environments. Multicultural and transcultural education highlight the importance of shifting perceptions among students and educators alike to ensure inclusivity. By embedding diverse voices and narratives into curricula, educators can challenge stereotypes and cultivate empathy, helping learners appreciate cultural richness. Drama techniques, in particular, are effective in addressing gender and sexual diversity (GSD) by encouraging open-ended discussions and dismantling traditional norms. These methods promote inclusivity and creativity in educational settings (Jiang 2023; Peng 2024).

Resilience and diversity are deeply interconnected, particularly within arts education. Adaptive learning environments empower students from varied backgrounds by offering safe, creative spaces to explore new roles, perspectives, and challenges. These settings foster emotional strength and cultural awareness, making education a transformative tool for cultivating resilient, inclusive communities.By integrating aesthetic approaches such as performative and artistic engagement, arts education operationalizes key adaptive values, underscoring its relevance not only for specific learner groups but for all students. This perspective reaffirms that drama and arts are not only forms of creative expression but also vital instruments for developing adaptive, inclusive educational practices.

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Reinvention and Resilience by Hybrid Spaces: A Case Study of a Local Gallery in Preserving and Fostering Social Communities

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Research Background and Objectives

The COVID-19 pandemic highlighted the necessity of a hybrid space combining virtual exhibitions, online workshops, and physical displays, keeping cultural organisations relevant and accessible (CAPHE, 2023). However, how can such experiences be explored further to enhance hybrid spaces by blending physical and digital art environments and fostering community engagement (Proctor, 2011; Beatty, 2023)? Intending to foster a hybrid space on how it can impact local accessibility, inclusivity, and community engagement with art, this paper reports the case study of Qiuli Yu Studio located in Guangzhou, China, which has innovative hybrid strategies since the pandemic, and still now been integrating virtual and physical elements of art spaces to maintain the gallery-engagement with local and global audiences.

Qiuli Studio, a local art gallery in Guangzhou, China, promotes art focusing on traditional Chinese paintings. Drawing from Chinese heritage, it fosters international exchanges and showcases the interplay between the paintings. While similar galleries exist across China, engaging local families and communities through hybrid spaces remains rare. Qiuli Studio actively engages local families and communities by fostering learning creativities through innovative non-formal educational programs. For example, one of the activities is collaborating with teachers, parents, and children in after-school programmes; the studio hosted hybrid-designed multimedia art homework projects that blend digital and traditional skills, encouraging children to get online to discuss how to co-design and express their creativity together with their teachers and parents, then presenting their designed homework through off-line workshops. The hybrid space enhanced children's artistic experiences by involving their families in the creative process by creating a hybrid space where parents, children, and teachers learn collaboratively.

The studio also nurtures young talent in traditional Chinese painting by mentoring children with an aptitude for the art form. That is, using heritage painting templates inspired by works like the Dunhuang frescoes, these young artists restore or reinterpret cultural pieces. This program develops technical skills and involves a deep appreciation for Chinese cultural heritage. In the near future, expanding its hybrid strategy, Qiuli Studio will partner with LivePBL (LivePBL, 2024; Liu et al, 2024a; 2024b), i.e., a music education platform, to integrate art and music into holistic workshops.

Conceptual Framework

The conceptual framework combines theories of hybrid project-based learning (PBL), participatory art practices, and community resilience. Hybrid PBL, initially developed for educational contexts, now informs galleries blending digital and physical experiences to enhance accessibility and connection (Raes et al., 2023). Participatory art practices focus on community co-creation, leveraging hybrid spaces to involve diverse audiences in meaningful interactions (Liguori et al., 2022). Community resilience theories emphasize adaptability during crises, like the COVID-19 pandemic, where hybrid gallery spaces provided inclusive platforms transcending geographical and socioeconomic barriers (Czerniewicz et al., 2019).

Research Method

This qualitative case study focuses on Qiuli Studio. Data were gathered through interviews, participant observations, and digital engagement metrics. Twelve participants, including staff, artists, and visitors, shared insights on Qiuli Studio's hybrid services, exploring preferences for physical versus digital engagement and community connection. Observations at PBL events illuminated participant interaction patterns. Thematic analysis revealed key themes: accessibility of PBL, sensory engagement with PBL events, and community PBL co-design, and consistency with prior research and theories (Beatty, 2023; Raes et al., 2023).

Findings

Hybrid spaces significantly enhance accessibility and inclusivity. Qiuli Studio's digital platforms enable global engagement, reducing geographic and financial barriers (CAPHE, 2023; Proctor, 2011), and online project-based workshops effectively reach families and communities. However, physical spaces remain crucial for sensory-rich, immersive experiences, providing tactile engagement and ambience (Liguori et al., 2022). Qiuli Studio's hybrid approach strengthens community connections, especially during periods of distancing. Virtual discussions and meet-ups fostered dialogue and learning, while physical spaces deepened ties through in-person engagement and unique artefacts (Czerniewicz et al., 2019).

Conclusions

Hybrid spaces sustain cultural engagement by blending digital accessibility with physical immersion. Qiuli Studio's case underscores their potential to expand inclusivity, foster community, and ensure institutional resilience. Future research should examine scalability across contexts and long-term effects on audience engagement (Raes et al., 2023). Hybrid spaces are not merely a pandemic response but a transformative innovation for cultural institutions.

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"Small" Actions, Big Issues: The Contribution of Theatre Education to the Understanding of Reality and Impact on it

Panhellenic Scientific Association of Theatrologists (PESYTH)

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Alexandra Christodoulea

Theatrologist – Drama teacher in primary education

Panel Abstract:

The Panhellenic Scientific Association of Theatrologists (PESYTH) organizes the aforementioned discussion concentrating on the question: "In what ways may theatre education deal with important social issues?" Teachers—who have initiated theatre education actions regarding historical memory, war and migration, human rights—share their experiences, thoughts and concerns. What is the motive behind these actions and the impact they may have? Is theatre education able to contribute to the understanding of a complex reality and the promotion of an active attitude towards it?

Paper 1 Abstract:

Boal says 'We must all do theatre, to discover who we are and find out who we could become" (Boal, 2006).

The presentation aims to highlight the contribution of drama/theatre education in helping culturally and linguistically diverse children to participate in the learning process, against early school leaving, as well as in establishing a critical perception of their reality, their empowerment and will to change (Katsaridou, 2014).

Drama utilizes 'the magic if' so participants, as meaning-makers, are safe to (re)examine how their life is and how they would like it to be (Warren, 2008; Neelands, 1984). It's an interactive process where dramatic meaning is being (re)negotiable and enables changes in perception (O'Toole, 1992; Bowell & Heap, 2001). Either seen as an art form, a teaching tool or a tool of social intervention, drama/theatre education offers an effective context to discuss social issues, and to develop critical thinking.

The presentation refers to three different case studies, which took place in a multicultural primary school situated in Dendropotamos, an underprivileged area of Thessaloniki, where the author has worked as a teacher for almost ten years.

The vast majority of the area's residents are Roma people, many of whom poor, illiterate and socially excluded, facing health, financial and housing problems. Roma students often have no access to public education or drop out of school early (Katsaridou, 2019). Romani, the mother tongue of the school's population majority, is mostly oral, yet rich, with many variations (Swadener et al., 2001), however not taught at school, nor included in the national curriculum. Therefore, Roma students experience a state of *social diglossia*, with Greek being a school language variety of high status, and Romani a linguistic variety of low status (Tentolouris, 2018, 2020).

Having to deal with the above factors for Roma's exclusion from education, drama/theatre education practices were applied: The first case was the implementation of "Reading literature at school" programme (Apostolidou et al., 2002) through drama; drama emerged as a motivation for reading, and as an opportunity for children to explore and give meaning to their personal stories, shedding light on their own problems as marginalized people who were seeking solutions.

This one-year-process inspired the students to create a Forum Theatre performance the following year, presenting an important story of their everyday life, which constituted the second case study. Diversity and social exclusion of the "other" was the theme chosen by the class; 'social changes' were discussed through the spect-actors' interventions including actions on behalf of the minority, and revealed deeper changes needed from the broader society and its structures (Katsaridou, 2022).

Forum Theatre paved the way for involving the whole Roma community. In the last case study presented, students, parents, (great-)grandparents were invited to research cultural elements of their own heritage such as songs, lullabies, traditions, fairy tales and unknown stories from their community; these were presented in a promenade community theatre performance. Knowing their roots, common bounds, and the history of the Roma community, they got empowered, more critical in their approach to their reality and asking for social change.

Paper 2 Abstract:

The purpose of my contribution to the panel was to explore the potential of integrating human rights education into the classroom through the use of fictional narratives, focusing particularly on a tale that students were tasked with dramatizing. The featured activity was implemented in collaboration with 3rd-grade students at Hatzivei Primary school in 2022, during the COVID-19 pandemic. Designed to be conducted over four lessons spanning one month, the activity was based on the book *The magic pillows* by Eugene Trivizas. Students were invited to create their own fictional town inspired by the story. As they progressed through the narrative, they experienced a gradual loss of rights and freedoms while initially living in harmony. Through role-playing activities, they improvised as both citizens and members of the authoritarian ruler's staff, gaining insight into the dynamics between oppressors and the oppressed. Notably, the students were encouraged to propose their own solutions for regaining freedom, culminating in their collective efforts to overthrow the oppressive ruler. A particularly valuable outcome of this activity was the collaborative reflection among students on the conditions they experienced during the dramatization. In a final reflection circle, they discussed the oppressions and deprivations they face daily as well as the challenges endured by children in other parts of the world. By starting with a familiar story and engaging with it across the lessons, the students created a society that began in freedom but became progressively disenfranchised. Rather than approaching the topic from a detached or theoretical perspective, they gained experiential understanding through the narrative. This transition from fiction to real-life scenarios helped them to identify key human rights from the Universal Declaration of Human Rights (United Nations, n.d.), such as the right to life, the right to equality, the right to freedom of opinion and expression, the right to a private life, the

right to freedom of association, and the right to freedom of movement. They also took a stand against discrimination and, ultimately, chose to confront and dethrone the authority that oppressed them. By reclaiming power from the oppressors, they envisioned and shaped conditions that would allow them to live freely and in alignment with their true desires.

Paper 3 Abstract:

We unfortunately find communities in socio-economic crisis all over Greece, usually as a result of the contradictions of capitalism. Fire-stricken areas, flood victims, Romani, immigrants, refugees, families that face auction and eviction. Each area has its special characteristics, needs and wounds, which create a particular special composition. This is something that I have experienced as a substitute drama teacher, working all over Greece over the years.

Therefore, communities in socio-economic crisis have been the subject of my research. I am interested in the way that communities in socio-economic crisis can be a source of inspiration for the teacher, pushing him/her to connect with the community through drama.

In 2016-2017, while serving as a substitute drama teacher in Milos, I approached the local community as well as Syrian and Afghan refugees. The refugees were on the island for a short period of time but we used this time to plan antiwar activities and organize performances (co-curricular and extracurricular).

In 2017-2018 I served in Xanthi, where I met Muslim Romani students. To celebrate the end of the school year, we performed Evgenia Fakinou's *Tin City* in the Romani settlement in Drosero.

In 2018-2019 I was in Mires, a village in south Crete. I got in touch with the local Women' s Association and I directed the kids' troupe. We performed adaptations of popular political tales from Latin America, Russia, Arabia, as well as theatrical adaptations of Alki Zei' s books, *The Showcase Chaplain* and *The Purple Umbrella*.

In 2021-2022 I served in the industrial zone of LARCO, in five different schools. During this period, the workers of LARCO and their families – as well as the local community as a whole– faced challenging problems. The people were demanding, through their trade unions and mass organizations, the industry to remain in operation. Cancer patients or people with disabilities caused by industrial accidents were threatened to leave their homes. We organized site-specific performances, concerts, a visual arts lab and a theatre lab for the women of the community. We created video art. We reopened the movie theatre of the community.

All the previous actions were carried out with the intention of supporting collective action, supporting mass organizations, as well as strengthening the individual, using the tools of activist art.

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Courage and Change in Arts Education

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Panel Abstract:

It may be strange to reference "Lessons in Chemistry" – novel by Bonnie Garmus/Apple TV series – but there are resonances for arts educators in the struggles of Elizabeth Zott being recognised as a chemist in her own sight in the face of gendered prejudice in the 1950s.

"Chemistry is change and change is the core of your belief system. Which is good because that's what we need more of—people who refuse to accept the status quo, who aren't afraid to take on the unacceptable."

Our experience as arts educators over time has faced status quo attitudes to the nature and purpose of arts education. Our work exists in the space between forces of, at best, benign indifference, curriculum marginalisation and active exclusion. Across Australian education systems there is the *Australian Curriculum: The Arts* (ACARA Australian Curriculum Assessment and Reporting Authority, 2022) but it is not matched with accountability for teaching and learning The Arts.

This panel examines an agenda for change in current contexts. Each speaker draws on their life autobiography in arts education to stimulate action in others.

What have been the enablers and constraints in your own development as an arts educator?

We address the conference themes of policy, philosophy, and pedagogy in a world in flux to drive positive transformation. In what ways might these inform (a) pedagogy (practice)? (b) understanding and the thinking that can inform it (philosophy), and (c) change that is sustaining (policy)?

Arts Education requires courage, or, as Elizabeth Zott in *Lessons in Chemistry* reminds us:

> *"Whenever you feel afraid, just remember. Courage is the root of change - and change is what we're chemically designed to do. So when you wake up tomorrow, make this pledge. No more holding yourself back. No more subscribing to others' opinions of what you can and cannot achieve. And no more allowing anyone to pigeonhole you into useless categories of sex, race, economic status, and religion. Do not allow your talents to lie dormant, ladies. Design your own future. When you go home today, ask yourself what YOU will change. And then get started."*
>
> — **Bonnie Garmus**, **Lessons in Chemistry**

Arts education must "design its own future". No more "holding back" about what we can or cannot achieve.

What must we change and how can we get started?

Courage and action are needed.

Paper 1 Abstract: Converging and refracting lens; Diversity, justice, and harmonising Arts Education

Recognising the dynamic nature of change and the ways that hyper-complexity amplifies the rate of change, means that we need to consider the educational enterprise through a range of different lens. Contributing to the pillars of a more sustainable and equitable society where creativity flourishes, and cultural diversity is cherished, I share the ways that arts education contributes to a harmonisation between these elements in informal and non-formal spaces. Informed by two different modes of knowledge, both 'outside looking in', and 'inside looking out', I highlight three sites in three different Australian states and the ways that cultural justice* can be achieved through working in the arts, through the arts, with the arts, and for the arts themselves.

Broadening understandings through **Thinking**, **Knowing**, **Being & Doing** in ***formal***, ***non-formal***, **and** ***informal*** **settings** —UNESCO Framework for Culture and Arts Education

- Harmonising –to bring into consonance or accord (adding to richness and texture)
- Why should we care? Regional conflicts, climate breakdown, eyewatering inequality, democratic dysfunction and uncharted demographic territory
- Three key elements Big hART Australia's most awarded participatory arts company, emphasis on cultural justice, and collaborative processes-32 years of exemplary practice, with a focus on regional, rural and remote communities.
- The examples are seen through three lenses: **Make** (quality multi-modal art works through engagement and expression, **Build** communities though engagement and expression, **Drive** change through engagement and expression

** Cultural justice… Refers to the processes and actions through which… Injustices are resisted, subverted and challenged through discursive and material practices*

Three sites were outlined:

1. Engagement and expression across generations, Punkaliyarra - Co-created with three generations of women Punkaliyarra: Sister-in-Law Dreaming Story celebrates ancient and contemporary stories of women's power, where nurture, care and guidance are formed in the collective.

Make. Blending film, animation, music, song, movement and spoken word.

Build. this immersive audience experience is an invitation into women's stories, culture and living practices that persist against all odds.

Drive. Punkaliyarra is a gender justice project calling for the restoration of first nations women's leadership.

2. **Skate of Mind** is a grassroots, national touring collective of skaters, filmmakers, photographers, and artists. We run community engagement events, workshops, music, art, digital art, projection, and soundscape design in regional communities. The project included:

Make - A grassroots, national touring collective of skaters, filmmakers, photographers, and artists.

Build - Connections through community engagement events, skateboarding workshops, music, art, digital art, projection, and soundscape design in regional communities.

Drive - Early intervention, prevention, and diversionary programs that meet young people where they are and leads with their interest's, creating connection with peers and mentors, and promoting mental and physical health as a bi-product of the pure sport of skateboarding.

3. **NEO-Learning is a site for learning. Young artists in our Digital Lab create content from**

Ngarluma Country, and become emerging experts of digital arts.

NEO-Learning is an initiative of Big hART, Australia's leading arts and social change organisation, in collaboration with the community of Roebourne, WA, which is 15.5 hours drive to Perth, 1550km.

> *"Alongside community, we support our young people to thrive, through tailored mentorship and access to digital skills and technologies. We collaborate with First Nations future leaders, sharing with teachers and students across Australia, to build a meaningful exchange".*

The project includes **Songs for Freedom.**

Make – A series of large-scale concert events around Australia accompanied by a new album of music from the Pilbara, a documentary, and a compelling campaign for change.

Build – Pride in, and awareness of the beauty, creativity, and strength of Ieramugadu (Roebourne), and a national community of people providing their support for change.

Drive – healing in the Ieramugadu (Roebourne) Community and changes in policy and programs that keep our young people safe, to halve the number of incarceration rates of young Aboriginal people.

*Focusing on what is strong NOT what is wrong, engagement and expression

Overall aims of the presentation include:

i) **Broadening what counts as outcomes in arts learning**
ii) **Helping to develop research-practice partnerships in communities**
iii) **Understanding the arts education networks and ecosystems in diverse settings**

Paper 2 Abstract: Creative practice through a/r/tography and complexity

The development of creative practice is important for driving positive transformation in and through arts education. How this is achieved in the globally challenging educational environment faced by educators is key.

This paper contributes to the panel theme of courage and change by considering the broad notion of creative practice (who and what) through the dual lens of a/r/tography and complexity theory. A/r/tography as a practice-based research methodology explores what it means to be artist, researcher, teacher, as well as the in-between living enquiry spaces (Irwin & Springgay, 2017). Recognising how personal artistic practices impact on teaching practices, which are then developed into research practices are discussed from an autobiographical perspective.

Then, by drawing on the key understanding of 'knower and knowledge' from the field of complexity theory, where who we are and what we know co-exist on a number of planes within a nested education system (Davis & Sumara, 2006), the paper further explores this layered notion of creative practice through the liminal spaces between artist, researcher and teacher. Understanding creative practice from and through these interactions gives educators a different understanding of the opportunities and challenges, with the aim of forging a path and place for courage and change.

Participants were invited to create and share artistic responses during the panel.

Paper 3 Abstract: An invitation to share stories about drama and arts education as transformational

Many drama teachers see drama education transforming lives. Their identity and purpose are fused in metaphors of "making a difference" as leaders of agentic change. This research was sparked by our curiosity about this worldview, a perspective that we share.

I share a current research project (with Christina Gray, Edith Cowan University and Murdoch University Graduate) about the transformative capacity of Arts Education. The Alice Springs

(Mparntwe) Education Declaration (Council of Australian Governments Education Council, 2019) a joint statement by all Australian Ministers of Education, leads with the statement: *Education has the power to transform lives*.

Through shared stories of drama teaching and learning, we explore three fundamental questions: *who are transformed; what is transformed; how is transformation happening*?

The research focuses on drama teachers practice, recognising that, for many of them, while recognising that drama education is transformative, their understandings are generalised, under-theorised and felt intuitively. Our aim is to take the learning from the research into strengthening drama teacher education providing a theoretical framing drama as transformational teaching and learning.

Transformative education. This research is informed by theoretical framing provided by Mezirow (Jack Mezirow, 1998) amongst others, in particular transformative education as "perspective transformation or change in worldview" (Baumgartner, 2019).

Global context. The Guiding Principles of the UNESCO Framework for Culture and Arts Education (UNESCO, 2024), ratified at the World Conference on Culture and Arts Education in Abu Dhabi, February 2024 lead with the statement: *Culture and arts education should be holistic, transformative, and impactful*. Bolden, Corcoran, Kukkonen, Newberry, & Rickey (2024) state that "Transformative education addresses Target 4.7 of the United Nations Agenda 2030 by encompassing global citizenship education, education for sustainable development, heritage education, education for health and well-being, and other focused education priorities." ("Transforming our world: the 2030 Agenda for Sustainable Development," 2015).

Emergent themes. The transformative potential of drama education includes personal transformation, social transformation through belonging to community and building ensemble and transforming attitudes and values through challenging ideas.

- Taking on a role and exploring situation imaginatively and creatively intrinsically requires a shift of perspective.
- Being an audience and engaging imaginatively with drama witnessed in performance of Drama can be perspective shifting.
- Teaching drama calls on skilled interweaving of the personal, social, political and cultural. It requires blending cognitive, sensory, affective experiences that are ultimately aesthetic and "wide awake" to the world (Greene, 1995).

An extension of this current research is inviting drama students and teachers to share stories of transformation through drama (as we did during the panel). Learning and teaching in drama builds a sense of being in the process of becoming, of not being finished or complete. As Brayden, one of the teacher education students in the research tells us *"The learning in drama doesn't finish when you complete the drama class."*

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Artful Encounters: Rethinking Higher Education as an Art-Sci-Tech Commons

CHAIR

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Panel Abstract:

Higher education is a priority area for reform globally, as the pandemic has highlighted how postsecondary institutions are fragile and inaccessible, and require reconceptualization to build community resilience and social cohesion for next-generation learners. The purpose of this panel is to explore how arts-sci-tech immersive learning activations operate as iterative, open systems in higher education to productively cultivate student competencies for transformative changes in the 21st century. Our panel discusses discrete and intra-related projects to: 1) identify strategies that facilitate learning continuity and accessibility; 2) pinpoint institutional constraints; and 3) discern digital technologies that urgently address sustainable learning as more equitable, diverse, and inclusive. Together, we address core questions: How do international university student collaborations advance transnational learning

partnerships? In what ways do art-science partnerships contribute to decolonizing discourses of creativity and learning? How does technology function to equalize access and transform lifelong learning? Our goal is to enable collaborative, unifying activations as an arts-based blueprint for higher education globally, and we anticipate these articulations contribute to the conditions, practices, products and pedagogies of teaching and learning. A range of formats will be presented: through the visual and performative arts, life writing, as well as traditional approaches to research dissemination.

Overall Session Summary. This panel highlights a series of arts-based projects in Colombia, Egypt and Canada that seek to disrupt arts education through international virtual exchanges by fostering pedagogies for more sustainable, equitable learning environments.

Objective of the Panel Discussion. Attention in the panel session is given to how authors explore shifting orientations to teaching and learning, including: 1) art teachers-in-training with heterogeneous competencies (teamwork, communication, affective responses+) to develop coherence skills that address accessibility as global citizens; 2) through convergences of fine arts students joining with neuroscience graduates to develop multisensory and multimodal methods of inclusive creativity to reduce structural learning barriers through collaborative student exhibitions, as well as public projects such as Parallel Worlds and The Peaceful Brain; and 3) liveable futures informed by public pedagogies that adopt the architecture of creative commons. Our session follows a tripartite ecosystem of transnational (local, national, international), transdisciplinary (technology, art, science) and transmedia (digital media platforms), co-creates activations among researchers and practitioners of higher education.

Overview of the presentation format. This format provides the needed flexibility for an in-depth discussion of arts education from a variety of viewpoints (visual and performative arts, life writing, traditional approaches to research), in which art as public pedagogy transcends traditional classrooms (Zhao & Watterston, 2021). We will showcase our participatory approaches in this project and this session is purposefully designed to explore new approaches to teaching and learning through arts-based inquiry.

Scholarly or scientific significance. The primary objective of this workshop series is to collectively ideate and conceptualize strategies that can be implemented within local museums and public collections, fostering collaboration through making art, among learners in projects that effectively integrate technology, communications, and art education; and, 3) case studies of collaborative online international learning that involve on-site and online immersive activations (i.e. vernacular arts of walking, video, photography, geo-tagging, found poetry, improvised dance, digital media, folk arts, and art exhibitions) that focus students on heterogeneous competencies (teamwork, communication, affective responses+) to develop coherence skills of accessible learning as global citizens. These sources serve as entry points to rethink higher education. By coordinating immersive learning activations virtually and in classrooms, we target applicable, real-life solutions as the nucleus of higher education through leadership, effective communications and the facilitation of collective decision-making—all critical dimensions in the new emerging learning equation of our times (Ketikidou & Saiti, 2022).

Structure for the session. The panel will present discrete research projects on the theme of an arts-sci-tech commons. In this panel, we facilitate greater resilience through multimodal, multifaceted arts-based research architectures, produced across three dimensions: horizontal (first person, creative expression); vertical (analytic, sequential problem-solving); and diagonal (traversing digital matrices) to ensure rigour and accountability. Together, we will deliver case studies and arts-based activities, introducing team projects and sites, theoretical perspectives, methodological approaches, data sources and analysis, and findings. Each site will integrate theory, methodology and practice in their papers. For the purposes of the submission, we organize the presentation summary accordingly:

Paper 1 Abstract:

An approach of arts-based translanguaging is proposed to reconceptualise educative practices in an effort to recognise how learning differences across socio-cultural contexts impact equity, diversity, inclusivity and accessibility, and in our case, why this resonates among students at our site-specific locations in the global south, east and north (UN, 2020). We aim to share exemplars and open discussion through inventive and experimental activations, and share how together we examine the dynamic convergence of art, science and technology as a learning commons through applied 'glocal' projects (Burress et al., 2018; Emmanuel et al., 2022). By bringing situated, arts-based knowledges to global contexts, we present new ways to diversify theory-practice discourses.

Paper 2 Abstract:

We begin by expanding upon the concept and application of translanguaging, recognising that learning qualities and characteristics are inclusive not only of multiple languages, but of aural (sound), verbal (language), visual (spatial) and sensorial (tactile), as well as social and self-directed and actual and virtual, as we move towards evocative forms of communicating, rather than residing in language and text alone (Cenoz & Gorter, 2022; Vogal & Garcia, 2017; Conteh, 2018). By teaching higher education through art, science and technology as a form of translanguaging we offer a complex learning commons where students come to recognise bias, tolerate ambiguity in learning, and engage in opportunities to think more critically in the moment. With the intensification of global inequalities underway, a learning commons based on ethical concerns that is experiential, project-based, inquiry-based and adaptive to changing learning strategies has an immediate and grassroots impact and adds the needed elasticity to bring artful, sensory, and divergent processes to prompt creative engagement which, we argue, opens a fuller and more flexible understanding transformative learning opportunities.

Paper 3 Abstract:

As a mode of artful inquiry, our engagement in an arts-sci-tech commons is an aesthetic, collective, experiential, embodied, emotional and intellectual way of knowing and creating signature methods and knowledges for participating students, aimed at producing practical knowing about teaching and learning (Reck & Wald, 2018). With translanguaging at the heart of practice and/or arts approaches that involve multi-leveled, multi-layered and intra- disciplinary collaboration with, in and through diverse perspectives and experiences concerning teaching and learning, we present processes of becoming(s) in which we embrace seeing what might be, instead of what is. Such post-qualitative research seeks encounters wherein the research itself arises as something new (Smilan, 2017; Schroeder, 2022).

Paper 4 Abstract:

Sources of information in our projects include: 1) a survey of educative patterns in arts-sci/sci-art initiatives in post-secondary contexts worldwide, particularly as they apply to regions in development. Emergent pedagogies applicable to arts education, informed by decolonizing discourses of creativity and learning, are highlighted as we move toward new pedagogical models and curricular modes of inquiry needed for productive futures in higher education; 2) an exposé of a series of workshops held at the Bogotá Museum of Modern Art, Colombia, which investigate access to museum spaces and to technologies via socio-economic or socio-cultural status.

Paper 5 Abstract:

The refinement of our innovative arts-based inquiry addresses systemic barriers to learning across art, science and technology. With a position that the learner is the learning institution (university, museum and so on), this panel offers a prototype for educative reform with a relational architecture that

envisions creative university-communities as 'multi-versities' (Braidotti, 2013). Such living complexes are learner-centred, opening innovation systems that engage in co-creation, co-design, co-evaluation, and co-production in a commons-based environment. Our study generates a spectra of event horizons emerging in the convergence of mobile, conditional and iterative applications that demonstrate a critical trajectory of actualisation for educational reform (Rousell, 2021).

Paper 6 Abstract:

We share how and why virtual team projects in visual art education offer a distinct mode of exchange for teaching and learning. Bringing together graduate students, located in Japan and Canada, our experiments with diversifying learning contexts have evolved over two years to become an emerging transnational commons, which we continue to develop as an alternate form of coming to know within diverse scholarly cultures. Such real-time global approaches to teamwork are somewhat unconventional in higher education, given different institutional structures, time zones, languages, and more, yet in our experience, these challenges serve as an invitation to rethink, remake, and reimagine art education as an expression of collectively creating knowledge together when forming a virtual community of practice. Living these inquiries beyond the restrictions of a physical classroom, this session recognizes that boundaries are porous and can be ruptured easily with digital technologies to generate possibilities to not only meet the demands of the current pandemic, but to equally take up sustainability as the future of our field of study.

Conclusions and implications for arts education. The strength of worlding higher education differently is a unique provision for, and different accounting of teaching and learning in the 21st century. This research is significant to the field because it addresses the vital contributions of arts-based, integrative, accessible educational platforms that shift learning to domains of knowledge generation where encounters with difference and diverse modes of thinking, feeling, perceiving, doing and making the world cultivate new translanguaging activations and open learning systems to greater decolonizing practices.

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Traversing Community Arts Education: 'Glocal' Perspectives for Curricular Change

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Panel Abstract:

In this session, we envision community arts education (CAE) as a globalizing phenomenon by addressing how CAE research at the local level, informs pedagogy and practice at the intersection of complex and ever-changing global dynamics, as a 'glocal' context that is restructuring silos of education and community. Responding to a compelling need for reimagining the role of the arts in community inquiry – a role that is responsive to relations among individuals, communities and the arts – we seek to cultivate more sophisticated understandings of future pathways for community arts education, deliberating on the concept of transversality to signify both an overarching theoretical framework and the methodological structure for reimagining the complexity of community. To move this collective scholarship forward, we make a distinction in philosophy and practice when defining the term community arts education. We purposely favour the term community arts education over community-based arts education. Community arts education implies the necessary equality of education (e.g. pedagogical implementations) and a variety of practices (e.g. programming, organizational strategies and instruments) for advancing and solidifying relationships between education and community through access to the artistic fields. In this way, we engage with community as not just a place to enact curriculum; it is the curriculum – a practice in which community life, learning and learning activities, and educational aims intersect.

Audiovisual Arts and Audiovisual Studies in School Education

CHAIR

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Panel Abstract: Audiovisual arts and audiovisual studies in school education

This panel is entitled "Audiovisual arts and audiovisual studies in school education". All speakers work at the Department of Digital arts and Cinema of the NKUA. The panel will discuss issues about the education of the educators specialized in Audiovisual arts and audiovisual studies within or parallel to the school curriculum.

From our experience, we are aware that during the secondary schools courses related to the Audiovisual arts, pupils have the opportunity to watch films, express opinions and argue about content, construction and film language. Furthermore, they often manage to become film makers. They collaborate as a real film crew and share the pleasure of participation, research and exchange views. "Watch, analyze, reflect and create" as one of the pioneers in the Greek educational stage Menos Theodoridis wrote in 2020. Film and its successor, Virtual Reality, has the power to influence the way we see and understand the world" in the most prominent way (BFI, 2015).

Nevertheless, it is useful to distinguish film education from media literacy. Film reading vs film making. Film as a product belongs to mass culture, but it deeply is a work of art (Buckingham, 2003; O'Sullivan el al., 1994). Film education and media literacy intersect, but it is more profitable if we speculate them separately.

Dealing with consumption issues in the pupil's community and the whole of the curriculum, film education is media literacy. There are several advantages of using film as a medium for learning;

it increases student interest because film is a comfortable and familiar media; it functions as a very low-cost substitute for the experience of field trips; it goes beyond books and serves as windows to the world.

But considering the expressive power of film making, film education is art education. Pupils learn how to express themselves via camera image, and sound and how to organise their thoughts by making research and writing scripts.

From the pedagogical point of view, these are pupil-centered courses that provide opportunities for pupils to obtain knowledge through experience and integrate new information with prior knowledge and experiences. In such a way, pupils are transformed from passive recipients into active and competent participants.

Our initial question remains unanswered so far: "what kind of education and training has to be implemented for the secondary school teachers who teach film making and film reading?"

We are a University department and therefore we contemplate on film education for educators in the form of university courses.. We will try to examine the necessity of such courses, the educational objectives and the content that might have, the pedagogical framework and the teacher/educator's training. The four different points of view of the panel that follow, enlighten the topic.

Paper 1 Abstract: Film and Audiovisual Education(s): Concepts, significance, principles

This paper clarifies the meaning of film/audiovisual education, argues for its necessity, and proposes some principles for its application. It starts by explaining the theoretical background of terminological choices, rooted in different linguistic, professional, and educational traditions. It clarifies the intersections and differences of film/audiovisual education with media education, digital education, and art education. It summarises some of the main expected learning outcomes for different age groups. Then, it investigates the multiple ways in which audiovisual literacy and film education are articulated with active and conscious civic competence, as well as culture, and personal expression, in the contemporary context of the increasing social dominance of audiovisual communication. It concludes with some propositions regarding their introduction into school. Film-and-audiovisual education combines audiovisual literacy and art education. Audiovisual literacy is the ability to understand and use effectively the audiovisual language. Audiovisual "texts" include fiction and documentary films, television shows of every kind, the news, series, commercial and political advertisements, reality shows, music videos, amateur videos in the internet and smartphones, videogames, videoart etc. Cinema is the main laboratory of research and innovation in the audiovisual field, as well as a treasure of culture; as such is a particularly apt pathway into audiovisual education. Moreover, to learn the audiovisual language, one must be taught both audiovisual "reading" and "writing", i.e. both to decode and to produce audiovisual messages. As an urgent social need, an essential element of culture, and a crucial precondition for active and conscious citizenship, film-and-audiovisual education should become a priority.

Paper 2 Abstract: From hands on to digital

This is a presentation about the possibilities of applying hands on media work with school groups and how this could be transferred to an online environment to support a wide range of teachers and students through distance learning. The observations included here are made from the point of view of an external facilitator who has trained both teachers and youth.

Although film education is not a recognised subject in the Greek National Curriculum there is a certain space for media related creativity and project based learning in both Primary and Secondary Education, through the weekly or fortnightly, "Flexible Zone" or "Project". Another area empowering creativity, are the monthly educational visits in cultural institutions. A wide spectrum of experiences is offered to schools, especially in the capital - but much less in other cities.

For more than a decade, youngsters have been considered digital natives. Surprisingly, we still recognise areas of limited related knowledge among them and a strong interest to follow film making workshops. By specifying how our film workshop methodology is perceived during the actual experience, we can define the needs among this target group and better plan the extension of film education to a distance learning system.

The media activities we employ are themselves parts of a bigger puzzle: they are generated from deconstructing the broader filmmaking, creative process. They combine a short introductory theoretical part involving dialogue and discussion, followed by a longer hands-on practical session. The process includes collaborative work, a storytelling goal, acquaintance with some equipment, production and reflection based on sharing, rotating and trial and error (image 1, Circles of action). These characteristics make this a methodology adjustable to a wide spectrum of ages and literacy levels. It is also based on the understanding that we can't always do films at school. There is no time to invest and teachers are not obliged to be cinephiles or filmmakers. Thus, giving value to the various layers of film language we create building blocks for a new film education curriculum (Image 2, Layers of film).

Inspired by our hands-on work, in view of a democratic approach to all teachers and facilitators, we devised an online Film Education Platform. As an activity based platform, it aspires to assist as a complementary tool to spread media creativity all around the country. The platform "A suitcase with images and sounds" (www.mediasuitcase.gr) was designed in a "hand crafted" manner to offer, as much as possible, an investigative experience building film education awareness and skills. The platform design (2020-21) focused on how face to face training qualities may best be transferred to a digital environment. This required adapting everything to two dimensions to fit a screen but also seek ways to make it personal, very visual, and include a considerable amount of interaction (Image 3_Shotsize exercise). Supported by graphic design we aimed to raise curiosity through short length activities. Similar to the creative practice, there is no right or wrong; we tried to teach the versatility, the balance as well as some rules of media expression (Image 4_Genre exercise).

Paper 3 Abstract: The case of audiovisual arts education in the Greek secondary schools specialized in arts, dance and theatre-cinema

The paper examines the development of film and audiovisual education jn the secondary schools specialized in arts, dance and theatre in Greece from their establishment in 2003 to the present day. The founding law's preface states that the purpose of establishing such secondary schools is "to prepare, encourage and support students' interest in the arts, cultivate and train their skills and inclinations, and prepare young people who wish to pursue the professional direction of theatre, cinema, dance, and the visual arts. It also ensures that students are not deprived of general education, should they eventually choose another field of scientific and professional study".

Students choose from one of the following disciplines: a) Fine Arts, b) Dance (Classical and Contemporary), or c) Theatre-Cinema, and are accepted based on admission examinations for their chosen discipline. The curriculum comprises the full range of general education courses offered in secondary schools, as well as additional courses in art education.

Through the dual perspective of a researcher of audiovisual education and the experience of teaching Cinema in such school (Athens, Gerakas) for a period of 4 years, the paper examines the structure of film education within the common direction "Theatre - Cinema", the objectives and the possibilities of implementing the pedagogical and artistic principles of audiovisual education, evaluates its effectiveness and proceeds to the formulation of some proposals for their further operation, within the framework of Film and Audiovisual Education context.

Highlighting structural issues and inadequacies regarding the Theatre-cinema discipline, such as the unbalanced curriculum between the two arts at the expense of film education, the absence of analytical curriculum on cinema, the lack of continuity due to the recruitment procedures, the almost

complete lack of infrastructure, equipment and facilities necessary for teaching basic filmmaking skills, the long latency in hiring cinema educators that has been noticed for multiple years which has significantly decreased the learning time period for cinema (approximately 25-35 % during the last ten years) in those ten (10) secondary art-schools currently acting in Greece, the paper points out the crucial aspects that need to be reconsidered and ameliorated by the Ministry of Education, Religious Affairs and Sports, the Institute of Educational Policy (IEP) and the artistic and academic community in order to provide efficient studies on cinema within the framework of those specialized schools.

Following those observations and assessments, the author concludes with some principal proposals based on the international experience and best practices, focusing on the need to gradually create separate disciplines for Theatre and Cinema, with separate entrance examinations and curricula (that may include some common lessons) and to constitute a specific educators registry for Film and Audiovisual Arts tutors aiming to enhance the quality of pedagogical and artistic educational policy for the Greek secondary schools specialized in dance and theatre-cinema.

Paper 4 Abstract: Film in schools: Educating the educators in the Universities

Engaging in film education is transforming not only students' perspective of the world -as art education in general does- but also teachers' perspective on education and the educational practices in general.

Once, teachers systematically interact with the creative qualities of the art of cinema, they recognize a new dimension of the world and they understand multiple modes (speech, image, color, sound, rhythm) (Kress, 2003; Kress & Van Leeuwen, 1996). This may well change the one-dimensional and linear way of thinking that school education mostly promotes (Arnheim, 1997).

Dealing with cinema in the classroom can first lead teachers –and, then, students- to understand the concept of "representation", the realization that audiovisual work, similarly to verbal work, does not show reality, but a representation of it. Audiovisual works contain ideology and stereotypes, they are constructions, images, myths. Different modes offer different representation (Buckingham, 2003; Kress & Van Leeuwen, 1996).

This perception is related to critical pedagogy. School knowledge and school teaching is not neutral and separated from power, ideology and culture. Knowledge is socially constructed; it is the result of interpretations of reality and not a reflection of it (Giroux, 1988; Φρυδάκη, 2009). Therefore, we understand learning as a process of liberation through which we "unlearn the inherent dominative mode" as Raymond Williams said (Said, 1979). Hence the understanding and the use of film conventions and codes can contribute to this (Burn & Reid, 2012).

Critical pedagogy requires more active educational practices. Thus, film education requires suitable educational framework and learning theory. Learning should be based on pre-existing knowledge, experience, interest and cooperation of students and teachers. It is student-centered and inquiry-based education (Φρυδάκη, 2009).

Educators who deal with film in class, either they are film professionals or school teachers, should have received similar education. Their training should include pedagogy studies, such as learning and teaching theories, methodology, children's media culture.

In addition, they need theoretical, artistic and practical knowledge related with cinema. They should be able to 'speak', to comprehend, to convey the audiovisual 'language'. Therefore, training should include studies of audiovisual arts theory and film history, storytelling, filmmaking and mise-en-scene, film production and various aspects of cinema on a social, artistic and cultural level. Furthermore, they need to practice in a live lab environment on film creation, camera, sound, editing and other post-shoot processes, writing scripts, etc. - without forgetting that students' film creations have different requirements than professional films.

That is how we have envisioned a syllabus framework of Film Education in a Higher Educa-

tion program at both undergraduate and postgraduate level. Based on this vision the Department of Digital Arts and Cinema of National and Kapodostrian the University of Athens is in creation of a master's degree program at the Department of Digital Arts and Cinema of the University of Athens titled "Cinema in Education: Theory and Creative Practice".

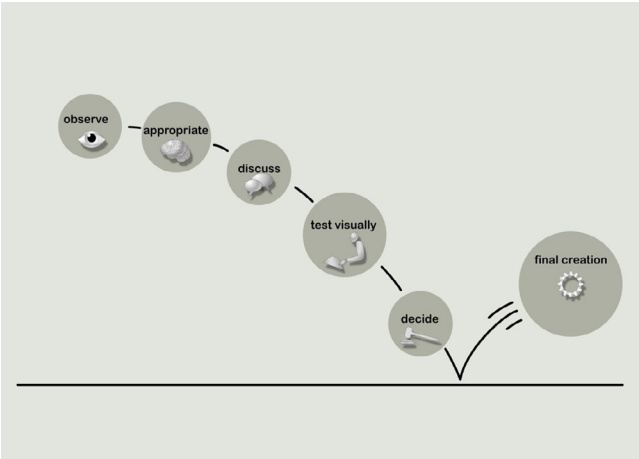

Image 1: Circles of action

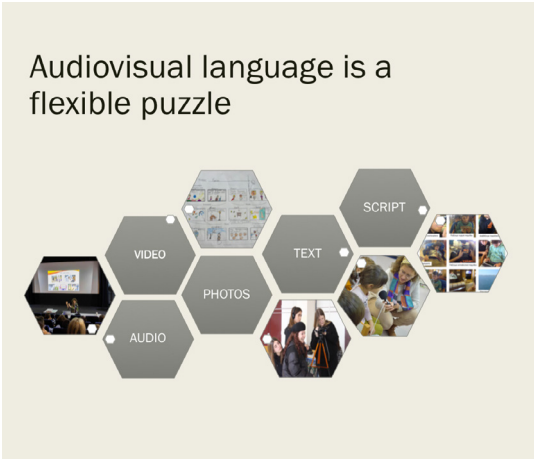

Image 2: Layers of film

Image 3: Shotsize exercise

Image 4: Genre exercise

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From Limits to Growth to Sustainable Art Education: A Critical Examination

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Panel Abstract:

Can we use art to improve the world and its social and environmental problems? To get closer to this somewhat exaggerated question, our panel will discuss different approaches to sustainability in art education. In times of climate crisis, the principle of sustainability is an important way of dealing with current global challenges. Sustainability means meeting our own needs "without compromising the ability of future generations to meet their own needs" (Brundtland, 1987). As such, the principle is both problem-focused and forward-looking. The term "sustainability" originally comes from forestry. The term therefore originally stems from considerations of resource management. It is a man-made definition with the aim of securing the material basis of life in the long term. In more recent history, a significant increase in publicly discussing ecological issues can be observed from around 1970 onwards. The study "The Limits to Growth" (Meadows, Meadows, Zahn, & Milling, 1973) popularised the idea that continuous growth is not possible in the limited earth system. In 2015, the UN General Assembly adopted no fewer than 17 goals for sustainable development in the "Agenda 2030". Five of the goals are primarily linked to economic issues, while four relate to the immediate survival of people. Three goals explicitly strive for equal opportunities, while a further three are dedicated to ecological issues. Two goals focus on the structures required to achieve them.

From an art education perspective, the UN's Sustainable Development Goal No. 4 of "quality education" may contain structural threats. It is primarily focused on education for sustainable development and thus falls substantially short of the ideal of comprehensive education. One may consider

Wilhelm von Humboldt's view in this regard to be in need of updating, but it does not seem fundamentally outdated. From a certain point of view, the concrete danger in the context of Agenda 2030 lies in the instrumentalization of art education for education for sustainable development.

In order to examine the principle of sustainability in as many different ways as possible, we refer to larger concepts as well as specific projects. Each of us will make a short statement about how we approach this complex issue. We will then discuss together how we can establish sustainability in art education and what successful examples already exist. We would also like to have this discussion with our audience in the spirit of collaboration. Thus, we will offer our view on implications for arts education. This includes the need for educators to broadly reflect on how a focus shift towards sustainability might affect arts education in both positive and negative ways. The arts – and arts education – have always reacted to historical circumstances and developments. We consider it important to continue developing our discipline and at the same time uphold its basic ideas even in times of crisis.

As contributors to the panel, we will therefore act as input providers. At the same time, however, the aim is for a joint exchange and networking to take place.

Paper 1 Abstract:

In my contribution, I would like to take a critical look at the term "sustainability" and its adoption in German art education.

Although the objectives of the SDGs appear to be comprehensive at first glance, they are neither complete nor without alternative. For example, goals 8 and 9 are closely linked to an economic system geared towards profit maximisation. This can be seen as not the solution, but the cause of the problem. The essential key to realising the Agenda lies in culture and arts education, but this area is mentioned only once. Julius Heinecke has therefore called for the inclusion of a corresponding 18th goal (Heinicke, 2022).

Overall the SDGs are primarily concerned with the survival of humanity, but not sufficiently with what actually constitutes our lives - in the sense of a broad concept of culture. The arts in particular are suitable for thinking beyond the formulated goals and also questioning them.

A look at German-language publications in recent years still shows that sustainability issues are relatively widely ignored. The second edition of the "Lexikon der Kunstpädagogik" (Bering, Niehoff, & Pauls, 2022), for example, published in 2022, still contains no entries on sustainability, ecology nor the climate crisis.

When sustainability is explicitly addressed, it is usually in a narrower ecological sense. For example, the use of waste as material or tasks aimed at designing appeals are frequently found. In addition, I often suspect that the basic creative idea was not developed by the learners, but rather the teacher.

Paper 2 Abstract:

In my contribution, I would like to discuss various models of sustainability and highlight the resulting links to art education concepts and their potential. The SDGs offer a meaningful link to art education, especially with the fourth goal of quality education for all. The SDGs therefore provide a good basis, although they fall short in the cultural sector in particular. The Sustainable Principles (Missimer, Robèrt, & Broman, 2017, pp. 4-6) could provide a remedy for this shortcoming. On the one hand, these principles aim to ensure that nature is not systematically violated, and that people are not systematically hindered in their health, influence, competence, impartiality and meaning making. The last point in particular also applies to art. With the help of these basic principles, a future-oriented art education can be designed that declares sustainability to be its fundamental principle.

This form of art education is always linked to questions about how we want to live together. The answers to these questions should then be reflected in the principles of teaching. For example,

sustainable art education strategies can be described as those that strengthen collaborative (Hunter, Aprill, Hill, & Emery, 2018, p. 30; Zülch, 1994, pp. 39-40) and non-discriminatory (Asefa Feireiss et al., 2022) action. It also seems important to develop an awareness of ambiguity and complexity when dealing with both art and sustainability. Artistic work can be a way to shed more light on aspects of sustainability from an emotional perspective, as well as a way to open up different points of view without the need for resolution

Paper 3 Abstract:

In my contribution, I will look into the issue of 'instrumentalisation' particularly in relation to socially engaged or participatory practices in the arts and art education. Recent research we conducted (Erasmus + project called CARE/SS) shows that arts teachers clearly felt that their teaching benefited from a more issues-based art education informed by collaborative and interdisciplinary as well as socially engaged practices. Art teachers need to find a balance between issues that they would like to address with their students and other experiential and emotional dimensions of art. The question of instrumentalisation remains a real risk, especially in the context of educational policies that seem to justify the existence of art on the basis of benefits it has in other curricular domains. For several years, art historians like Claire Bishop (2012), have highlighted the risk of instrumentalisation and explored how art, especially participatory art, is sometimes used as a means to achieve specific political or social ends. This raises important questions about the autonomy of art and the potential risk of reducing it to a tool for conveying predetermined political messages rather than allowing for nuanced and critical exploration. While it remains crucial for art teachers and their students to engage with issues of sustainability and social justice, such an approach to the subject should not lead to the neglect of the aesthetic and experiential dimensions of art. The art teacher's understanding of 'responsibility' needs to be expanded to include not only political and ecological issues but also other aspects that tend to be more ambiguous or immeasurable.

Paper 4 Abstract:

In my contribution I will discuss the synergies between Education for Sustainable Development (ESD) and Art Education, emphasizing the transformative potential that arises from their intersection. The stance taken is that ESD is an interdisciplinary discipline that emphasizes systemic and critical thinking for a better awareness of the present, along with future thinking, values, and strategic planning that will enable learners to help create and flourish in a more sustainable economy (Bell, 2016). As such, it can infuse other curriculum areas to strengthen their connections to current pressing societal needs. By reframing twenty-first-century education through a sustainability lens, we address paramount concerns such as peace, freedom, social justice, climate crisis, and environmental degradation. Against this backdrop, Art Education emerges as a pivotal player, offering experiential learning that engages learners intellectually, emotionally, and ethically. The discussion will revolve around the essential competences required by both prospective and practicing teachers to effectively impart these skills to their students and offer quality art lessons to them (Pavlou & Kadji-Beltran, 2021; Kadji-Beltran Pavlou, 2024). Drawing insights from past and ongoing European-funded research projects, specifically 'Connecting Art with Real-life Issues (CARE)' and 'Critical Arts Education for Sustainable Societies (CARE/SS),' I will showcase implemented art units in schools. These examples, facilitated by the trained educators, serve as tangible manifestations of the symbiotic relationship between ESD and Art Education, demonstrating their impact on fostering a more sustainable and socially conscious society.

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Interdisciplinary Co-Teaching in Higher Music Education: Stakeholder Views From an International Collaboration

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Panel Abstract:

During the Fall Semester of 2023-24, a hybrid, interdisciplinary undergraduate course was piloted at the Department of Music Studies. Collaboration of university tutors (based in Greece and Australia) and a Greek Australian poet and rap artist, resulted in the delivery of a 12-week creative composition course, which culminated in a student presentation of creative musical processes and outputs. More specifically, the course materials were based on the soundworlds that composer, Dr James Humberstone, created for Luka Lesson's work "Agapi and Other Kinds of Love", resulting in a Modern Hip-hop Opera embedded in the Ancient Greek storytelling tradition.

University students experimented throughout term with the three soundworlds, by engaging with set activities that allowed them to familiarise themselves with studio technology, while working also with artists - composer and poet - on their musical creativity, lyrics and sound. Dedicated sessions on using technology to compose allowed students (whether tech-savvy or not) to step out of their comfort zone, experiment in a "safe space", taking new leaps into creative composition, while a start-of-term writing workshop with hip-hop artist Luka Lesson opened up new possibilities for combining music and language in the final creative outputs. Reflective diaries and weekly tutor-student meetings allowed us to gain insight into students' highly agentic and creative musical development, assess any barriers to student learning and modify as necessary the pedagogical approaches used.

The objective of this Panel Discussion is twofold. First, to discuss this term-long collaboration between different stakeholders (tutors, students, artists), highlighting the characteristics, benefits and challenges of this interdisciplinary and intercultural co-teaching approach to course delivery within one undergraduate music program (Nilsson & Kerin, 2022). Second, to explore the ways in which students took up the challenge of moving out of their comfort zone, in order to explore new and creative musical possibilities, acquire new skills and knowledge and reflect on these processes. The challenge for this music technology module was balancing the acquisition of key skills to realise the creative work, whilst also nurturing the artistic talents of students, all of which could then be transferable to new environments (King, 2018).

Four presentations comprise this Panel Discussion. Initially, Dr Angeliki Triantafyllaki and Professor Smaragda Chrysostomou will discuss the initiation and creation of the module and co-teaching partnership, through relevant scientific literature and findings from recent innovative findings. Next, Dr James Humberstone will present on the design of the materials for the course, particularly on how he approached teaching the course from a strong Teaching-Research Nexus, that included both traditional and non-traditional research outputs. A strong music technology element integrated throughout was supported by Mr Ioannis Malafis who will take us through the creation of a 'safe space' for experimentation for diverse student groups -with and without prior knowledge of technology. The Panel closes with a group of participating undergraduate students presenting some of their composed work, reflecting on the creative process underlying their work and on their learning experiences throughout their participation in the module.

Paper 1 Abstract:

There are few reports on interdisciplinary co-teaching in higher music education. As an emerging imperative in music education, interdisciplinary strategies that combine "local priorities with global best practices are recommended to creatively nurture multifaceted skills and maximize potential for innovation" (Zhang et al., 2023:01). Interdisciplinary co-teaching approaches in higher education can better equip students for dealing with complex social problems; changes in higher education worldwide; as well as support teacher development (Nillson & Kerin, 2022). Music composition, creative writing and technology and music technology were embedded into the course from the start, to enable multiple and diverse skills and knowledge to be developed. An opening creative writing workshop

with artist Luka Lesson served as an introduction to the materials and the course and pitched the course to a curious and diverse student cohort from various sub-disciplines within the Department (systematic musicology, music technology, music education). The hybrid delivery of the course (due to different locations and time zones of tutors) and the strong asynchronous learning element in the form of uploaded dedicated course materials required students to develop agentic ways of working and studying early during the term. The mix of interests and backgrounds, coupled with student collaborative work thereafter created special challenges for all tutors involved but also highlighted the need for the creation of broader conceptualisations of teaching and learning in higher music education programmes in Greece. This paper presentation problematised the above, discussing the key pedagogical themes that arose from this collaboration.

Paper 2 Abstract:

In academia, we are encouraged to teach from within the Teaching-Research Nexus. Some institutions refer to it differently, such as "research-led teaching" (Brew & Weir, 2004, p. 3). Geschwind and Broström (2015) point out that the importance given to teaching and learning that arises from a scholar's research has been "repeatedly reinforced in institutional strategies and goals, and also, for example, in the so-called Magna Charta Universitatum" (p. 60). However, this is not an uncontested view (Stappenbelt, 2013), especially in today's neoliberal model of tertiary education, where "bang for buck" teaching may prioritise one over the other, depending on how senior the academic is, and how much research income they bring the university: a situation that Skea (2021) has called "the logic of efficiency and effectiveness" (p. 699).

In this paper I explain how I approached teaching a Greek student cohort remotely from Australia from within the Teaching-Research Nexus that, for me, includes non-traditional research outputs completed with poet and rapper (Haralampou & Humberstone, 2020a, 2020b, 2021, 2022, 2023) over the last 8 years (Humberstone, 2021, 2023; Humberstone & Kallio, 2017; Humberstone & Sandiford, 2023), and traditional research outputs in the form of book chapters and academic papers about music education and musical creativity. At the same time, I struggled with the ethical responsibilities and contradictions of being a British-born composer living in Australia writing intercultural music with a Greek-Australian and presenting this to Greek students, blending the intercultural and interdisciplinary aspects of the teaching experience.

Paper 3 Abstract:

This hybrid, interdisciplinary undergraduate course is an endeavour as challenging as it is exciting. It incorporates the development of multiple and diverse skills. This results in teaching music technology to a very diverse cohort of students, as they all come from different musical backgrounds, while some have music technology competence, but most do not.

During this course, students were presented with ample opportunities regarding the creative use of music technology and the use of available tools, in order to be able to compose a new music piece on their own. This became possible by using a mixed learning environment using both theoretical and practical lectures in the Department's Studio, as well as drawing on asynchronous learning methods (and materials uploaded by this author and James Humberstone).

Experimentation, music composition, song writing, arranging, recording, mixing, all through music technology, are skills that this course strove to develop regardless of students' musical backgrounds. Learning how to use the appropriate software, as well as the corresponding hardware, to be able to compose their final piece was challenging for students but very rewarding.

Up to the point of writing this panel submission, the above has resulted in a very excited and committed student participation. Till now, students from diverse musical and music technological backgrounds have learnt to work together in groups, having to discover their strong points and their

weaknesses in the creative procedure and work towards their improvement. This paper presentation will problematized the above and address both challenges and opportunities that appeared in the process.

Paper 4 Abstract:

A small but highly engaged student cohort participated in face-to-face and online synchronous meetings with tutors throughout term, met in their groups to work on the brief, and finally presented their composed work while reflecting on collaborative composition processes and blending composition techniques with music technologies and spoken word. Mid-term composition and lyric-writing workshops have allowed exciting and encouraging snapshots of their creative development and outputs. This student presentation shared with the audience the creative musical outputs that arose through this class, as well as the student experience of their musical development and growth that was evidenced as the term unfolded. Students' reflective journals and start of term written reflections became a focal point for discussion of the creative process of composing using technology creatively in undergraduate higher music education. As one student writes: *I'm not sure what creativity is. It's perhaps a stimulus that could exist and could bring about a musical idea. But mostly I think it's persistence in a project, not through pressure but with faith in what is happening at that moment in time and with improvisation.*

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WORKSHOPS

Mixed Reality Plus World Heritage: Increasing Student Engagement with Developing Technologies

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Visual Arts teacher

Short abstract

Participants will engage in a workshop where they will learn more about the emerging technology of mixed reality. They will be taught about the path the presenter took in their research and exploration of Indigenous World Heritage Sites in New Mexico, Texas, and Louisiana within the United States to create interactive curriculum units using mixed-reality technology to cultivate early college high school students' skills in math, primary source art, and science. There will be a focus on bringing together cultural heritage, architecture, 3D art forms, with a societal impact through the technology. Attendees will be able to view how the technology can be used.

Collaborative Drawing with Children with Autism Spectrum Condition

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Phivi Antoniou
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Short abstract

An important goal when working with children in an inclusive setting is to maximise communication and social interaction. This workshop is based on research project consisting of a series of collaborative drawing sessions between children with Autism Spectrum Conditions (ASC) and their teachers and/or peers. The findings of the project suggest that collaborative drawing can facilitate interaction and communication between children with ASC and their partners on a cognitive and emotional level. It also helps them develop their drawing skills and enrich their visual vocabulary without any formal instruction. In this workshop we will present Collaborative Drawing Method (CDM), an interactive method of drawing where two individuals draw together on the same surface. The objective of this workshop is to provide the participants the opportunity to apply the CDM with one another, with an ultimate goal to enhance their educational approaches rendering them suitable for all students.

Wicked Places: Memories of the Skin & Acts of Disembodiment

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Vicki Christaki
Museum Educator/ Learning Curator

A Brief Presentation of the Workshop

When teaching, it is important to recognize that the body is a site of learning—the bodies of both educators and students carry wisdom and participate in explicit and implicit curricula. Some of these curricula are often in place before any educator's intervention: unspoken standards about posture, movement, or emotional expression, affordances of the space and the furniture, lighting and window placement. When these agents of learning go unnoticed, unaddressed, and therefore unprocessed can become agents of disembodiment.

This workshop through bodies-on invitations focused on making these events, acts, and processes of disembodiment visible. It aimed to disrupt educators' habitual tendencies to overlook these curricula, reframing their practice as a body based one that acknowledges and responds to these agents.

The workshop was designed and facilitated by two experienced art museum educators who are also performing artists and scholars. Through their embodied understanding of space, place, and institutions, they provided "fleshy" insights, envisioning radical, body-based pedagogies that challenge habitual practices in spaces like museums, schools, and universities.

Drawing on their experiences with body based pedagogies in cultural spaces, performance art, and radical participation, the facilitators invited the participants to respond with their bodies to several invitations that were based on non-hierarchical modalities of meaning-making. On another layer, this act of giving permission to art educators to generate meaning through and with their bodies inside a school classroom, challenged their own perceptions of hierarchies in ways of knowing, and learning.

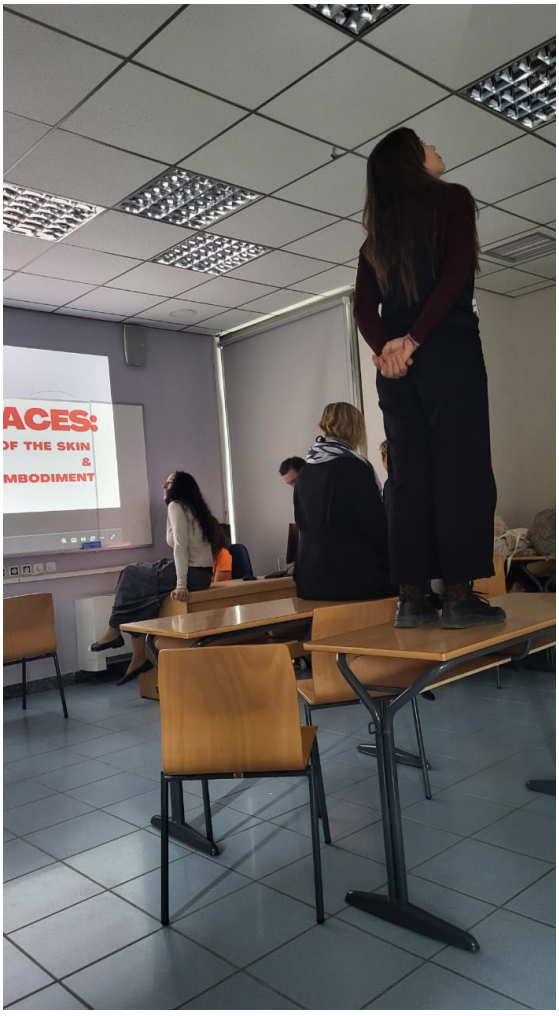

Image A: Disrupting spaces of learning, moment from the workshop

Theoretical Framework

Sara Ahmed, a scholar of queer and lesbian feminism, says: "we use our particulars to challenge the universal" (2017, p.10). Drawing from the materiality of museum education and situating this quote in learning that happens within a school classroom, we understand this as an invitation to pause, observe, sense, and reflect critically. It is this unpacking of our lived experiences that have partially become a *habit* that will allow us to challenge and advance our practice as learners and educators.

Sociologist Pierre Bourdieu in his concept of "habitus" (1977), elaborates on the ways in which individuals through their physical repetition and performative participation in social environments acquire *a set of habits* that allow them to navigate the world through adaptation. These habits, engrained on one's body and channeled through it include ways of thinking, acting upon, responding, and learning. Other scholars have added on our understanding of these body-based processes of "fitting in," performativity and pseudo-participation acts during socialization. These are connected with gender performativity (Butler, 1990; Federici, 2020), class and race oppression (Marx, 2000; Robinson, 2020), and manifestations of social power over marginalized groups (Ahmed, 2012; Foucault, 1984).

Image B: Disrupting spaces of learning, moment from the workshop

This pseudo-participation that happens also in learning institutions like schools and museums reduces the body to a mechanical role—acting without intention and existing inattentively, learning bodies become objectified. When bodies deviate from the prescribed script of engagement they are disregarded, reinforcing a system where spaces of learning become labs of epistemological and ontological oppression, confirming that spaces of learning are a disjoint cluster of objects, ideas, histories, bodies, expectations, and futures where "sensuality is a form of anathema" (Grumet, 1985).

Our participatory embodied workshop, "Wicked Places: Memories of the Skin & Acts of Disembodiment", responded to these institutional structures in place that penetrate the experience. The workshop aimed to address institutional structures that impact learning. Our goal was to *unearth the interwoven nature of skins' memories within the museum's metabolism*, the museum spaces' possibilities, and our flesh's enactments. Grounded in anti-oppressive and feminist epistemologies, and embodied social justice work, in this workshop participants engaged in activities designed to explore "acts of disembodiment" (Christofalou, 2021) in institutional spaces.

The Structure of the Workshop

The structure of the workshop included three main scaffolded themes: Space Mapping, Mapping Acts of Disembodiment, and Re-Mapping. After the corresponding invitation for each theme, participants reflected on their experiences, and facilitators connected these emerging in-situ reflections with relevant scholarship.

The main invitations/scores were:

1. **Space Mapping**: The facilitators invited participants to mindfully observe the space and bring their attention to the present moment. Through techniques of attentiveness and mindfulness they all collectively created a social "now."
    - Invitation to build on bodily knowing (IbK): Mindfulness and the science behind body based pedagogies. Connections to Institutional Oppression.
2. **Mapping Acts of Disembodiment**: First, the participants were invited to locate a safe space within the environment, and decode its "safeness". Next, the participants were invited to locate a space where discomfort and unsettlement arises, and accordingly decode its "discomfort."
    - IbK: Trauma informed and somatic knowing connections. Participants were invited to answer questions like *What makes a space safe for you*? *What is safe for the people in this room*? *What is the relationship between comfort and habit for you*?

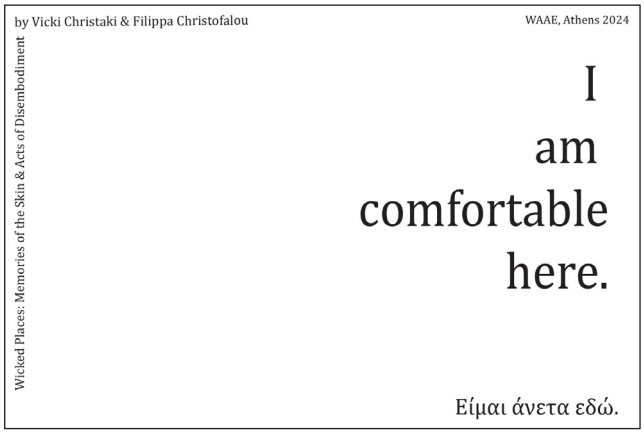

Image 1: Card with invitation that was used during the workshop

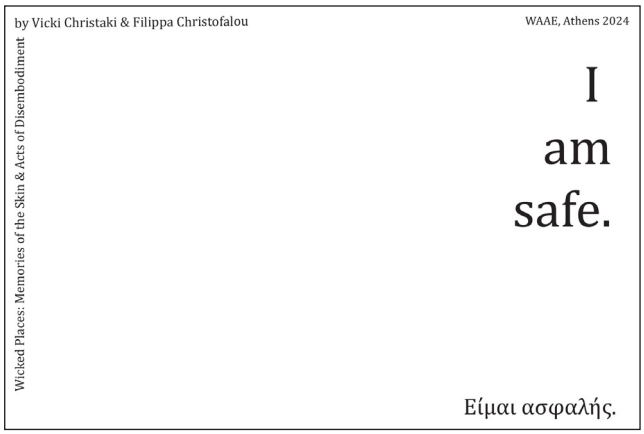

Image 2: Card with invitation that was used during the workshop

Image B: Disrupting spaces of learning, moment from the workshop

3. **Re-Mapping**: In this last invitation, participants were encouraged to activate the space and undo acts of disembodiment that emerged in stages (1) and (2).
    - IbK: Participants discussed topics around the potential process of unlearning within their classrooms, and ways to construct more communal spaces where embodied experiences are the subject of each other's learning and unlearning.

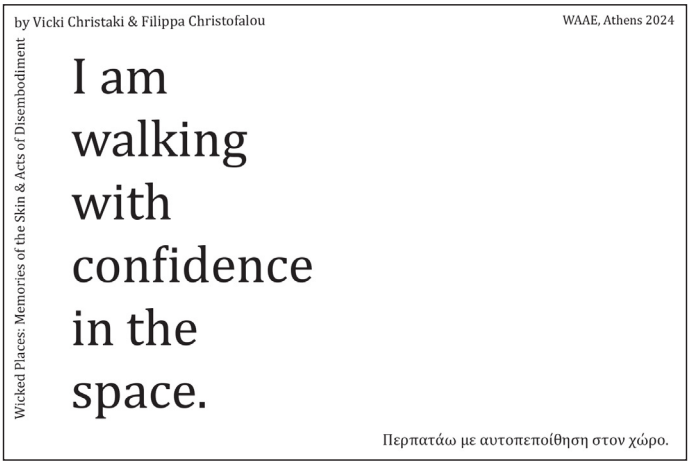

Image 3: Card with invitation that was used during the workshop

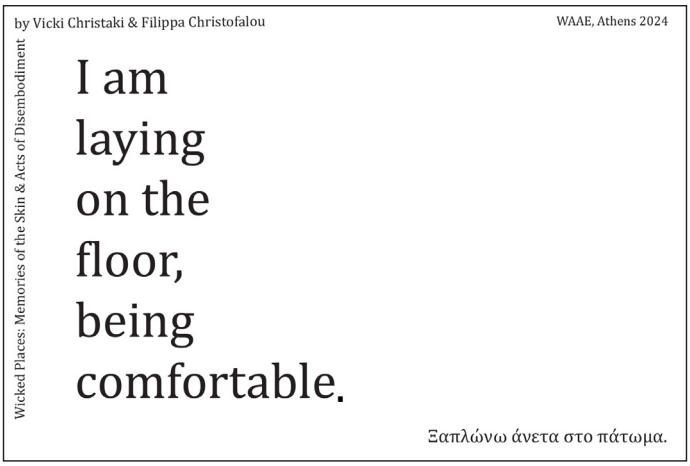

Image 4: Card with invitation that was used during the workshop

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Building Bridges Between Words and Images: Exploring Personal and Community "Places" Through Participatory Drawing

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Introduction

This contribution originates from an arts-based research conducted in 13 schools of Macerata (Italy): five kindergarten, four primary schools and four lower secondary schools. A multi-professional team (composed by members from University, associations and municipal administration) carried 27 artistic workshops to class groups between 5 and 12 years old. The aim was to listen to children's and preadolescents' perspectives on urban contexts, between the everyday life and the extraordinariness, by mapping their favorite places in the city (or far away) using both words and images. Starting from such inquiry - which is deepened in the panel proposal "Artistic-relational languages to promote participatory communities: from research paradigms to situated practices" - the authors present an artistic workshop focused on fostering participation through creativity trajectories.

Using creative and plural languages generates meaningful pedagogical implications for educational experiences. Indeed, the more plural languages are used in a creative way, the more children's symbolic skills (Piaget, 1964) contribute to develop their personal identity (Ciarcià, Dallari, 2016; Dallari, 2021), since all codes (numbers, images, words, gestures) are cultural media that allow the senses, affects and intellect to collaborate in order to exercise the intelligence (Arnheim, 1954). In the process of thinking and imagination, it is not possible to distinguish where the role of the image ends and that of the word begins (Ciarcià, Dallari, 2020). This is the reason why using creative and plural languages in educational contexts opens up processes of co-construction of collective knowledge, in which artistic practice represents an exercise of encountering otherness (Bourriaud, 2020).

Objectives

The workshop was developed from group activities previously introduced to propose an artistic laboratory dedicated to a heterogeneous context and not bound to a single geographical location, open to participants from different professional fields and contexts. The main objective is to experiment with artistic expression and the use of the image as a language that opens up to dialogue, listening and sharing, fostering shared reflections and points of contact among the participants. The workshop also aims to investigate whether, starting from personal and individual experiences, connections and trajectories are developed towards the community-collective dimension of care and protection of environments.

The workshop involves a first phase of creative production in which through free representation on paper, the use of colors and destructured materials will give voice to the "places of the heart". Places are connected to their respective experiences, rich in subjective meaning, and linked to cultural

affiliation. This personal dimension, which emerged owing to the artistic and evocative language of the image, will later be accompanied by verbal language in the dialogue shared in the group. Afterward, we intend to research and outline, through active group participation, the common points between the self and otherness through a collective conceptual systematization which will take place through reflective and interpretative processes starting from the evidence that emerged in the different stories and representations of places. Particular attention will be paid to investigate how art accompanies, facilitates, and encourages this process. It is, therefore, about using qualitative methods that draw on narrative pedagogy and the creative artistic approach as modes of expression (Hollenberg, 2017; Shaw & Meade, 2021).

Methods

The authors' approach to visual languages refers to Arts-Based Research (Finley, 2008; McNiff, 2008; 1998;) and participatory research with children (Dubois, Lahaye, Aujoulat, 2022). Specifically, this contribution gives relevance to participatory drawing to reveal children's perspectives (Becker, Junior & Voos, 2021; Barzen, 2020; Luthuli, Phewa & Pithouse-Morgan, 2020; Izzo, 2018). This method represents not only «a comparatively more expressive, engaging, and fun activity, which can turn the research study into an enjoyable experience for those involved and help maintain the participants' attention» (Literat, 2013, p.89) but also a type of research that modifies some of the power dynamics associated with the research (Mitchell, et al., 2016), allowing to enrich data collection in the field.

During the workshop participants will be accompanied in a creative-reflexive process in which art will foster sharing interpretations, so as to link collective and individual dimensions, personal experiences and co-responsible ways of caring for places.

Applications for arts education

Intertwining plural languages enables collective knowledge construction and opens up to multiple representations and perspectives. Dallari (2018) claims that the association between words and images implies interpretative processes and allows us to discover that there is no single 'correct' way to represent something, rather unlimited possibilities. Also, narrative and artistic productions permit to deal symbolically with complex issues that are difficult to address directly, such as abandonment or fears (Fondazione Collegio San Carlo, 2018) as well as aspects related to identities and belonging. Listening to children through artistic ways of expression is therefore a further step towards recognizing the depth of their thoughts, which are able to grasp the essence of things and relationships through a multitude of intuitions and connections (Lorenzoni, 2014).

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Dance and Mathematics: A Technological Marriage to Approach Functions in Secondary Education

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Sonia Palha
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Lara Monformoso
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Background

In this workshop we propose an activity aimed at learning functions for secondary schools, in which the intrinsic connection between mathematics, dance and technology is used. Thanks to this close connection we can present how students can approach the mathematical concept of function, using an emerging technology, such as body posture in space and its corresponding movements integrated into the GeoGebra software as a *mathematical dance*.

From design-based research consisting of four cycles, we developed a sequence of tasks for the learning of concepts of mathematical functions involving body motion (which in our case is dance) in the framework of variation theory and inquiry (Kullberg, Ingerman and Marton, 2024). These tasks were presented in class and we had the opportunity to carry out three teaching experiments and a field experiment.

The technology we present is GeoGebra+, an add-on to GeoGebra developed by Linz University, in which representational and communication infrastructures (Hegedus &Moreno-Armella, 2009) are deeply related to each other so that the user can directly manipulate mathematical objects in a virtual representation. But there is something more: dance, which is used as a mediator of "sensory-motor" learning. Dance as kinesthetic action, in addition to making mathematics more enjoyable and relevant (Wood, 2007), allows students to approach mathematics in an embodied way (Lakoff and Nunez, 2000), intertwining sensory-motor system and conceptual mapping (Gallese & Lakoff, 2005). Multimediality and a real-life activity, as dance is, are the clues of a microworld that place our work in the context of constructionism (Papert, 1980) as the pedagogical compass to follow for future steps.

Objectives

The main objective of this workshop is to explore this new type of technology, based on pose estimation embedded in GeoGebra. The novelty lies in the fact that the user can not only move mathematical objects within a digital environment, but even his body and his movements are instantly projected into the virtual representation, thus allowing the user to manipulate complex mathematical objects through the movement of the body and receiving visual feedback in real time.

Content of the workshop

We developed tasks whose focus is: (1) the way design principles, inspired by gamification, can support the engagement of students involved in the learning process; (2) the way technology bridges an actual task as body motion to the abstractness of mathematics; (3) the way the binding of the previous two points affect the learning process of mathematics. During the workshop we will present these tasks, proposing three possible uses:

- GeoGebra Mirror, in which the user must position himself as the function that appears on the screen; if the position is correct, positive feedback will appear on the screen. To change the function, simply press the "update" button; this code also has the ability to change the degree of the function. This first "use" allows you to familiarize yourself with the technology and explore its potential;
- Get Coefficients, in which the parameters that characterize the function that the user embodies can be displayed on the screen in real time;
- Level Up, in which the symbolic expression of a function appears printed on the screen and the user must position himself as the graph of that function; if the position is correct, the graph of the function appears on the screen. The idea of this "version" is to allow students to connect the different types of representation of the concept of function.

Approaches and modes of inquiry

The audience will be asked to experiment with the three codes previously described, with the support of some questions. It will therefore also be proposed to solve a sequence of questions similar to those proposed to the students in the various experiments. These questions will require the reproduction of some functions, understood as dance poses, or some transformations of functions, to be interpreted in terms of a choreography of previously explored dance steps. To carry out the workshop it will be useful to have a PC with a webcam available.

Applications for arts education

Through the workshop, we want to explore a possible integration of learning mathematics through the art of dance thanks to the use of a digital infrastructure that conveys its multiple representations. In this sense, we want to enhance a STEAM approach in which mathematics, art and technology are at the service of students' creative and exploratory learning. Future steps of our work will also focus on the study of cognitive processes of students learning through a technology that offers a deep level of embodiment and the opportunity to develop autonomy and build knowledge.

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Dance As a Bridge: Fostering Collective Connections through Dance Education

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In the realm of education, dance emerges as more than just movement; it becomes a transformative force, shaping communities and identities with its rhythmic resonance. Through dance, individuals find a medium to express their cultural heritage, forge bonds with others, and navigate the complexities of their identities. Beyond mere steps and choreography, dance education becomes a conduit for empowerment, instilling confidence, resilience, and a sense of belonging within diverse communities. As we witness the transformative power of dance, we locate a journey where every movement holds the potential to weave threads of connection and strengthen the fabric of our collective identity and our understanding of ourselves as individuals.

This interactive dance workshop will offer an immersive experience that transcends traditional notions of dance. Led by experienced dance educators, the workshop serves as a dynamic exploration of a pedagogy centred on exploring cultural values relevant to the context of Aotearoa, New Zealand, as a mode for creating relationships and collective identity. Through embodied experiences and reflective discussions, participants will delve into the essence of dance as a vehicle for cultural grounding, community building and self-discovery. This workshop will engage in activities designed to foster connections, celebrate diversity, and honour shared experiences. As an experiential journey, it will offer insight into the transformative power of dance, highlighting its ability to unite individuals, strengthen communities, and cultivate a more profound sense of belonging.

Within this embodied dance workshop, we will delve into the concepts of *whakawhanaungatanga* and the *vā* as central elements driving pedagogy. This space examines how *whakawhanaungatanga* serves as a fundamental pedagogical approach in dance and art classrooms, highlighting its role in fostering achievement and engagement in learning spaces. The *vā*, with its profound significance in a Pacific worldview, represents a sacred relational space that connects individuals, communities, and the natural world. Participants will actively engage in movement explorations guided by these concepts, deepening their understanding of interconnectedness and reciprocity. Through these embodied explorations, we honour the inherent connections between self and others, acknowledging the intricate relationships that shape our being. The *vā* becomes a metaphorical bridge, transcending physical boundaries and fostering a sense of collective identity and belonging. Facilitators will actively guide participants to an embodied knowing of *vā* and *whakawhanaungatanga* in recognition of the interconnectedness that binds us all together in a collective journey of exploration and development.

In addition to the immersive embodied experiences, reflective discussions are integral to this workshop. These discussions will provide a platform for participants to share their reflections on the embodied activities, deepening their understanding of the concepts explored. These discussions will offer a space for collective sense-making, where participants can draw connections between their per-

sonal experiences and the broader themes of community, identity, and interconnectedness. Moreover, these reflective dialogues extend beyond the confines of the dance space, encouraging participants to consider how the principles and approaches explored can be applied in diverse contexts. Ultimately, this workshop aims to leave participants with a renewed appreciation for the impact of dance as a unifying and transformative force that fosters connection, understanding, and shared purpose.

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Composting Unity Through Speculation and Artistic Methodological Movements

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This interdisciplinary and performative presentation explored artistic inquiry methods through *composting*, incorporating speculation, movement, and collective unity. The work drew on collective research knowledge gathered and analysed as part of a large international research project. This project brought together visual artists, media artists, dancers and dance educators, educational philosophers, and (post)qualitative researchers and educators from diverse fields.

The research employed various media, artistic processes, and technologies within its composting methodologies (Haraway, 2016). More specifically, we introduced and demonstrated composting practices that included a participatory element.

Image 1: Visual reflection on the collaborative conference composting

Composting—whether in the garden or within a research project—requires care. Puig de la Bellacasa (2017) described caring as a speculative mode. Methodologies that embrace care speculate, connect, and envision various possibilities, drawing on the exploratory, imaginative, and visionary capacities of speculation (see also Somekh, 2007). Speculative inquiries, as well as hesitant and slow scholarly projects, reflect intentional choices. These choices often carry bodily and material consequences—consequences tied to a particular moment or instance (see also Manning, 2016).

Composting in the arts education and while engaging in artistic research practices builds also on movement. In the work of Manning and Massumi (2014) movement is one of the forces enabling creativity. Creativity, also in research design and methodology, does not stay still or function as a fixed practice but it continuously pulsates and transforms. Language cannot fully describe movements, their relationality, and movements may feel like potential, a speculation. For Learmonth and Huckvale (2012), movement between embodied, relational, and resonating processes implies a system's perspective similar to Manning and Massumi's ecological perspectives. The more the subject, artist, creators, scholar tries to differentiate different aspects of creative process, research-creations, or movement, the more entangled and connected they become.

More specifically, during this workshop we shared our past practices and encouraged session participants to engage in their own experiments developed within the framework of composting, characterized by an openness to serendipitous discoveries in the realm of art and design education research. The notion of surprise constitutes a fundamental component of the artistic process, characterized by its constant movement. Openness towards a surprise reduces a need to control a defining momentum of inquiry, and instead welcomes composted and layered unknown through multisensory learning experiences. We experimented how methodological compost brought recycled yet speculative productions, materials, and knowledge generation processes to our lives and our relations. Furthermore, collectively populated artistic and methodological spaces potentially promoting creative and relational processes without explaining, solving, and understanding.

Collective and layered unity and relations also set ground to become attuned to others' alterity, directing inquiry towards unpredicted experimental futures. Moving and shifting ideas often follow unwritten codes and they may build on shared artistic and educational practice as well as composted elements of inquiry and methodologies. Additionally, multisensory methodological composting stimulates situations, such as seeding, knowledge transfers, the cycles of co-living, tilting, nurturing, and art-based experimentation. In this presentation, authors/presenters created suitable circumstances and fertile conditions for movement, exchanges, and repurposing of artistic and educational experiences.

We approached the method of artistic composting through two concepts: Affective Spaces and Permaculture. The concept of Affective Spaces acknowledges spaces as active and virtual arenas that are accurate to speak as multiple relational spaces and events already on their way. McCormack (2013) describes, how spaces are "produced via a range of technologies and experienced through different sensory registers; spaces with variable reaches and intensities; and spaces that can often only be apprehended in and through the assemblages of movement and stillness of which they are composed" (p. 2). Mutual relatedness, to affect and be affected, calls for activation and relational events (see Massumi, 2015). Permaculture, or permanent agriculture and permanent culture, in turn, is an agricultural view to produce diversity, stability and resilience to natural ecosystems (Mollison, 1995). Permaculture integrates landscape and people through mutually beneficial synergies. "Permaculture is about values and visions, and designs and systems of management that are based on holistic understanding, especially on our bio-ecological and psychological knowledge and wisdom" Holmgren, 2017, para 1). Culture of sustainability and ongoing ecological adaptation and diversification yield outcomes sometimes impossible to measure.

To conclude artistic composting is characterized by its deliberate collective pace as a careful and slow method (Honore, 2004; Stengers, 2018). Composting necessitates the incorporation of various elements, conducive conditions, and a rich amalgamation of layered components that coalesce in moving and unexpected ways. Harmony within this process is achieved through collective exploration, interactions with other composters and with their different fields of expertise, and the curiosity towards creative and experimental methodological practices. The speculative solutions form unity that evolves, accommodating movement and embracing diversity.

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Dancing with Mathematics: An Interdisciplinary Educational Approach for Embodied Learning with Motion-Capture Technologies

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Mathematics and dance are two seemingly incompatible disciplines. One might perceive dance as an art form driven by creativity, aesthetics, and expression, while mathematics appears to be a rigid realm of logic and precision. However, they share deep links rooted in their structural foundations around the concepts of pattern, symmetry, periodicity, coordination, and rhythm. Connecting mathematics and dance allows for bridging the gap between arts and science, that is rich in pedagogical potential (An et al., 2019; Bannon, 2010; Gerofsky, 2013; Helsa & Hartono, 2011; Karavakou et al., 2023; Moore & Linder, 2012). Paradoxically, this integration remains far from being recognised in educational settings, even though a growing number of studies has highlighted its potentiality in the development of vital children's 21st century skills, such as creativity, innovation, communication, collaboration, self-confidence, and design thinking. Mathematics can benefit dance education by enhancing spatial awareness, choreography design through geometric concepts, deeper comprehension of timing and rhythm, as well as body mechanics. It can also provide a structured framework for analysis and critique and for cultivating problem-solving skills, which can be useful when designing a choreography or performance. Conversely, dance provides a kinesthetic, multisenso-

ry, aesthetically-rich and engaging learning environment that enhances spatial visualisation of mathematical concepts, reinforces pattern recognition and temporal concepts, encourages collaboration and communication skills and fosters creativity and aesthetic experiences within problem-posing-solving practices. Thus, mathematics and dance can be integrated in a complementary way for the formation of a holistic, culturally relevant, aesthetically rich, and inclusive educational approach. Yet, research that looks into the pedagogical fertility of this issue remains sparse.

At the same time, emerging technologies (ETs) have enabled a novel way of considering this interdisciplinary approach and its multidimensional pedagogical affordances. ETs offer new perspectives on representing, interacting with and experiencing learning content, leading to the readdressing of educational design that could further transform the integration of mathematics and dance in education. This is one of the main objectives of the HORIZON-WIDERA project of the European Research Executive Agency 'TransEET' (Transforming Education with Emerging Technologies) (project no: 101078875). In TransEET (https://transeet.eu), people with diverse expertise and academic backgrounds, such as mathematics education, computer science and arts education, from universities in Greece, Italy, Netherlands, Austria, and UK have formed a Community of Interest (CoI) (Fischer, 2001; Kynigos & Daskolia, 2021), where they jointly co-designed resources supporting the integration of mathematics and dance with ETs. This CoI carries out a small-scale Design-Based Research (DBR) project consisting of two cycles of three phases each: 1. designing technologies and educational material, 2. testing it with students, and 3. evaluating the results. During the first phase of the project, two digital resources widely used for mathematics education, GeoGebra (Figure 1) and MaLT2 (Figure 2), were extended with motion capture features that enabled embodied learning (Abrahamson & Bakker, 2016), as shown in Table 1. Consequently, the CoI members co-designed learning activities that integrate mathematics and dance within these ET's, which have been implemented with students of diverse school levels. The ongoing evaluation of this phase will lead to a redesign of both the technologies and the activities for the second cycle of implementation, aiming at gaining richer insights on the possibilities of this interdisciplinary approach.

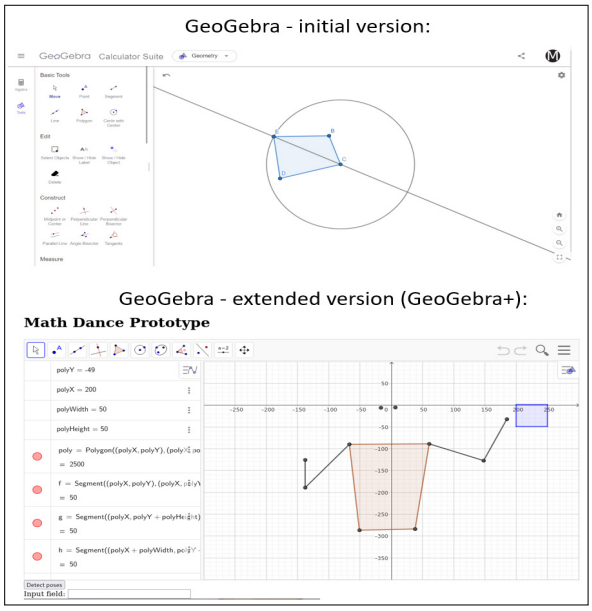

Figure 1: Screenshots from the digital environment of GeoGebra from initial (https://www.geogebra.org/calculator) and extended version (https://transeet01.hornsby.at).

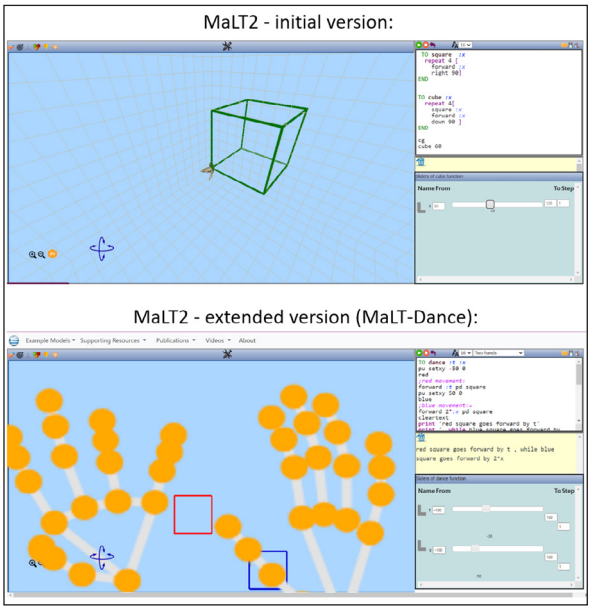

Figure 2: Screenshots from the digital environment of MaLT2 from initial (http://etl.ppp.uoa.gr/malt2) and extended version (https://extendt2.com/widgets/malt2dance).

Software	Initial version for Mathematics	Extended version for Mathematics and Dance
GeoGebra	GeoGebra is an online interactive mathematics software, intended for constructing, visualising and dynamically interacting with mathematical elements such as points, vectors, segments, lines, polygons, conic sections, functions, (in)equalities. Elements can be entered and modified using mouse and touch controls, or through an input bar.	Adding motion-capture technology via camera to GeoGebra enables embodied interaction with mathematical elements. Elements such as points, lines, and shapes can be connected to specific parts of the body and modified dynamically through body movement. This extension allows for mathematics to be connected to body movement and thus to dance elements (such as rhythm, periodicity, symmetry and temporal synchronicity).
MaLT2	MaLT2 is an online software that combines a programming editor with dynamic interaction with geometrical objects in a 3D scene. Models can be constructed by controlling the position of an avatar that leaves a coloured trace behind by using logo commands (*e.g., 'forward 100' is used for commanding the avatar to move forward by 100 length units; 'right 90' is used for commanding the avatar to turn right by 90 degrees*). These graphical models can be animated by putting variables (instead of numbers) as command input (*e.g., 'forward :x'*). Then sliders corresponding to each variable appear to the screen. Moving a slider (via mouse or left-right keyboard-arrows) change the values of the respective variable, resulting in animating a graphical aspect in the scene (*e.g., the length of a side or the size of an angle of a figure*).	The extended version of MaLT2 includes the integration of motion-capture technology that recognizes the movement of various parts of the palms of both hands via camera. Hands movement can be linked to the changing values of a variable which is connected to a graphical aspect in the 3D scene. This extension features can support the integration of embodied sensory and human-scale engagement and provide opportunities for dance elements to be embedded in the educational design.

Table 1: Description of the initial and the extended versions of GeoGebra and MaLT2.

The 'Dancing with Mathematics' workshop includes a variety of hands-on activities that integrate mathematics and dance, as designed during the first cycle of this project. Participants had the opportunity to take the role of the students and experience how mathematics and dance can be combined in an educational setting. Through these activities, they were able to use the two aforementioned ETs and worked either individually or in small groups in a series of 'artistic challenges' involving dancing and choreography activity, such as creating dancing animations or poses. The digital tools enabled the bodily expression of artistic ideas through mathematical activity, either intuitively or reflectively. At the end of their activity, participants got the opportunity to give valuable feedback regarding their own thoughts, ideas and concerns on the activities. The feedback gained from the arts-related research community participating in the workshop has been integrated into the overall evaluation phase of the project and the results fed the upcoming re-design phase.

Apart from the TransEET objectives, this workshop also stands for a wider pedagogical idea on how arts could be integrated into the core body of school disciplines throughout K-12 education. In traditional schools, artistic fields like music and dance are placed within the curriculum in an isolated way, unconnected to other more often 'prioritised' disciplines. Integrating music and dance within a STEAM (Science, Technology, Engineering, Arts, Mathematics) approach, like the one proposed in the workshop, could be considered as a way to turn arts into an integral part of the main body of school disciplines, supporting their sustainability within the standard educational system.

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Peace Education, Education in/for Conflict and Social Change: An Approach Through Drama/ Theatre, Imagination and Creativity

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"How do we transcend the cycles of violence that bewitch our human community while still living in them?" (Lederach, 2005)

Theatre is not just an event; it is a way of life! We are all actors: being a citizen is not living in society, it is changing it" (Boal, 2009)

The workshop's fundamental aim is summarized in the above sentences: a drama/theatre approach of a liberating emancipatory education that is envisioning the creation of a world without war, social injustice and power relations. More specifically, peace education constitutes a holistic transformational education, which promotes the development of a society, where the complete range of human rights –civil, political, economic, cultural, social– must be realized by all people (Reardon, 1988). Entailing a conception of global justice, it requires a critical research of the forms of violence that exist in society, in order to reveal the visible and hidden forms of oppression (Snauwaert, 2012). Through consciousness and reflection, it seeks for the transformation of the present condition by changing the social structures and the patterns of thought that have created unequal power relations (Pantazis, 2018).

Peace education has been focusing on the theme of education in and for conflict. Taking a positive view of conflict, it is seeing as a way of transforming society and human relations and making them more fair, just and democratic (Cascon-Soriano, 2007). The workshop draws on the theoretical framework of Lederach's ideas about the process of peace building and resolution of conflict in order to build constructive social change. Responding to the question: "Is building peace an art or a skill?", Lederach suggests that conflict professionals should envision their work as a creative act, more akin to the artistic endeavor than the technical process, without, though, negating skill and technique. For him, the source that gives life is our 'moral imagination', which he defines as the capacity to imagine something rooted in the challenges of the real world yet capable of giving birth to that which does not yet exist (Lederach, 2005). At this point connections are permitted with the construction of new 'social imaginaries', as argued in Castoriadis theory, referring to the process of creating common imaginaries as a collective action for societies to reveal their needs and inspire positive social change (Castoriadis, 1978).

Applied drama/theatre is considered an appropriate means for exploring the above issues as, between other aims, it seeks to undermine socio-political norms and the status quo in order to promote positive social change (Prendergast & Saxton, 2009). Through drama and theatre approaches, the participants have the opportunity to participate in challenging and stimulating experiences, which invite them to reach a deeper understanding of themselves and the world around them (Bowell &

Heap, 2001). During the dramatic process in which the imagined experience unfolds in a safe and secure environment, the participants have the opportunity to create and interpret human meaning through imagined actions. Dramatic meaning emerges collectively and is being negotiable and always renegotiable (Neelands, 1984; O'Toole, 1992).

Converting the above theoretical background into praxis, in the workshop, through selected drama/theatre methods and conventions (image theatre, improvisation, reportage, voices in the head etc.) as well as different stimuli (photographs, comics, video, literature texts), we researched on the three different forms of violence: direct, structural and cultural (Galtung, 1990). The aim was for the participants to reveal and explore the visible and hidden forms of oppression, to have the potential to challenge normalized viewpoints and through critical consciousness and empowerment construct new social imaginaries and seek for social change (Denzin, 2006). During the workshop they had the opportunity to try out solutions, discuss plans for change, share various perceptions, promote critical awareness, develop empathy and train themselves for real action. For our aim was to apply Boal's saying according to which theatre is action, it is a rehearsal of revolution (Boal, 2000).

Concepts that were explored and analyzed through drama/theatre education approaches were Peace Education, Conflict resolution education, Education in and for conflict as well as positive and negative peace, direct, structural and cultural violence, moral imagination and social imaginaries.

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Dramatic Expression in Carl Orff Approach of Music and Dance Education. An Ecological Sensitization Workshop

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The artistic and pedagogical basis of the presentation is the Carl Orff's approach of Music and Dance Education, which crystallizes in the triad of Music-Movement-Speech. Their bidirectional relationship revolves around the central idea of "elementar," as defined by Carl Orff, meaning elemental (Orff, 1978). Elemental dance and elemental music originate from the natural movement of humans. The tools used in Carl Orff's Music and Movement Education include sounds, produced by the body, singing, playing percussion instruments (tonal and non-tonal), elemental movement, rhythmic speech, and more. Pedagogically and artistically, in Orff-Schulwerk, teaching involves the embodiment and integration of teaching elements during learning process. Teaching is adapted to the needs of "learning through doing" (Dalfos, 2017, p.144).

The principle of experiential learning, the practical dimension of music teaching and improvisation, are at the core of Orff-Schulwerk's teaching principles and strategies. The embodiment, performance, and involvement of the body in the process, constitutes the core of the dialectical relationship between music and other arts, such as visual arts and theatre. This dialogue, developed through "elemental creative action" (Keller cited in Kugler 2010, p.31), has both artistic and social advantages. It facilitates interaction, co-movement, expression of emotions and thoughts, as well as communication with the inner and outer nature of humans.

It highlights both the internal nature of humans—the human needs and the human soul—as well as the external nature, in an attempt to recognize the human need for vital harmonious coexistence with the natural world. Here, the contribution of Orff- Schulwerk to the development of environmental awareness becomes evident. The relationship between humans and nature is approached through the arts, giving a role to musical expression, creative movement, and dramatic expression.

The workshop, based on the principles of Orff-Schulwerk, aimed to provide participants with a first encounter with the approach of the music educator and composer Carl Orff and to experience the value of dramatic expression in both educational and artistic aspects of the Orff approach. Regarding dramatic expression, it is a fundamental concept in theatre theory and, together with representation and communication, has educational value. The basis of dramatic expression, imitation, is "the persistent inclination of the individual for transformation and ultimately the visualization of reality" (Moudatsakis, 1994, p.23).

Dramatic expression is gradually acquired, starting with sensory games, games involving body parts and voice. The simpler forms of dramatic art provide "new, ambiguous possibilities in the process of expression" (Moudatsakis, 1994, p.47). Pantomime also plays a role in the experiential process of Orff- Schulwerk, through physical representation and improvisation, providing the body with the ability to write in space and achieving a non-verbal narrative (Kontogianni, 2012, p. 52).

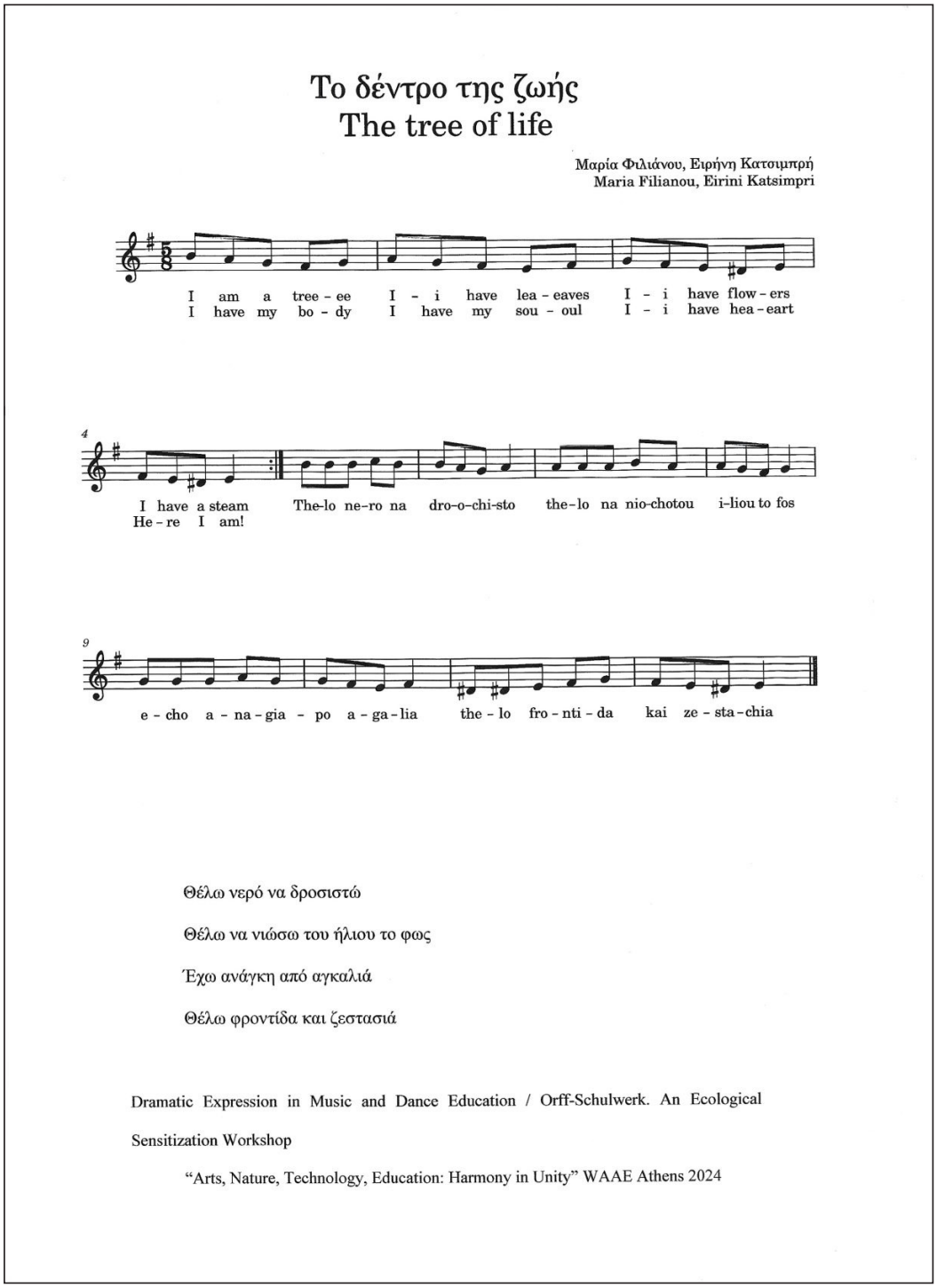

Image 1: The Tree of Life

Dramatic expression is enhanced through movement and dance, the use of sounds from the body (body music), singing, and percussion. The potential for dramatic expression is utilized in this approach through theatrical play and dramatization, favoring the development of physical, cognitive, socio-cultural-emotional, and creative skills (Zafeiriadis & Darvoudis, 2010, p.23).

The inspiration for the workshop came from the fairy tale "I am a Tree" by Sylvain Jaoui and Anne Crahay which praises birth, respect for nature, and the surrounding environment. In the workshop, participants were gradually led to music and movement performance of images depicting the parallel actions and development of a seed and a child from the moment it is still an embryo in the

womb. Working individually, in pairs, and in groups, participants had the opportunity to discover the similarities and differences in the journey of humans and the natural world, utilizing improvisation in music, movement, and dramatic expression.

The process began with the creation of two groups. The guided participants mimicked the growth of a seed and ah infant. The two groups in two separate circles sang a quatrain describing the development of seed into tree and embryo into child based on a common rhythm. Selected images from the book were combined with the words: water, warmth, care, here I am.

The participants created groups in order to present with music, movement and speech the words they chose. Each word gave inspiration for creation and small self-contained events in the series gave a complete rendition of the story of the book. The tree and the child, nature and man are connected by the same needs in a common life.

The groups joined together with a common song "The Tree of Life". The common rhythm united the music, the body percussion and the lyrics. An atmosphere of warmth, tranquility and acceptance prevailed in the class. In this pedagogical and artistic framework, where music, movement, rhythmic speech, and dramatic expression are interconnected, the role of Orff Music and Dance Education is highlighted in contemporary educational reality.

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Choral Dramatization Workshop: Unveiling the Theatrical Dimensions of Vocal Performance

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The purpose of this workshop is to explore the multiple interpretive possibilities of dramatization offered by a choral song. This involves analyzing its musical genre and examining the potential for altering lyrics to narrate stories of different content.

The concert presentation of choral music as an interpretive act can be differentiated from the traditional method of static interpretation, evolving into a staged choral performance. This may include the continuous movement of performers on stage, the use of choreography and gestures, the incorporation of scenic backgrounds or screen projections, the utilization of stage props and costumes, and of course, lighting (Malafronte, 2017).

The decision of a conductor to incorporate movement should be based on a solid pedagogical foundation, and it is essential to communicate the purpose of the movement to choir members. When singers comprehend the purpose of an activity and participate with interest, movement has a more significant impact on the choir's sound (Apfelstadt, 1985).

Choreography involves the integration of specific bodily movements with a choral song, collectively synchronized to create a dual audiovisual dimension to the interpreted piece. Facial expressions, additional bodily motions, rhythm, speed, and dynamics accentuate the melody and lyrical meaning, shaping the overall audiovisual atmosphere (Green, 1984). In numerous cultures, vocal music is intertwined with bodily movements, sometimes spontaneous and at other times systematically coordinated, often forming an integral part of the song. Over the past decades, choralography tends to be incorporated into choral works of traditional or dance music, imparting a dual dimension to the interpreted piece. In this dimension, the listener not only follows the melodic aspects but also witnesses the visualized expression of the piece. Moreover, various contemporary composers include specific movements as a constituent element in their choral works (e.g., Leek, Hatfield, Seret, Papoulis, etc.). On the international choral scene, several choral ensembles specialize in repertoire featuring choralography, and some have achieved exceptionally high levels in both their musical and kinesthetic performances.

The dramatic staging of choral repertoire is a relatively recent phenomenon in the history of choral music. Staged productions of religious oratorios, especially those of Handel and J.S. Bach, which share connections with more dramatic forms like opera, have been practiced since the 18th century. Although the influence of these genres on modern staged choral performance is evident, dramatization and staging of works either featuring a choir or composed entirely for choral ensemble more accurately represent current practices (Malafronte, 2017).

In this workshop, we will engage with a song by Czech music educator and composer Ivo Bláha titled "Fog" (Mlha), which is part of a song cycle called "Living Water" (selection 2). It is addressed to two - part school choir groups of primary education students, and both Greek versions of the lyrics have been used in musical performances.

Objectives

- To sing individually and collectively the melodies with increased tonal and rhythmic precision.
- Connect music and rhythm with movement and space.
- Devise a scenic space through movement and song.

Physical Warm-up

- Relaxation, activation, and expansion of resonators in the body, focusing on breath and posture.

Vocal preparation

- Activation of resonators in the facial mask, tone production, acoustic sensitivity, and vocal agility.
- Tone production, color, and quality enhancement.
- Vocal agility, register unification, and vocal range extension.

Musical Skills

- Development of melodic and harmonic sections.
- Creation of exercises tailored to specific musical pieces.
- Designing exercises to address challenges encountered during rehearsals.

These teaching methods aim to enhance individual and group singing skills through systematic physical and vocal warm-ups, fostering an understanding of musical nuances, and addressing specific challenges encountered during rehearsals. The overall goal is to improve the overall musical and vocal performance of students in primary education choral groups.

Through experiential learning, learners will explore the possibilities of space, audience placement, and choose a scenic organization that suits their position on the stage according to their vocal type. Participants in the workshop will address the same issues experientially to understand the students' perspective and devise solutions that align with vocal challenges in singing. The role of the educator (in this case, the facilitator) is to provide kinesiological information and guide the group towards a musical-theatrical functional solution through repeated exploratory questions.

After learning the song in its English version, we will explore elements of its musical language and style that could be useful in narrating a story of different content. Following this, participants will be divided into two groups to consider ways of dramatizing the songs. To aid participants, various miscellaneous scenic objects will be presented post-group formation to stimulate their creative thinking.

Conclusion

The two groups, having completed the rehearsals for the dramatization of the song, are preparing to present it in the workshop space. In the end, they will watch videos from musical performances that this song has been presented.

Materials to be provided to the participants: Choral score, stage props.

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Enriching Children's Musical Education Using Interactive Tools

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Short abstract

The workshop proposal aims to investigate the use of interactive tools to enhance the musical education of children, with a focus on vocal training in elementary schools. The ASMA Tool-Suite (Assistance for Singing and Music Aesthetics) includes several tools that address important aspects such as Phonetic Maps, Formant and Vocal Range Profile, Vocal Quality Tools, Rhythmic and Melodic Accuracy, and Coordination and Accuracy in Polyphony. These tools, aim to develop essential skills, promote technological literacy, facilitate personalized learning, and improve collaborative abilities. The proposal describes the impact of each tool on children's musical education, highlighting the importance of real-time demonstrations and discussions for effective integration into the classroom. The ASMA Tool-Suite is a transformative initiative that addresses challenges in Greek elementary schools and redefines music education through a multifaceted, inclusive, and technologically enriched approach.

Play Therapy Activities for Children and Adolescents with School Refusal

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Short abstract

This workshop incorporates theoretical and practical approaches to assist children and adolescents dealing with school refusal. In the first part of the workshop, we will delve into what school refusal is, how it manifests in children and adolescents, its causes, as well as its risk factors. Additionally, there will be a brief presentation on play therapy, along with scientific data regarding its effectiveness in addressing school refusal. Moving to the second part of the workshop, the participants will be engaged in therapeutic play activities, designed to aid children and adolescents facing school refusal.

Balancing Act: A Devising Workshop to Explore Nature Within Us and Around Us

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Short abstract

Using 'Nature as a Muse for Arts Education' (sub-theme 7) is a powerful way to engage young people in their sustainable responsibilities. This workshop will encourage participants to explore their relationship to nature using projections of landscapes (North Yorkshire's Brimham Rocks), music and extracts of poetry text from Simon Armitage's "Balancing Act". Delegates will be invited to explore the stimuli and create a dramatic response. We will then reflect upon the power of nature as a creative stimuli and creative engagement as a means of promoting environmental consciousness.

Music For Active Citizenship (MAC) – Workshop by El Sistema Greece

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Music for Active Citizenship (MAC) is an Erasmus+ project designed and implemented by Sistema Cyprus and El Sistema Greece. The main purpose of the program is to utilize music education as a tool for the social inclusion of refugees and migrants, but also for the acceptance of diversity and social change in general. MAC is a complete training program that contains both the basic theoretical principles of community music and the El Sistema program as well as several educational activities with all the necessary visual materials and audiovisual means.

The program also included the training of young music educators and younger musicians who wished to work in music education in the future. In this context, 30 young music educators, 15 from Cyprus and 15 from Greece, were trained by attending relevant seminars and doing their internship with children who attend the music programs of the two countries. The training of the 30 young people from both countries was also the pilot implementation of the educational manual[1] which was posted online at the end of the program so that it can be used by any interested music educator.

The MAC manual is structured in the following four chapters: The first chapter analyzes the principles of El Sistema, as well as its main pillars of operation, its methodology, the role of teachers in them, the diversity of courses and the role of orchestras that are a structural element of all programs inspired by El Sistema (Abreu, 2009). There is also a specific analysis of the work and individual objectives of Sistema Cyprus and El Sistema Greece and how these organizations adapt their priorities according to the needs of the local community and their students.

The second chapter constitutes the main body of the manual. It is a collection of original musical activities that can be carried out in any music class, whether it is an instrument lesson, a choir, or ensembles and orchestras. At the beginning of the chapter, the additional social objectives of the activities are highlighted and then the educational activities and musical games are presented, which are grouped into three sections: A) Structural elements of music (timbre, dynamics, rhythm and pitch) B) Active musical auditions C) Musical improvisation and composition. The proposed activities are intended to function as games and entertainment activities. In such a climate, both the social and musical objectives of the program can be better achieved, further contributing to the aesthetic cultivation of children and young people. Music games and educational activities are presented in such a way that they can be used at all cognitive levels. Thus, the same activity can, with the appropriate adjustments, be applied both in a music and movement education class for young children and in an advanced orchestra with young musicians.

[1] https://www.mac-edu.online/en

The third chapter presents the basic prerequisites for the proposed activities and any others that young music educators subsequently devise to achieve their goals. With simple and clear speech and through the analysis of examples from educational practice, an attempt is made to deepen issues such as the strengthening of identity and the perception of otherness, sincere and deep respect for any "other", the importance of educational activities in groups and finally the importance of reflection in the educational process (Tsiridis, 2003). The last chapter of the MAC manual presents the relationship between leadership and ethics and the reasons why everyone involved with children should study, accept and sign a specific Code of Ethics. Also, there is an indicative Code of Ethics so that young music educators can come into contact with cases they may not have even imagined and realize the magnitude of responsibility that comes when a person is in a leading position.

In the first part of the workshop, animators and participants played with some of the actions proposed in MAC in order to understand experientially some key points of the program such as the inclusion of foreign language students, the importance of games in groups, the use of music as a tool of non-verbal communication, etc. Then, through examples of pedagogical practice, they examined the importance of reflection in education, the role of free playing, the issue of respect for everyone else and finally, the issue of unconscious prejudices on the part of educators and students. The purpose of the workshop was, on the one hand, to present MAC as a tool that can be used by anyone interested. On the other hand, it aimed to facilitate communication and the exchange of ideas about the purposes of community music, which forms the foundation not only of MAC but also of El Sistema Greece and every El Sistema-related program worldwide. The primary goal of El Sistema Greece is to introduce a different, inclusive model of music education that embraces diversity.

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The Embodiment of the Performing Arts: The Theatricality of Dance – "Improvised Sound Bodies"

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The essence of theatre, dance, and music lies in the presence of performers. When the performers encompass individuals with and without disabilities, the artistic project undergoes distinct adaptations in interpretive codes on stage. The aim of the workshop was to delve into the functional tools, methods, and practical applications within the performing arts that facilitate collaboration between performers with and without disabilities, ultimately contributing to a remarkable artistic outcome. The instructors, through their stage experience with the professional inclusive «Theatrical Deaf of Group Crazy Colors», have explored the fields of theatre, dance and music. The workshop explored novel approaches such as the combination of Sign Language and spoken word, Improvisation Techniques, and the integration of diverse art forms, to stage performance involving both Deaf/Hard of hearing as well as speaking performers.

Through their stage experience it was proven that, by adopting specific performance techniques that bridge the gap between people with and without disabilities, a harmonious and participatory collaboration can be achieved, thus launching a new paradigm of creative artistic performance. As one of the instructor states as a Deaf Choreographer: «When I dance and perform, I see myself and others. Sometimes all you need to communicate is to look at others to create in your body the concept of dance. You think you don't know anything about dance or physical movement? You wonder, how to express yourself through movement? How to say a word with just your body?». Considering the above, the concept of communication and its implications through art for people with or without disabilities, was the focus of this workshop. Having this as a starting point, several key questions arise:

- How is it possible to communicate through movement and expression without the existence of music?
- To what extent is one's internal rhythm defined and how can a common internal rhythm be achieved, which converges through movement and expression?
- How is it possible to achieve communication among people with and without disabilities through art?
- How can the lack in the sense of hearing be achieved experientially, when hearing persons wears earplugs in the ears, while music is played?
- How can such a feeling be? Even in the case of such an experience, how different might the speaker's sense can be?

- In what way can everyone perceive the difference of the non-audible stimulus?
- Wearing the earplugs and while the music continues to play, the vibration or hum that may arrive as auditory information from the imperceptible hearing of the music, in what way can it be experienced, through movement and dance?
- How can a speaker convey the specific lived experience, through expression?

The workshop was designed for individuals, regardless of whether they have disabilities or not, who have an interest in delving into the realms of theatre, dance and music, through the Improvisation Technique. The main goals of the workshop included guiding participants to explore the expressive possibilities of the body in dance, with or without music, and understanding the role of internal rhythm. The workshop delved into various approaches to stage performance and explores the identification of acting tools in relation to:

- speech (combination of Greek Sign Language and speech)
- dance and the performance of theatrical Improvisations
- music

Based on the information provided, practical tools was specifically implemented. The utilization of functional tools was drawn from theoretical frameworks, and these are categorized into four axes as follows:

1. The Body of the Actor (Grotowski, 2002), with an adaptation based on the characteristics of people with and without disabilities
2. The Visual Perception (Arnheim, 2004), which is based on the perceptual process
3. The Aesthetic Perception inside and outside the body (Hanna, 1986), which includes the function of Kinesthesia-Intentionality and the building of Plasticity and is a way of dual functioning of the body with two modes of perception, of individual functions and the perspective of another person, which reacts and exists within the same person. In addition, it includes the issue of visual perception and the relationship between vision and senses.
4. The function of Emotions (Marshall, 2001), which adopts the body-mind-thought-emotion relationship, adapting Marshall's model
5. The Communication through music (in the case of speaking participants with and without the use of earplugs).

By the end of the workshop, participants were engaged with topics concerning accessibility for individuals with disabilities and gained valuable experiential insights that can be applied in teaching. The workshop advocates for the adoption of targeted performance techniques that cater to both disabled and non-disabled individuals. This approach aims to cultivate a seamless and participatory collaboration, ultimately resulting in a novel interpretive perspective. The overarching objective is to foster collective communication and collaboration among artists, whether they have disabilities or not. The aim is to blend expressive codes harmoniously, ultimately achieving a seamlessly integrated and artistically creative result.

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The Life Domino and Your Body Traces Leading To an Enjoyable Standing Life: Embodying the Educational Process

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In this workshop we explored our human properties of movement. We recalled patterns, used as infants and followed the developmental pathways to stand up and move. We experimented with different stimulus, in order to receive a neuromuscular response of an effortless upright posture. Everybody started with a body image and after 45 minutes stood on its tallest version. The body feeling of internal space without excessive effort is a prerequisite whether one's field is science, arts or sports. All the people witnessed the improvement of body ability, clarity of mind, free breath, better energy levels, feeling taller and more balanced, opening of choices, moments of creativity. The way this becomes an embodied reality inspires people from any educational modality.

This result came through integrating "The Feldenkrais Educational Method"(FM), "Bones For Life Method of Somatic Education" (BF) and "Movement Improvisation" derived from the field of Dance.

The FM was developed over a period of decades in the 20th century by Dr. Moshe Feldenkrais. He created a method for people to improve their way of being in the world. In his books, self image is the key for self development. Our self image starts to form since the early childhood age and it depends from our heritage (gins etc), education (family, friends, teachers, school etc) and self-education. "Education, largely determines the direction of our self-education, the most active element in our development which influences the manner in which external education is acquired, as well as the selection of the material to be learned and the rejection of that which we cannot assimilate'' (Feldenkrais, 1987: 3). I claim that the feelings, the stimulus through the senses, the thoughts, and the actions of the learning person and the teacher, if tuned in a positive relation, can advance the learning procedure to a learning experience. Feldenkrais created a method for people for learning how to learn, so everyone taking part in a learning process can benefit.

The FM positively utilizes neuroplasticity, that is, the ability of the human brain to create neural synapses throughout life. Nevertheless, "any attempt to write a definition of the FM might be seen as producing a somewhat static description of a highly fluid and dynamic method" (IFF).

BFL was created by Ruthy Alon and is an offshoot of the FM. The goal is the skeleton to maintain its strength throughout life and invigorating walking.

If an educational system aspires to shape capable and happy human beings then the FM is valuable in order to shape such an educational system. This is the reason why I chose to introduce the method to the summit.

The strategy used:

- Easy, everyday movements.
- No right or wrong.
- Observing the group and taking stimulus from it.
- Encourage diversity, variety, imagination and personal expression.

- Guidance of attention.
- Vivid atmosphere.
- The use of inhibitions in order to create new pathways of action.
- Props to create a clear body image.
- Rests.
- Giving choices.
- Time to explore.

Processes/Stages

- Opening fields of observation.
- Attention from inward, outward to the group and space.
- Discussing about the body senses in key moments.
- Comparing accumulated clues.
- Guidance and no guidance to the group so to arrange itself.
- Guided and everyday movements. Combination of both.
- Concluding and comparing the accumulated observations.
- Conclusion with the request to take care of oneself and the group.

We cultivated soft and dynamic qualities, necessary in a classroom. These are qualities that every teacher can 'take home' after attending this workshop:

- Act of listening, with no labels or criticism.
- Let the space for someone else.
- Taking the space for myself.
- Taking my time.
- Moments of rest.
- Group work.
- Individual in a group.
- Respect of each other.
- Take initiative. Activation.
- Humor.
- Making mistakes.
- Exploration.
- Build concentration through movement processes.
- Respect.
- Stillness.
- Using awareness to built soft skills.
- Doing without compromising the breath.
- Recognise the vital time of learning and when learning stops from happening, what to do.

I support that these states of being can be revealed, maintained and improved, when we create an environment that we feel comfortable, safe, pleasurable and interested. The act of observing our bodies while moving with the above qualities, is life changing. It advances our interaction in every field and every age. To respect each other, every person's rhythm of learning, the fine qualities we find in nature, except each living creature's right to live undisturbed, respect the rhythm of the ecosystems, first we need to recognize our body's properties, needs, rhythms and abilities. First, we need to come in contact with ourselves with a way that ourselves will let be revealed.

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Roots of Sustainability. Green Story of Puppets.

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1. Background

The workshop offers puppetry and mask theatre as a creative medium to educate on ecological issues, specifically focusing on forest conservation and human-nature relationships. The workshop's core ideas center around the symbolic character of a tree in a forest, which draws parallels between nature and society, fostering values of social solidarity and tolerance in people.

The workshop engages performers and educators and covers diverse ecological themes that culminate in a short premiere of a few-minute performance created by participants. The workshop encompasses various activities, including environmental discussions, physical theatre, puppetry, and masked theatre. The use of masks and puppets effectively conveys ecological messages, creating a captivating theatrical experience and promoting an understanding of the relationship between humanity and nature. (Thalia Teatro 2022. The C project, Puppetry.)

Through practical experience with puppet animation. Totem puppets, as a symbol, we used dignity and ritual to play with them; a non-figurative puppet, as an object in connection with other characteristics of a puppet, makes alive character (Dušová 2013, p. 42-44). Participants actively explore ecological topics. This effect is achieved by using natural objects, such as branches or stones, as well as objects made of waste. We aim to nurture ecological awareness and social values, leaving a lasting impact through a creative and immersive theatrical experience. "Art (especially performing arts) moves from traditional conventions towards a wide public and automatically receives other dimensions — social, educational, activating, inspirational" (Blašková 2013, p. 33).

2. Objectives

- To support innovative ways of education through theatre
- To raise awareness of applied puppet and mask theatre among the professional public;
- To increase the awareness of people about ecological issues, nature protection, and the sustainable way of conveying cultural and performative events
- To learn professionals to develop the creativity of young people and children and the ability to express themselves creatively through puppet theatre and mask theatre;
- To develop improvisational, vocal, movement, and complex acting predispositions when working with a puppet and mask.

3. Content (workshop activities)

Plan of the workshop: 45 min

Introduction to the workshop (2 min)

Let´s know each other: (5)

- Warm-up - through physical movement in the group (we will build up this activity later on)
- Ice breaker - through work with objects - in small groups (we will build up this activity later on)

Sustainability and deforestation as a topic for dramaturgy - short discussion, initiation to the artistic, educative, and social action (5)

Puppets and objects (from nature, waste) for our story - find your puppet (2)

Green Story of Puppets - dramaturgy (5)

Animation of puppets and objects (individual animation, collective animation) (5)

Short etudes with puppet - improvisation of short etudes (5)

Physical and mask theatre as a frame for puppetry - collective work and collective presentation in the space (6)

Reflection - puppetry as a way to ecological thinking in creative art and culture (5)

Discussion about the tradition and innovation in puppetry as a tool for green transition in art education and sustainability (5)

4. Methods, approaches

The methodology consists of theatre techniques, which are aimed at promoting creative education and environmental awareness. The methodology stimulates thinking through artistic expression. Education through theatre is going from mostly naturalistic theatre - staying on dialectic minds and addressing public issues - to theatre with the big circle of performative techniques. (Nicholsonová 2010, p. 40-41).

Puppet Theatre/Object Theatre and Mask Theatre: We use masks and puppets as effective communication tools about ecology (Video: Performing with Mask). Puppet theatre and object theatre allow participants to creatively connect art and environmental topics, thereby strengthening their awareness of environmental issues. (Video: Manipulation with Puppet) "Theatre speaks by methaphor. The puppet itself is very closed to contemporary theatre" (Majaron 2014, p. 102.).

Theatre improvisation - participants present their perception of situations and the gradual development of ecological issues. Participants thus have space for creative expression of their opinions and feelings about environmental issues through theatrical forms.

Physical theatre: work with the performer's body in space, to partners, discovering the capacities of one's own body when portraying a collective character from nature and individual characters from nature (for. example. collective character the Forest) (Thalia Teatro 2022. The C: Všetci sme les) Drama in Education (DIE): The workshop encourages participants to explore issues related to ecology through dramatic techniques.

Process Drama: This method enables a dynamic approach to the creation and is an opportunity to join a creative learning environment. The audience is actively involved in reflecting on ecological topics, opening new perspectives on the relationship between man and nature.

5. Applications for arts education

The main goal of ecologically focused theatre workshops in arts education for children/youth is to raise awareness of ecologically focused theatre and the green transition in the performing arts (Thalia Teatro 2023. Stromy: Divadelný ateliér s ekologickým odkazom).

Sub-goals:

- gaining first experience with puppet animation and mask theatre,
- increasing awareness of forest ecology and the sustainability of the forest ecosystem (Video: Ecology in Puppetry)
- to educate participants and spectators about the importance of nature protection
- to support the author's acting and dramaturgical potential of children in the creation of etudes with a focus on forest ecology
- to gain experience with public speaking on stage in front of an audience

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Finding Form

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Short abstract

This practical workshop will explore key features of classic texts that generate and support the development of process drama. Strategies that help to establish a context for the work will be included, for example, Teacher in Role. When the teacher adopts a role in the drama, it can become an effective method of initiating collaboration, of sharing power with the students. However, the unpredictable nature of process drama means there is always the possibility that something unforeseen may arise and the teacher will need to be skilful in dealing with the unexpected. Another method of launching the work is storytelling, a way of establishing atmosphere and drawing students into an imagined world. Objects and images can also be used to suggest situations and launch dramatic encounters.

Movement for Actors & Singers

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Short abstract

The workshop will focus on exploring physical powers and the body in space. Starting with a warm up, employing various approaches to the body, using techniques from different physical disciplines that, over many years, Dan has found useful in preparing the performer's body. The use of breath and weight is a essential part of the process, as well as stimulating the nervous system to help realise the body's potential. The main part of the session will apply creative exercises to fully explore the body in space, and in interaction with others. The transformation of the performer into a character, will a fully realised physicalised world is a key skill for any actor or singer. Dan's eclectic approach is accessible and rigorous, providing different frames in which to explore the interior and make it visible.

United Voices: Empowering Democracy in Music Education and Choirs

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Singing has been a cornerstone of music education and musical expression throughout history. Our voice is an accessible and affordable means of actively engaging in the creation of music (Gudmundsdottir et al., 2020), which depends in large part on "social learning and interaction with others that collaboration" (Gudmundsdottir et al., 2020, p. 9). Allsup (2003) connects collaboration with democracy, whose implementation "should incorporate the rights and opinions of both teachers and students" (p. 27). This guiding principle builds a culture of equality and openness where every voice is heard and valued. Music teachers play a fundamental role in nurturing democratic principles by fostering students' creativity, shaping their musical abilities, helping them develop their own beliefs and values, and also encouraging them to defend their ideas while remaining open to the world around them. Nevertheless, Woodford (2005) underlines that some music teachers view democracy as a potential threat to their authority, fearing that the practice of democracy in their classes may lead to a decline in musical and academic standards. Consequently, the primary emphasis is on rote repetition rather than promoting creativity and exploration in rehearsal rooms, and "students' heads are stuffed with "facts" (Woodford, 2005, p. 85).

Furthermore, the meaning of ensemble immediately drives our minds in a cooperative community, but "not all ensembles reflect democratic principles" (DeLorenzo, 2016, p.2). In a collaborative teaching environment, the exchange of knowledge and ideas is not a one-way street. Teachers serve as facilitators who share their expertise and encourage students to express their own thoughts. As a result, teachers gain new insights and perspectives, and students develop a deeper understanding of the material being taught. Simultaneously, students benefit from the expertise of their teachers and learn from each other's experiences (Allsup, 2003). This dynamic interaction creates a vibrant, enriching learning environment that benefits everyone involved. Consequently, "authority-based learning" gives place to "democratic learning" (Allsup, 2003, p. 27). DeLorenzo (2016) outlines the democratic principles related to issues concerning: who is included in the ensemble, who is the primary decision maker in the rehearsal process, the roles of the teacher and student, and whether learning goals revolve solely around the acquisition of playing skills or music is presented in a cultural context that humanizes the music-making process (p. 2,3).

Focusing on a choir, the model of learning to sing involves a combination of social and complex skills (Gudmundsdottir et al., 2020). This means that singing can be viewed through a dual model, and the dominant aspect depends on the context. Cognitive skill learning is sometimes more

important, while social skill learning takes precedence in other situations. In an environment that is safe and conducive to nurturing, the choir serves as a unique and powerful platform to celebrate the richness and diversity of human expression. The choir can showcase the range of human emotion and experience through the harmonies, melodies, and rhythms.

This workshop was designed to explore and promote democratic principles in choir practices through interactive and engaging activities. The main goal was to unlock the potential of music education by emphasising that, over time and through each rehearsal, every note, voice, and perspective can harmoniously contribute to the diverse landscape of choral expression.

We initiated the workshop by exploring the concept of democracy in the broader context of music education. Participants engaged in thought-provoking discussions about how democratic principles can foster creativity, critical thinking, and a sense of community within music learning environments. As the workshop progressed, we delved into practical strategies for incorporating democratic principles into choir rehearsals. Hands-on activities such as role-playing scenarios, problem-solving tasks, improvisation, vocal experimentation, word painting, and collaborative music-making exercises provided opportunities for inclusion, collaboration, creative expression, critical thinking, and a sense of community.

Through these activities, the workshop aimed to translate democratic ideals into effective teaching approaches and equip participants with practical strategies and tools that could be easily integrated into their own music education practices and settings. The incorporation of democratic principles into music education is fundamentally linked to its overarching goals and the influence it has on society at large. By fostering an environment where every student's voice is valued and encouraged, music education not only enhances individual creativity and expression but also promotes collaboration and mutual respect among participants. Ultimately, integrating democratic ideals ensures that music education serves as a means of artistic development and simultaneously as a powerful vehicle for societal change and transformation. According to David Elliott, the focus of music education, including singing, extends far beyond learning performance skills. It lies "in the dynamic, social-experiential activities [...] intertwining with human purposes and benefits – practical, democratic, social, cultural, ethical, and so forth" (Elliott, 2012, p. 25).

This workshop aligns with design-based research cycles and is included in Work Package 3 of the Teacher Education Academy for Music (TEAM) Project*, co-funded by the European Union (2023-2026).

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Uniting Artistic Innovation and Cultural Preservation Through Outsider Art and Children's Literature

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Introduction:

This 60-minute workshop is presented in English to a target group of Arts and other educators, taking place in a university classroom arranged with desks on which participants may work. Materials include a variety of traditional and non-traditional art-making supplies, which may be comprised of, but not limited to, chenille stems/pipe cleaners, wooden craft sticks, modeling clay, beads, cardboard tubes, and wire. Required technical equipment includes a PowerPoint presentation, computer, projector, and speakers.

Background:

In a world driven by change, it is more imperative than ever to actively endeavour to preserve cultural heritage, while moving into the future with conscientious intent. Artists serve as cultural ambassadors, utilizing art as an avenue to share the past with future generations, bringing vital elements of heritage into the present and future. Yet the responsibilities do not end there. Embracing sustainability, artists must be wise stewards of available resources, emphasizing the necessity to be frugal, not wasting precious commodities. Contemplating conventional and unconventional materials, as well as considering the roles of recycling, repurposing, and upcycling, is one step in the initiative to catalyze the necessary changes to help achieve sustainability in the arts.

Objectives:

Seeking to support and align to objectives of the UNESCO Framework for Culture and Arts Education, including the goal to "enrich the overall educational experience, while strengthening cultural exchange to support the promotion of cultural diversity, creativity, innovation, research, and cocreation," this cross-curricular adventure is an amalgamation of art, literature, science, and social studies, and a joyful celebration of culture and creativity. Igniting innovation through available materials, the ingenuity of non-traditional artists, and inspiration from their own unique blend of culture and experiences, participants will embrace tradition while seeking to push boundaries, and experiment with techniques, fresh perspectives, and unique interpretations, creating something new, while preserving and promoting cultural heritage.

Content:

The audience will be exploring examples of Outsider art and its creators, including Ferdinand Cheval's *Palais Idéal*, Simon Rodia and his iconic *Watts Towers*, Tressa Prisbrey and her *Bottle Village*, as well as Edward Leedskalnin's *Coral Castle*. Through relevant children's literature and technology, attendees will build foundational background knowledge about these extraordinary architectural wonders, considering what qualities and features have contributed to their enduring status. Participants will

contemplate how these artists incorporated their culture and heritage into their work while using limited and often unexpected resources. Attendees will then brainstorm ways to honour and celebrate their own varied backgrounds by weaving elements from their cultural identities into their creations.

Participants will begin by receiving a presentation providing an overview of outsider art, and will gain familiarity with our focus art and artists through photos, videos, and children's books highlighting their creations. As a warm-up activity, attendees will be given strands of craft wire to work with while viewing the presentation. Information will be shared regarding the artists' backgrounds and methods, as well as the impact and legacy of their work.

After a brief discussion on conventional versus unconventional materials, the Engineering Design Model, and the critical importance of being good stewards of our resources, participants will spend the majority of the workshop engaging in a challenge to design and build their own stable, free-standing, three-dimensional structures utilizing a variety of available items. In fashioning their designs around readily available and largely unconventional materials, attendees will emulate the spirit of outsider artists, by employing supplies they have at hand. Rather than seeking out and gathering project-specific materials, specifically selected to bring a particular vision into existence, participants will shape their ideas around accessible items, visualizing and creating based on available resources. Afterwards, participants will have an opportunity to conclude their experience with a self-reflective component.

Methods:

The audience will garner inspiration through their own cultural identity, heritage, and personal interests, as well as the inventiveness and resourcefulness of other artists. Utilizing their own unique talents, skills, and areas of knowledge and expertise, participants will implement methods of their choosing to brainstorm, plan, and create a unique, stable, free-standing, three-dimensional structure of their own design. Planning sheets will be available for use during the brainstorming and design process.

Applications for Art-Education:

This workshop engages participants in a robust infusion of art, science, social studies, and literature, culminating in a design challenge seeking to inspire confidence, creativity, artistic risk-taking, and stewardship, and consequently equip participants (and ultimately, by extension, their students) with a sense of liberated empowerment to explore the creative process and celebrate their heritage while expressing themselves through their own unique exploration of materials. Participants will gain hands-on and minds-on practice designed to provide students with an enlightening cross-curricular experience yielding a unique sculptural artwork, built on inspiration from their past, and serving as a building block to the future.

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LivePBL CPD Workshop - Think Globally, Act Locally: Sino- International Homestay - Plus Music and Art

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This LivePBL CPD Workshop (LivePBL, 2025) has two projects, demonstrating a unique blend of global insight with local application in education, emphasising music and art. The workshop initially responded to educational challenges to enhance pedagogical skills, cultural competence, and digital literacy. Innovative music and art homestays, alongside performances and digital projects, showcase the fusion of global cultural narratives. The workshop's interactive methodology, blending academic discourse with artistic expression, aims to motivate and facilitate music and art education, highlighting the significance of cultural sustainability and educational progression.

The first project demonstration is about the "Transition from Traditional Education of Arts to Digital Futures" (Gamliel, 2023; Gamliel, 2024). A knowledge exchange initiative between the University of Glasgow and a Glasgow-based IT company, Migsoft Ltd explores possibilities for transforming the lived experience of traditional performers in Kerala (South India) to an immersive reality experience designed for Higher Education institutions in the UK. Our initiative is geared towards supporting traditional education in temple performance arts in a region vulnerable to the impact of climate change risks and hazards, while at the same time working on decolonizing the Arts and Humanities learning and teaching curricula in the UK higher education sector. These two aims converge in the overall commitment of the University of Glasgow to the UN sustainable development goals and its long-standing engagement with global southern diaspora communities contributing to Scottish economies, creative industries, and the promotion of diversity and multiculturalism.

The second project demonstration about "Harmonising Music with the Appreciation of Local Beauty: A Student-Led Initiative at China's National Cultural Development Centre" (Li et al., 2022). The students from the Music College of Capital Normal University in Beijing, under the guidance of Professor Yuanyuan Li, have initiated a project at China's National Cultural Development Centre aimed at harmonising music to enhance the local community's appreciation of beauty. These students,

who specialise in music teacher training and focus on classical and modern music, are responding to a growing challenge in China. With rapid economic development, many local communities have become increasingly detached from the cultural and artistic appreciation of music (Zhou et al., 2022). The project seeks to address this issue by integrating Project-Based Learning (PBL) into the training of local music teachers. The goal of equipping teachers with non-formal and innovative methods is to influence and inspire local communities to reconnect with music as a cultural expression. The students share their research and experiences in this workshop, recognising the power of music as a universal language that fosters connections across different cultures and promotes international cultural exchange (Liu et al., 2024; Liu et al., 2025a, 2025b).

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Be my Host - Access to Digital Cultural and Educational Experiences

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Introduction

During the workshop presentation at WAAE 2024 we were discussing with our participants how to create safe and inclusive online learning environments for educational events. We explored the concept of "Safe(r) Spaces", where individuals can feel secure to share their experiences and empower each other (IDA 2024). The workshop showed the importance of considering the social and technical aspects of hosting online educational events, and how to cater to a diverse audience with various cultural norms. Our considerations are based on the concept of post-digitality, which assumes that a clear distinction between analog and digital is no longer appropriate. We also discussed the complexities of both physical and digital spaces (Breidenstein 2004 and Löw 2023), suggesting the need for proactive guidance on expected behaviors and etiquette to create safe spaces. The presentation provided examples of digital platforms and suggested using theories and practices from various fields such as theatre education, social work, sociology and psychology to understand and manage digital spaces.

Post-Digitality

The concept of post-digitality and its implications is the starting point for cultural offerings in the 21st century: The availability of digital devices, internet access and media literacy are crucial factors in determining individual participation in the digital world, especially in the context of online educational events (Cramer/Jandrić 2021 and Siller et al. 2020). digitalization as technical infrastructure sets the stage for digitality as a social phenomenon and shapes behaviors and interactions in the digital realm (Stalder 2020). Furthermore, the workshop discussed the characteristics of post-digital arts, such as participation, immersion, generative aesthetics and gamification (Ackermann/Dörk/Egger et al. 2017), and their relevance to online educational events. It emphasized the importance of meaningful interaction and participation in shaping the educational experience (Hütter 2023), the immersive nature of learning experiences (Kerres et al. 2022 and Feneberg/Schmidt 2024), and the application of gaming elements to engage participants in the learning process (Kutscher 2020).

Onboarding

It is not without reason that the term onboarding is reminiscent of ships or airplanes, as there are specific rules that passengers may not yet be aware of during the boarding process. A good onboarding concept should not only include planning in advance and the provision of information material but should also provide support during the event (awareness) and enable a shared closing (offboarding). Onboarding therefore includes many aspects that are commonly summarized under awareness: The term stands for an attitude and practice that counteracts discrimination and (sexualized) violence

and promotes consensus-based action (mpaed 2022). A study from 2023 defines onboarding in virtual worlds as "the sum of methods and elements that help new users familiarize themselves with a digital product." (Renz/Staubitz et al. 2014). Why is this important? As cognitive load theory shows, the working memory is temporarily overloaded during the first contact with a new environment or situation (Makransy/Petersen 2021). This makes it difficult to absorb and process new content immediately after entering a (digital) space, i.e. before one has become familiar with the new (online) environment (Feneberg/Schmidt 2024). Even if participants take part in an online meeting from their private location, the digital layer that is superimposed over the physical space when they dial into a platform creates a completely new, hybrid environment (Stutz 2019). This can cause similar cognitive stress effects as dealing with new physical environments (Feneberg/Schmidt 2024). Onboarding helps participants to move safely in hybrid environments and to concentrate on the content of the course.

Various concepts of creating inclusive and effective digital spaces for educational and social activities were presented during the workshop:

- The importance of choosing easily accessible platforms (Iske/Kutscher 2020)
- Considering the impact of physical and digital space on power dynamics (Breidenstein 2004 and Löw 2023)
- Addressing challenges in communication and interaction (Mastromatteo 2023)
- Utilizing digital or even virtual technologies for social awareness and empathy (Hagendorff 2020 and Niendorf 2019)
- Implementing warm-up activities for trust-building and to improve a better ability to concentrate (Donnelly/Hillman/Castelli et al. 2017)
- Using simple language when exploring the hard- and software
- Providing technical support
- Reflecting together on immersive experiences for a smooth transition back to reality.
- The potential of the emotional impact of immersive (VR) experiences and the importance of processing and discussing these experiences.

Conclusion

The theoretical considerations and practical experience presented above make it clear that the planning, implementation and follow-up of hybrid or online educational events, especially if they are to be designed in a discrimination-sensitive manner, require at least as much preparation and planning as physical events, and even more due to the time required to prepare and maintain the technology. In this regard, genuine interactivity and therefore participation, the design of immersive learning environments, flat hierarchies, guidance rather than instruction and a commitment to diversity and the associated awareness of different needs and abilities are essential.

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Inquiring Post-Human Perspectives in Art Didactics

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Short abstract

We invite the participants of the WAAE summit to participate in an open investigation into questions concerning how to didactically plan and perform teaching activities in a post-human context. As new researchers in-becoming in the field of art education, we are curious of how to translate concepts like intra-action, agency and diffraction (Haraway, 1997; Barad, 2007) into art didactics. This includes planning and performing specific teaching activities regarding a transversal and de-hierarchical approach to art didactics. The purpose of the workshop is to explore relational matters through entanglements of embodiment, materiality and affect. We hope the participants will engage and help us in our curiosity and wonder about how to make art education where the teacher can plan and perform in and through the unpredictable and more-than-human.

HAKO: What Else and How Else Looking for Wonder-Full Perspective

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Short abstract

How does pluri-perspectivism and imagination open possibilities for looking? This workshop aims to cultivate a context that fosters openness to difference: awareness of, appreciation of and engagement with difference. Multiple ways of seeing (seeing things close and from a distance, viewing them in their integrity and particularity) and multiple dialogues can open possibilities for multiple perspectives. The participants will be actively engaged in tasks that will encourage them to looking for alternative points of viewing a multimodal scene (HAKO) and wonder 'what else' and 'how else' they could view it. The Slow Looking technique aims to provoke reflection on the act of looking appreciating the complexity of perspective and engagement. Wonder-full cognitive techniques aim to shift perspectives and encourage the use of imagination. Applying such techniques in arts education, allow new perspectives to emerge and release imagination helping us to construct personally meaningful symbolism.

Through Arts Cooperation to Deeper Experience – Creative Looking for Synergy of Arts

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In many European countries the curriculum of primary and lower secondary education has been revisited. During this revision, the field Arts and Culture education has been discussed: What should the field look like? What should this field offer to students? How could support the students' awareness of arts? Which arts fields should be mandatory to learn? Should the content of the field offer the possibility to experience all arts fields as it is mentioned in Seoul Agenda (UNESCO, 2010) and UNESCO Framework for Culture and Arts Education (UNESCO, 2024)?

Only in some European Union countries does the national curriculum offer the possibility to implement the outputs of the Arts and Culture education through all arts fields (e. g. Netherlands, Iceland), even if in real life we are surrounded by all of them. If it would be possible, there are still many questions to be discussed: In which form could we bring all arts fields in schools? How could the students experience the richness of arts when the number of hours in the curriculum is limited? Could the synergy of the arts help us deepen and enrich students' experience with the arts?

In the workshop, the participants created a small laboratory and looked for the possibilities of synergy of arts. The participants looked not only for the way how one art field could inspire the other but more how arts fields could cooperate together and deepen the arts experience. The workshop offered the opportunity to develop activities which support collaboration between arts fields and which can be used in teaching practice. The participants did not figure out how to build a multi-art presentation in front of an audience, but they focused on an arts project intended primarily for its participants only.

The workshop was inspired by the book *The Uncorker of Ocean Bottles* (Cuevas, 2016) by Michelle Cuevas (author) and Erin E. Stead (illustrator). The story and illustrations offer inspiration for creating the project with elementary and lower secondary school children using multiple artistic areas.

The participants were actively involved throughout the session. In the first part, the participants were led through a series of activities inspired by the beginning of the story and combining artistic disciplines. The impulse for the activities was a video of waves and the changes in the sea surface as the waves go. The participants tried to follow the movement of the waves with their whole bodies, playing with the speed and intensity of the movement. After a while, the participants combined the movement with the sound. When the participants seemed comfortable with the movement and sound, I began to tell the story about the Uncorker of the Ocean Bottles, his job, and his loneliness.

The participants then summarized what is known about the main character and collected ideas about what he might desire and dream. On this basis, the participants were divided into three groups, each working with a different art form - poetry, vocal music and dance. Each group tried to express the Uncorcer's greatest wish or dream in a form that could be repeated without interruption if necessary. At first, the groups presented their work separately. Then, to show how combining the art forms could lead to a deeper experience, the groups' presentations were layered on top of each

other. It began with a dance. As the dance was repeated, vocal music was added, and on the third repetition of the dance, the sound of the music was joined by the reading of a poem. All of this was accompanied by a projection of ocean waves. With each addition of an artistic layer, a small miracle happened, deepening the experience of the participants and the power of expression of the theme.

The participants were very experienced, so the preparation of the work itself did not take long. However, if the work is used with participants with little experience, it is necessary to spend more time on each part of the work. Understanding the main character could be explored by drawing his home, improvising his daily routine, etc. Exploring his hopes and dreams through various art forms can provide a space to gain a basic understanding of the principles of poetry, music, or dance composition. Layering and reflecting on art forms can foster an appreciation for the power of art in its complexity.

For more experienced participants, the work could include sharing one's own experiences of connecting artistic fields in education and discussing the possibilities of artistic collaboration in schools in the participants' countries.

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Let's "CoOPERAte". An Activity Based on the Greek National Opera's Community Program CoOPERAtive

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The Co-OPERAtive project was an innovative initiative of the Greek National Opera's Educational and Community Action program, serving as an intercultural opera hub for young Athenians and unaccompanied asylum-seeking minors aged 14–18. Established in 2020 and awarded the 2019 Fedora Education Prize, this program used the disciplines of opera—music, theatre, and dance—as tools for fostering artistic creation, intercultural understanding, and social inclusion. Participants collaboratively generated ideas, expressed themselves artistically, and engaged in the creative process of producing a music theatre work, which was presented on the GNO Alternative Stage in May 2024.

At the conference, a workshop inspired by the Co-OPERAtive methodology was presented, offering participants an immersive, experience-based introduction to non-verbal teaching and non-formal education techniques. This methodology, informed by practices such as call-and-response, imitation, and body movement, guided participants in learning, orchestrating, performing, and conducting a song collaboratively within a 40-minute timeframe.

The workshop began with a brief introduction, during which the facilitator outlined the Co-OPERAtive project's principles and goals, particularly its emphasis on intercultural collaboration and creativity. Participants were engaged in warm-up exercises incorporating "teaching music bodily" techniques, which combined melodic and rhythmic motives with physical movement to establish a shared sense of rhythm and melody. These initial activities helped participants connect with the workshop's non-verbal and embodied approach to music-making, creating an inclusive and energizing environment.

Following the warm-up, participants learned a song selected on the spot to align with their abilities and the session's goals. The song was taught using non-verbal methods, employing call-and-response techniques, body percussion to establish rhythmic patterns, and expressive movements to internalize melody and structure. This approach encouraged participants to listen actively, respond intuitively, and engage physically with the music. The emphasis on non-verbal learning techniques enabled participants to immerse themselves fully in the process, fostering a sense of unity and mutual understanding regardless of language or cultural background.

Once the foundational elements of the song were established, participants were divided into three smaller groups of five to seven individuals. Each group was tasked with orchestrating and rehearsing the song, using their creativity to reinterpret and expand its elements. Groups were encouraged to explore a variety of enhancements, including adding instrumental accompaniments, layering body percussion, integrating choreography, rewriting lyrics, altering the song's form, or introducing improvisational sections. Throughout this phase, the facilitator circulated among the groups, providing guidance, encouragement, and technical support as needed.

The group dynamics during this creative process were both lively and collaborative. Participants brought diverse ideas and approaches to the task, with some focusing on intricate rhythmic

patterns while others experimented with expressive movement or vocal harmonies. The collaborative nature of the activity mirrored the core ethos of the Co-OPERAtive project, emphasizing collective problem-solving and mutual respect.

The workshop culminated in a series of group presentations, during which each team performed their version of the song. These performances showcased the participants' creativity and highlighted the diversity of interpretations that emerged from the collaborative process. The groups also devised unique ways of conducting their performances, reflecting their collective vision and leadership. The final performances were met with enthusiasm and applause, fostering a sense of achievement and shared celebration among the participants.

After the performances, the session concluded with a reflective discussion. Participants were invited to share their experiences, discuss any challenges they encountered, and reflect on the impact of the activity on their psychological well-being and social interactions. Many participants noted the empowering nature of the experience, particularly the freedom to experiment and collaborate without fear of judgment. Others highlighted the value of non-verbal communication in fostering inclusivity and connection.

The discussion also explored the potential applications of this methodology in other educational and community contexts. Participants considered how the principles of non-formal music education, intercultural collaboration, and embodied learning could be adapted to classrooms, youth programs, and other settings. The facilitator shared insights from his extensive experience working as a community musician in refugee contexts in Greece since 2016 and as the music facilitator for the Co-OPERAtive program since 2020. He also referenced global research on the transformative power of music education in developing personal and social skills, enhancing well-being, and promoting social change.

This workshop successfully demonstrated the principles and practices of the Co-OPERAtive project, providing a concrete example of how intercultural and non-formal music education methodologies can transform educational and community settings. It underscored the power of music to bridge cultural divides, foster collective creativity, and create a sense of belonging among participants from diverse backgrounds. The workshop served as a compelling model for educational innovation, highlighting the potential of music education to inspire collaboration, empathy, and artistic expression.

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POSTERS

The Necessity of Cultivating Students' Humorous Skills: An Experimental Investigation in Primary School Students

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Arts Education involves the exploring of various forms of creative expression and developing critical thinking skills. Humor and laughter have biological origins in the human species which are activated through social life and culture (arts, comedic gernes). The perceptual and aesthetic development of humour and laughter begins from the moment of human birth, and continues until adulthood. Nowadays, *humour is concerned as a skill that is necessary for the citizen of the 21st century*.

The aim of this research paper is to discuss if and how humor could be considered as an autonomous subject of study and, based on this fundamental view, a curriculum, that includes the teaching of the humor in primary and secondary education, as is the case of other subjects, should be designed using theatre techniques as a teaching method. So, the cultivation of humour skills should be integrated into the framework of Arts Education.

The "humor in education" or "pedagogical humor" - as it is usually referred to in the bibliography - in teaching is a conquest of the last decades of the 20th century (1970 onwards), in fact, it started from research within the university environment. Until then, the prevailing opinion was that comedy and laughter destroy the seriousness of the lesson. Nowadays this view has been significantly narrowed, however, there is often confusion as to how to utilize it.

We investigated and purposed the pedagogical dimensions of humor in education, both as a tool in the teaching of other courses and as a teaching material of a -potentially- autonomous didactic topic, combined in both cases with the utilization of the techniques of Theatrical Education, and aiming at enhancing students' creative, communicative and humorous skills.

With the research we will attempt to provide some tentative answers to questions such as:

- *Is the systematic cultivation of humorous skills important?*
- *Why is humour/comedy (forms and genres) worth including in the curriculum as an autonomous subject?*
- *How can students benefit long-term from the systematic cultivation of humor? In what ways can this be done?*

Experimental research was conducted on elementary school students aged 7-10 years old, who were divided into two groups (control group and experimental group). In the experimental group of students, a specifically designed lesson plan was applied (with the teaching method that of the techniques of drama/theatre education and the subject of teaching being the humor). The assessment of the results was performed using the psychometric tests of creativity, Torrance Test of Creative Thinking (Figure A and Figure B), for which we obtained a permission to use license from Scholastic Testing Service Inc.

The data analysis findings revealed that the students of the experimental groups demonstrated a steady improvement in their performance during the second creativity test compared to the control groups. The present research study, therefore, confirms the results of similar research studies that

correlate the humour with the cultivation of creativity. Furthermore, concerning the cultivation of students' humorous skills, data analysis revealed a tendency of relative increase of the humour during the second test in the experimental group of students.

Descriptive Statistics				
	N	Mean		Std. Deviation
	Statistic	Statistic	Std. Error	Statistic
δείκτης_δημ_1	10	83,4383	2,66726	8,43461
δείκτης_δημ_2	10	80,1671	2,62847	8,31195

Figure A

One-Sample Statistics				
	N	Mean	Std. Deviation	Std. Error Mean
δείκτης_δημ_1	10	82,8844	5,04784	1,59627
δείκτης_δημ_2	10	90,2705	5,25532	1,66188

Figure B

We could, therefore, conclude that the creation of a pleasant humorous environment or the activation of students' innate humorous skills contributes to the enhancement of human creativity and critical thinking, and indirectly contributes to the educational and learning process. What could the educational policy authorities do to ensure the optimal and most effective cultivation of students' humorous skills? Our conclusion is that, apart from the decisive contribution that humour demonstrates as a teaching tool, the humour itself can also stand and function as an autonomous teaching subject. *Humour should be considered as an autonomous subject of study and, based on this fundamental view, a curriculum, that includes the teaching of the humour in primary and secondary education, as it is the case of other subjects, should be designed into the framework of Arts Education.* Since it (humour) contributes to an enhanced creative expression, developing critical thinking skills, and enhance social and emotional skills. All of the previously mentioned conditions that arts education profoundly involves.

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Listen to Your Drawings. In Memory of Harris Xanthoudakis (1950 – 2023)

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Background

New psychological, developmental and music therapy theories, new scientific and very often interdisciplinary findings show that musical ability is an inherent, constitutive part of the human mind. Also, musical experiences begin before birth, last until death and affect the, but also interact, with the motor, perceptual, mental, emotional and social aspects of development (Malloch & Trevarthen, 2009). In contrast to the classical developmental theories that perceived children's musical development as an independent field (Deutsch, 1975 · Rogers, 1997), research over the last 30 years shows a connection of music with other aspects of development (Byrne, 2006; Burnard, 2006; Camp, 1997; Seashore, 1938). It has been found that the kinetics and language development are related to musical development at the levels of musical interpretation with any musical instrument, rhythmic organization from infancy, spontaneous infant, toddler and children's vocalizations, non-verbal communication, rhythmic pronunciation, spontaneous and synchronized movements, reading ability, memory and word pronunciation speed (Lamb & Gregory, 1993; Torras-Vila, 2021; Wadiyo, 2015; Welch, 2006).

Howard Gardner demonstrated that our intelligence is much more than a sterile measurement of IQ (Intelligent Quotient), which is formed through similar tests. In the early 1980s, Gardner (1983) formulated the theory of *multiple intelligences*, with which he argues that human intelligence is made up of seven individual elements - abilities. "Intelligence, that is, is not considered a quantity of mental power but a psychobiological dynamic of problem solving or creativity that has value at least within a cultural context" (Gardner, 1993, p.15). The seven types of intelligence proposed by Gardner in his theory are: linguistic, logical-mathematical, musical, spatial, kinesthetic, interpersonal and intrapersonal. Each person's personality and intelligence is an amalgam of all the types of intelligence described in the theory of multiple intelligences (Gardner, 1993, 1995, 1999a, 1999b).

This poster describes a workshop for children between 4 – 8 years old in school class.

Objectives or purposes

Each child has developed to a different degree each type of multiple intelligence according to Gardner. Our main goal is for children to participate in an activity that provides a platform to express and develop all the types of intelligence proposed by Gardner in his theory. Secondary purposes are: To develop and exercise their senses. To experiment with natural materials and percussion instruments producing sounds with them. To develop logico-mathematical concepts such as left-right, 1-2, in combination with similar stimuli. Cultivate language, cooperation, imagination. To develop a sense of self and others. To feel the joy and satisfaction of musical creation and musical improvisation. To

develop vocal skills. To get in touch with the concept of aleatoric music, where the final composition is left to chance. To experience graphic notation. To experience the combination of arts: music, dance, and painting.

Content

We start with a team warm-up that includes activities to get to know each other and mention our names. We continue with musical - movement activities to develop confidence among the group members. We split in 6 groups and each group makes a drawing. Then each group suggests how to interpret their drawing through a musical improvisation. This musical improvisation acquires a more stable form over time. The six drawings become graphic scores, and each score is assigned a number from 1 to 6. A child rolls the die. The orchestra plays the score bearing the number of the die. The duration of her performance depends on another child who has the role of the hourglass. The final outcome of the musical composition depends on the succession of the six drawings - graphic scores in time. This succession is determined by chance through the die.

Methods, approaches or models of inquiry

Orff-Schulwerk is a child-centered system based on elemental music, i. e. the union of music, speech and movement. Its goal for children is to experience music and express themselves creatively through it (Orff, 1963, 1975-1983; Orff & Keetman, 1950-1977). The interculturality of Orff-Schulwerk have made it a universal tool in the education of preschool children, in the education of school-age children and in the music therapy of children with developmental disorders (Antonakakis 1996, 2000; Antonakakis & Hiotaki, 2007; Mαtey & Slavik, 1993; Tsaftaridis, 1997). The media used by Orff-Schulwerk are speech, movement, Orff orchestra instruments, sound experience and creative listening. The techniques used by teachers are imitation, exploration, notation, improvisation and play.

Orff-Schulwerk's means and techniques can be adapted to any level of difficulty, depending on the age and skills of each child. No formal music knowledge is needed. Orff-Schulwerk uses the musical, verbal and kinesthetic material that we all have innately. Children are motivated in an effortless way to participate in individual or group activities and regulate themselves the degree of their participation. The percussion instruments of the Orff orchestra fascinate children, because they are welcomed like toys. The majority of Orff applications are playful in nature.

Applications for arts education

Gardner's theory of multiple intelligences broke new ground in cognitive psychology. This workshop unites music with painting, movement and language, while at the same time giving expression to each type of multiple intelligence according to Gardner's theory. At the same time, it brings children into contact with a difficult part of modern classical music. All of this happens naturally within an arts learning and development environment.

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The Impact of Active Methodologies Through Artistic Projects in a Conservatory of Music

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Short abstract

Currently, education is increasingly betting on the implementation of active methodologies and on constructivist learning, based more on the figure of the active student, and not so much on the role of a teacher as a model to imitate. However, particularly in conservatories of music, the process of change towards a more constructive methodology is slow, and could be perceived that there is a lack of updating of the methodology in the classroom (López-Íñiguez et. al, 2020). There are several authors (Cain, 2013; Jorquera et al., 2020; Pozo et al., 2020) confirming that, instrumental teaching continues to be linked to the teacher as a model, whose strategies tend to be directive, with learning based on the score, based on learning from repetition and devoid of reflection. The main objective of this mixed study case is to analyze the experiences in a conservatory of music working through artistic projects based learning.

Exploring Silent Poetry Through the Art of Mime and Personal Process

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In my Arts-based thesis, I set out to explore artistic expressions and capture my trajectory in captivating narrative. I narrated my own story, bringing to life stories and poetry that reflect experiences and concepts that have shaped my journey in the creative arts. Each collected work is a window into my introspection, sharing reflections on life, love and nature. The proposal is an extension of this in poetic performance in mime. My goal is to give visibility to the works and immerse us in an emotionally rich experience. It is revealed through the imagination and technical skills used to create unique works. This compilation seeks to inspire and offer new perspectives, inviting the viewer to share the fascinating world of the creative arts with me.

The purpose of this article is to present the creative thesis project and poetic performance in mime made by myself, which explore the expressive possibilities offered by the creative arts, and capture their path of creation in meaningful and captivating narratives. The project is related to (Morín, 2009) theory of complex thinking, which delves into the confines of reflective and moral thinking, and Howard`s theory of multiple intelligences, which recognizes the existence of different types of intelligence in human beings. The methodology that I have used is that of a case study of the author herself (myself) as creator, who combines different techniques such as graphing, drawing and embroidery, to make several books of stories and poetry that are related to trips to artistic meetings and seminars. The final product is a poetic performance in mime entitled "Silences That Speak: A Poetic Performance in Mime on Artistic Expression and Personal Transformation, "which shows how artistic creations such as embroidery, graphing, drawing, and painting can be shown in poetry without words.

To propose ways in which people individually develop and live happily is to contribute to the final development.

My goals: To make a case study of how learning happens in myself, being able to achieve and take creative and unique ideas out of my brain and put them into action. If you want your work to be known, you have to take action and share it with the world.

The result is to show and include the action of making a poetic performance in mime, expressing without words evoking the creative thesis and adding a physical and emotional dimension, the results may be included in the artistic research itself.

1. https://youtu.be/3EWtp_ViZp4

Woven Emotions: Narratives and Poetic Performance.

On a loom of interwoven dreams, you will find the remnants of my skirt, an art that speaks of lived stories, a tailor that weaves together my trapped life.

With mastery and skill, stitches, with thread of other destinies, of naked souls.

Each piece of being a tailor of your own life consists in weaving together the threads of destiny, and in my patchwork skirt, that masterpiece that created, a creative.

So, I proudly wear my patchwork skirt, that masterpiece that time has created, a creative poetry of colors and details, that speaks of my life, of your enlightened being.

Image 1: MY SKIRT.

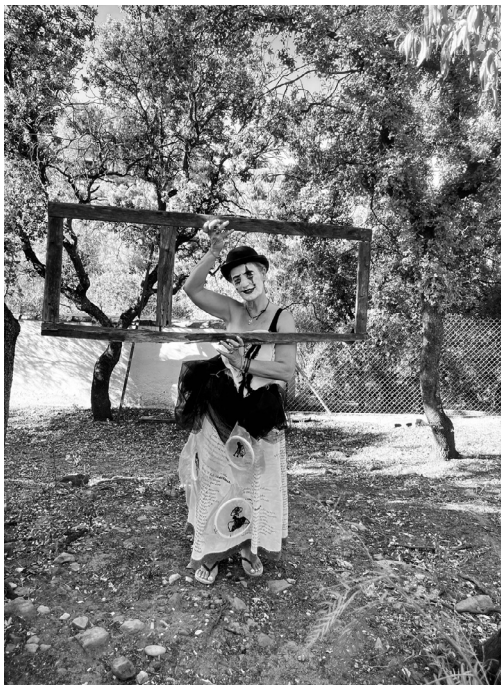

Image 2: SEAMLESS.

Image 3: THEY TALK TO YOU.

Conclusion

The conclusion of this project highlights the profound impact that creative research can have on personal understanding, transformation, and expression, as well as on the creation of new spaces for interdisciplinary dialogue. Throughout this journey, creative research was consolidated as an essential vehicle and procedures translate personal experiences and emotions into poetic and visual forms that transcend words. This approach has made it possible to integrate multiple intelligences, according to Gardner (2021), and to complicate the way we approach reflective thinking, following the ideas of Edgar Morin.

The final presentation, "Silences That Speak", not only synthesizes this process in a poetic and mimic performance, but also invites the viewer to an emotional and sensory encounter that generates new forms of empathy and human connection. Beyond a simple artistic exhibition, this work is proposed as a bridge to inspire future research that unites various disciplines, fostering a dialogue between art, creativity and personal development,

Finally, the project opens doors towards the exploration of how art can be a transformative medium, not only for creators, but also for audiences, demonstrating that creative and expressive processes have the power to build bridges between the personal and the collective, between the past and the present, and between words and silence.

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Interdisciplinary Education Using Cyanotypes by Anna Atkins, an Inspiration for Girls' Participation in Science

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Theoretical/pedagogical background of the paper

Cyanotype is a photographic-chemical imaging process developed by the English scientist and astronomer John Herschel in 1842 (Stulik & Kaplan, 2013). The name is given by the blue (Prussian blue) that occurs in this type of monochromatic images. The connection of cyanotypes with nature and scientific dissemination dates to 1843, when Anna Atkins made her well-known work "British Algae: Cyanotype Impressions", which is unanimously considered a reference in both science and photography (Gil-Segovia, 2021). A review of the history of cyanotypes also helps us to see the important role that women have played in the development of this medium, from the pioneer Anna Atkins to current artists such as Meghann Riepenhoff, as well as the under-appreciated Susan Riepenhoff, and the underrated Susan Weil (Gil-Segovia, 2021). This work presents an interdisciplinary educational research/innovation project, whose main purpose is to rely on the use of cyanotype to promote art-science integration in the classroom. It has been carried out with students in the last year of their primary school teacher degree.

Aim/focus of the work/research reported

For numerous years, I have been engaged in cooperative efforts for the advancement of interdisciplinary initiatives (Peña-Sanchez & Camero-Arranz, 2023), focused on the professional development of educators. The aim of this work is to design and implement an interdisciplinary educational experience based on the use of cyanotype by Anna Atkins, which favours the integration of art and science, and serves as a female reference for girls, in terms of motivating them to do science.

Method/approach/modes of inquiry

This experience was implemented within the subject *Innovation and Research in Science Teaching and* involved about 36 students. The methodology can be reduced to two main steps:

The teacher invited students to explore who the incognito woman (Anna Atkins) was, using the Genially app with clues hidden behind interactive elements. The focus shifted to discovering Atkins' pioneering cyanotype process, engaging and intriguing students.

Through hands-on activities, students connected, discerned patterns, and explored variables. They created posters showcasing findings, implemented the cyanotyping procedure, and emulated Atkins by making an herbarium with native plants and seaweeds. In the final stage, they incorporated the performing and visual arts as a strategy to support them in developing creative teaching resources to explain scientific concepts to the children, such as what a chemical reaction is or the nature of ultraviolet light.

Results and/or summary of the main ideas

All the results obtained by each group of students were uploaded to the PADLET application for public presentation. The outcomes were, overall, quite gratifying. Figure 1 shows some of the works done by the students using this technique.

Figure 1: Some works done by the students using this technique. Source: Author (2024).

Once the experience was over, a questionnaire was given to the students to check if some scientific concepts were clear. On average, 85% of the answers were correct. Students also evaluated the entire experience quite favorably, with a notable emphasis on the cyanotype printing procedure (refer to Figure 2).

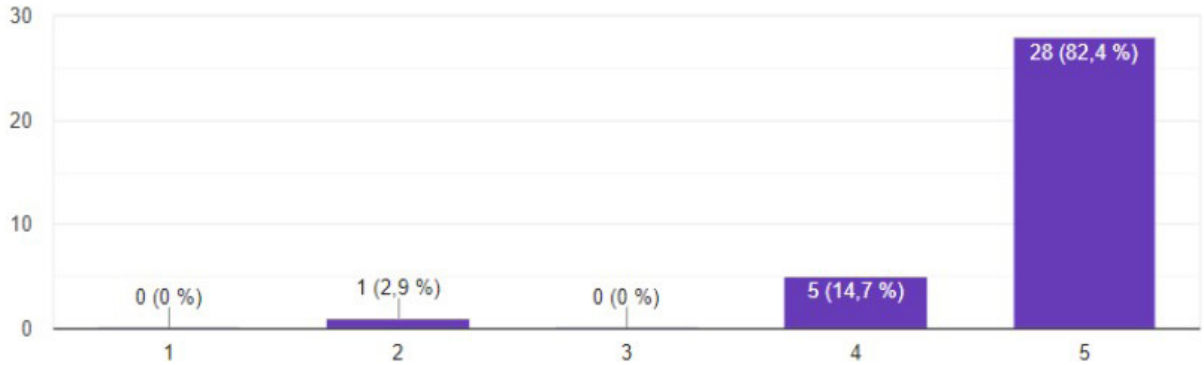

Figure 2: Results of the evaluation of the experience of cyanotype printing (1 not at all satisfactory, 5 excellent) Made by 34 students. Source: author (2023).

Conclusions and implications for arts education

This is the starting point to innovate by exploring the potential of cyanotype as a space for disciplinary interaction. From the scientific point of view, it facilitates and promotes the understanding of the associated concepts, such as what is a chemical reaction or the nature of ultraviolet light, while raising awareness about the loss of biodiversity in the Canary Islands. From an artistic point of view, the qualities of the printed image are observed, such as the changes in the tone of Prussian blue when using solutions with different concentrations of the solute. This is a shared experience that allows understanding the formation of an image without any apparatus. A review of the history of cyanotypes also helps us to see the important role that women have played in the development of this medium, inspired by Anna Atkins. Throughout the procedure, a noteworthy rise in motivation was noted, reinforcing the surmounting of the hurdle of subpar performance in science. The interdisciplinary integration promotes all-encompassing learning, blending art and science via the cyanotype, and contributes to an all-inclusive educational approach that aligns with the Sustainable Development Goals, particularly those related to educational quality (SDG 4) and biodiversity loss (SDG 15).

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Artificial Intelligence Revolutionizes Physical Education and Early Childhood Education

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Introduction

The world of physical education is undergoing a paradigm shift with the advent of artificial intelligence (AI), a transformative technology poised to revolutionize the way we approach physical activity and holistic well-being. AI's potential to enhance engagement, personalize learning, and optimize performance is undeniable, making it an invaluable tool for educators and individuals alike. By integrating AI-driven tools such as virtual reality (VR), augmented reality (AR), and gamification, physical education classes can transition from static, repetitive activities to immersive, interactive experiences. This technological shift has particular significance for **early childhood education (ECE)**, where foundational habits, motor skills, and attitudes toward physical activity are first developed. Early childhood is a **critical stage for physical and cognitive development.** Research has consistently shown that introducing physical activity and personalized learning experiences at a young age can significantly influence children's long-term health, motor proficiency, and overall well-being. During this period, children are highly receptive to interactive and engaging educational methods, making AI a powerful tool for enhancing teaching effectiveness in preschool physical education. AI-driven systems, such as educational robots and IoT-based monitoring tools, can support tailored instruction, real-time feedback, and adaptive learning, ensuring that activities align with the developmental needs of preschool children. Furthermore, habits formed in early childhood often persist into adulthood, underscoring the importance of innovative approaches to physical education at this age. Despite its transformative potential, research on the integration of AI in physical education has predominantly focused on older age groups, with limited exploration of its applications in pre-school settings. Addressing this gap, the present study focuses on preschool-aged children, as this stage offers a unique opportunity to leverage AI to foster positive attitudes and skills related to physical activity early on. By examining existing literature, this research highlights the role of AI in enhancing physical education experiences for young learners, paving the way for personalized, engaging, and effective educational practices.

Method

The purpose of this research was to examine the relationship between Artificial Intelligence and physical education and more specific in pre-school age. For the purpose of this study, a search was made for published studies in the electronic databases Google Scholar, Eric and Scopus, with keywords: (a) Artificial Intelligence, (b) physical education, (c) teaching and (d) preschool. The literature search identified 20 studies that met the following criteria: (a) they were written in English, (b) they contained the keywords in their title or abstract and (c) they were published from 2020 onwards.

Results

Artificial intelligence (AI) has emerged as a powerful tool with the potential to revolutionize physical education (PE) and early childhood education (ECE). Researchers have explored various AI-based technologies, such as voice interactive educational robots, big data analytics, and wireless networks, and their applications in enhancing teaching and learning outcomes. A hybrid PE teaching model incorporating AI-powered educational robots offers personalized feedback, adaptive learning pathways, and opportunities for independent skill practice. AI, by analyzing student data, can tailor instruction, dynamically adjust task difficulty, and provide real-time feedback, improving PE effectiveness. In ECE, big data can identify trends in student performance, measure intervention effectiveness, and personalize learning plans. An IoT-based PE system collects data on student movement, heart rate, and physiological parameters, enabling progress tracking, personalized instruction, and health monitoring. Key trends in modern educational technology usage in PE include mobile devices, digital games, and wearable sensors. However, challenges exist, such as technology cost, teacher training, and parental involvement. Solutions include affordable technology development, teacher training, curriculum integration, and parental engagement. AI can enhance preschool education professional talent training by developing personalized programs, adaptive learning pathways, and real-time feedback. A wireless network-based AI system for ECE manual and aesthetic education practical courses provides real-time video and audio feedback, interactive exercises, and assessment tools. AI is poised to transform PE and ECE by tailoring instruction, optimizing learning, and promoting student engagement.

Discussion/Conclusions

Artificial intelligence (AI) is revolutionizing physical education (PE) and early childhood education (ECE) by providing personalized instruction, adaptive learning pathways, and real-time feedback. AI-powered educational robots, big data analytics, and wireless networks are enhancing teaching and learning outcomes in these domains. While challenges remain in terms of technology cost, teacher training, and parental involvement, solutions like affordable technology development, teacher training, curriculum integration, and parental engagement are paving the way for AI's transformative impact on PE and ECE. AI is poised to personalize instruction, optimize learning, and promote student engagement in these critical areas of education.

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Exploring Arts Education in Chinese schools: insights from Shanghai Primary and Middle School Teachers

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Within the realm of global education, the recognition of arts education as a crucial element in nurturing comprehensive student development has become widely acknowledged. China also places considerable importance on arts education, and the current national curriculum highlights arts as compulsory courses for primary and middle school students. Despite the widespread acknowledgment, both globally and nationally, of the importance of arts education, there remains a scarcity of empirical studies that specifically delve into this subject, particularly within the Chinese context. This study aims to fill this gap by examining the perspectives of teachers in Shanghai, contributing valuable insights to the understanding of arts education within the Chinese educational context.

The purpose of the current research is to explore the Chinese primary and middle school teachers' perceptions of arts education in schools. The presentation will focus on reporting two research questions: 1) What is the value of arts education in schools? 2) What are the challenges and coping strategies in implementing arts education in Chinese schools? In order to answer research questions, an online questionnaire was distributed to shanghai primary and middle school teachers by contacting relevant school administrates and principles. In totally, 344 responses were received from primary and middle school teachers. Among all responses, around 10% of them come from arts teachers (e.g., music, and visual arts), and the rest of them are non-arts teachers (e.g., math). To analyze the collected data, quantitative analyses were used for all questions in the study except the open-ended questions, which were analyzed through thematic inductive coding.

The result will be introduced in detail in the presentation. In summary, by examining the viewpoints of Shanghai teachers on arts education within schools, this research aims to provide insights that reflect the current state of arts education in China to some extent. It also brings to light the values, challenges, and potential solutions associated with the implementation of arts education within the Chinese educational context. Furthermore, through this comprehensive investigation, the research might be able to contribute valuable and contextual information to the broader global discussion on arts education.

From Rubens to the Blue Whale: Inspiration and Knowledge Through Museum Worlds

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The project *From Rubens to the Blue Whale* explores the educational potential of museums and galleries as dynamic environments that promote learning, creativity, and critical thinking. Grounded in theories of experiential learning (Kolb, 1984), metacognition (Flavell, 1979), and social learning (Bandura, 1977), the project seeks to redefine museums as active spaces for pedagogical innovation across various educational levels.

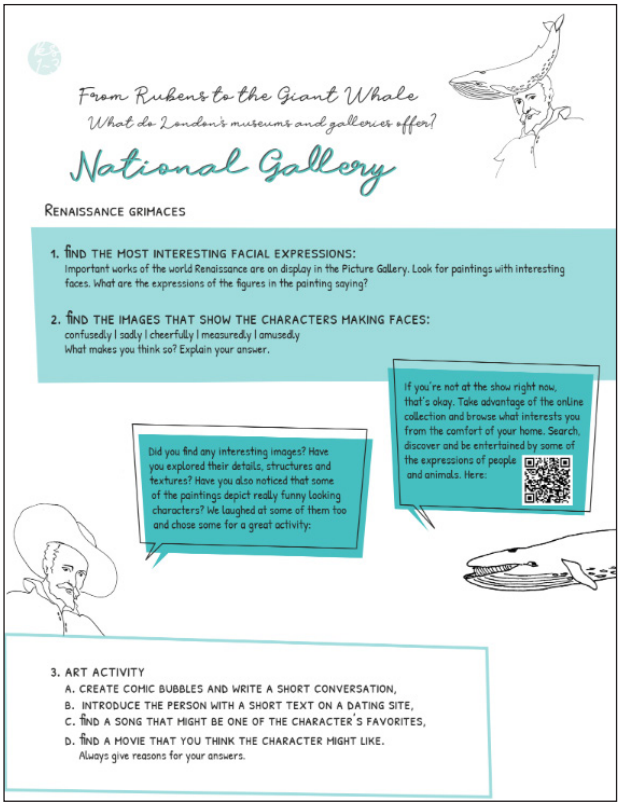
Conducted through visits to major London institutions—such as The National Gallery, Tate Modern, The Victoria and Albert Museum, The Natural History Museum, The Design Museum, and The National Museum—the project gathered examples of best practices and interactive educational formats. These were translated into a series of worksheets and creative activities compiled into a digital magazine for educators and students.

Among the pedagogical tools developed are activities like the "Artistic Selfie," which fosters engagement with classical portraiture through mimicry, or "Gallery Bingo," a playful method for familiarizing students with exhibition typologies. The worksheets emphasize multimodal learning, linking visual experience with tactile and interpretive tasks (Daříčková & Ševčíková, 2024). The project draws upon the constructivist notion of active learning, wherein students construct meaning through personal interaction with museum content (Bruner, 1990).

The project also leverages digital archives and virtual museum tours, aligning with contemporary needs for accessibility and blended learning formats. Resources from institutions such as The Design Museum were adapted to offer online learning tasks exploring the evolution of product design, materials, and cultural context (Daříčková & Ševčíková, 2023).

Museums are presented not merely as repositories but as agents of lifelong education (Jagošová, Jůvá, & Mrázová Krajíčková, 2010; Šobáňová, 2012). Through structured, creative activities, the project encourages emotional and critical engagement with museum content—for instance, via the "Emotion Hunt" exercise at the Victoria and Albert Museum, which develops students' ability to read visual emotion and symbolic expression (Daříčková & Ševčíková, 2024).

Ultimately, *From Rubens to the Blue Whale* proposes a model in which museums function as interdisciplinary classrooms, inspiring curiosity, critical reflection, and aesthetic sensitivity. By integrating interactive exhibits, digital resources, and pedagogically informed design, the project contributes to evolving models of museum education and supports a lifelong learning agenda (Daříčková & Ševčíková, 2023).



From Rubens to the Giant Whale

What do London's museums and galleries offer?

National Gallery

RENAISSANCE GRIMACES

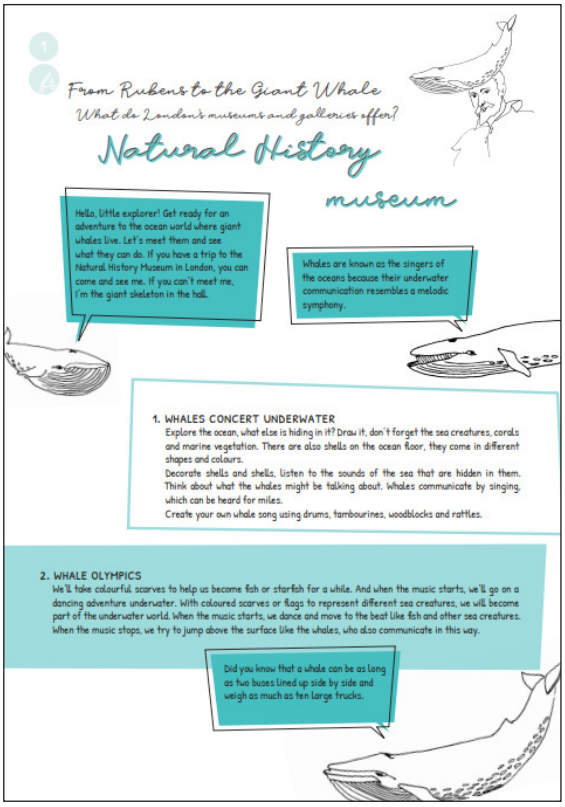
1. FIND THE MOST INTERESTING FACIAL EXPRESSIONS:
Important works of the world Renaissance are on display in the Picture Gallery. Look for paintings with interesting faces. What are the expressions of the figures in the painting saying?

2. FIND THE IMAGES THAT SHOW THE CHARACTERS MAKING FACES:
confusedly | sadly | cheerfully | measuredly | amusedly
What makes you think so? Explain your answer.

If you're not at the show right now, that's okay. Take advantage of the online collection and browse what interests you from the comfort of your home. Search, discover and be entertained by some of the expressions of people and animals. Here:

Did you find any interesting images? Have you explored their details, structures and textures? Have you also noticed that some of the paintings depict really funny looking characters? We laughed at some of them too and chose some for a great activity:

3. ART ACTIVITY
A. CREATE COMIC BUBBLES AND WRITE A SHORT CONVERSATION,
B. INTRODUCE THE PERSON WITH A SHORT TEXT ON A DATING SITE,
C. FIND A SONG THAT MIGHT BE ONE OF THE CHARACTER'S FAVORITES,
D. FIND A MOVIE THAT YOU THINK THE CHARACTER MIGHT LIKE.
Always give reasons for your answers.



From Rubens to the Giant Whale

What do London's museums and galleries offer?

Natural History museum

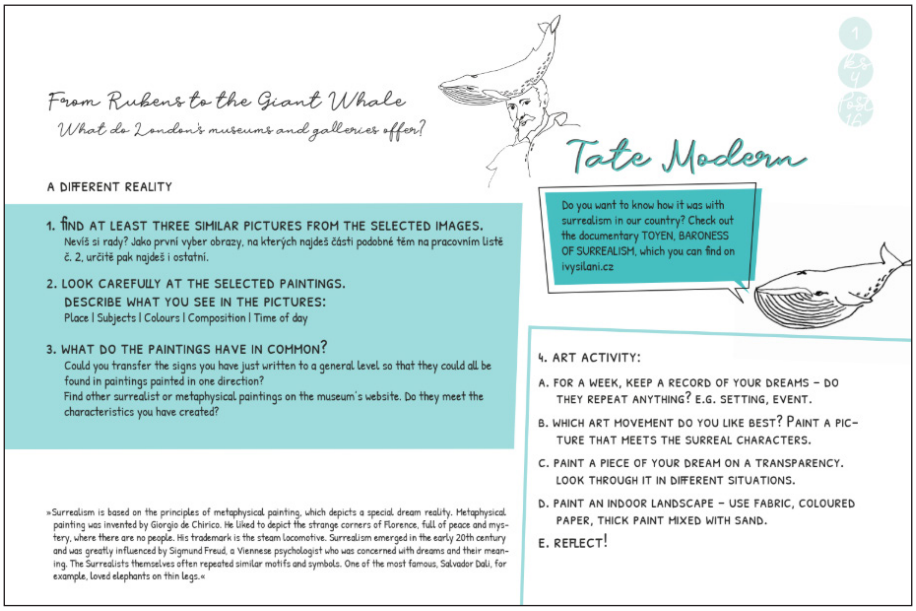
Hello, little explorer! Get ready for an adventure to the ocean world where giant whales live. Let's meet them and see what they can do. If you have a trip to the Natural History Museum in London, you can come and see me. If you can't meet me, I'm the giant skeleton in the hall.

Whales are known as the singers of the oceans because their underwater communication resembles a melodic symphony.

1. WHALES CONCERT UNDERWATER
Explore the ocean, what else is hiding in it? Draw it, don't forget the sea creatures, corals and marine vegetation. There are also shells on the ocean floor, they come in different shapes and colours.
Decorate shells and shells, listen to the sounds of the sea that are hidden in them. Think about what the whales might be talking about. Whales communicate by singing, which can be heard for miles.
Create your own whale song using drums, tambourines, woodblocks and rattles.

2. WHALE OLYMPICS
We'll take colourful scarves to help us become fish or starfish for a while. And when the music starts, we'll go on a dancing adventure underwater. With coloured scarves or flags to represent different sea creatures, we will become part of the underwater world. When the music starts, we dance and move to the beat like fish and other sea creatures. When the music stops, we try to jump above the surface like the whales, who also communicate in this way.

Did you know that a whale can be as long as two buses lined up side by side and weigh as much as ten large trucks.



From Rubens to the Giant Whale

What do London's museums and galleries offer?

Tate Modern

A DIFFERENT REALITY

1. FIND AT LEAST THREE SIMILAR PICTURES FROM THE SELECTED IMAGES.
Nevíš si rady? Jako první výber obrazy, na kterých najdeš části podobné těm na pracovním listě č. 2, určitě pak najdeš i ostatní.

2. LOOK CAREFULLY AT THE SELECTED PAINTINGS.
DESCRIBE WHAT YOU SEE IN THE PICTURES:
Place | Subjects | Colours | Composition | Time of day

3. WHAT DO THE PAINTINGS HAVE IN COMMON?
Could you transfer the signs you have just written to a general level so that they could all be found in paintings painted in one direction?
Find other surrealist or metaphysical paintings on the museum's website. Do they meet the characteristics you have created?

»Surrealism is based on the principles of metaphysical painting, which depicts a special dream reality. Metaphysical painting was invented by Giorgio de Chirico. He liked to depict the strange corners of Florence, full of peace and mystery, where there are no people. His trademark is the steam locomotive. Surrealism emerged in the early 20th century and was greatly influenced by Sigmund Freud, a Viennese psychologist who was concerned with dreams and their meaning. The Surrealists themselves often repeated similar motifs and symbols. One of the most famous, Salvador Dalí, for example, loved elephants on thin legs.«

Do you want to know how it was with surrealism in our country? Check out the documentary TOYEN, BARONESS OF SURREALISM, which you can find on ivysilani.cz

4. ART ACTIVITY:
A. FOR A WEEK, KEEP A RECORD OF YOUR DREAMS – DO THEY REPEAT ANYTHING? E.G. SETTING, EVENT.
B. WHICH ART MOVEMENT DO YOU LIKE BEST? PAINT A PICTURE THAT MEETS THE SURREAL CHARACTERS.
C. PAINT A PIECE OF YOUR DREAM ON A TRANSPARENCY. LOOK THROUGH IT IN DIFFERENT SITUATIONS.
D. PAINT AN INDOOR LANDSCAPE – USE FABRIC, COLOURED PAPER, THICK PAINT MIXED WITH SAND.
E. REFLECT!

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"Water Comes Out Of The Stone..." Proposed Interdisciplinary Exhibition And Museum-Pedagogical Activities For Children /Teenagers

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Water, as a precious source of life and a basic element for human survival, is a common heritage, since it is the primary good for the development of the natural environment and, by extension, of human. The fountains were structures of vital importance for the survival of the population (Adami & Efthimiou, n.d.), as the provision of water for the needs of the inhabitants of a settlement (drinking, for domestic use) and for production (agriculture, animal husbandry, processing of products) was a necessary condition for its establishment. But at the same time, they were also places of concentration of the public space and points of extroversion and social contact.

Today, having lost, with the development of technology, their utilitarian importance, they constitute an "*aspect of the architectural heritage, which position is not entirely clear in the study of the history of places and societies even though it is deeply buried in the common subconscious and registered in a special unity in popular culture*" (Vatopoulos, 2019). In the folk tradition, many customary and religious acts are associated with the fountain, legends and fictions feature it, and folk songs praise it (Galaniadi, 2005).

In this paper we select as a case study the vernacular settlement of Lagadia of Arcadia, Greece (Image 1), where its fountains bear the stamp of the famous local craftsmen (Image 2), as they are all stone-built and crafted with art. The traditional stone art in Lagadia of Arcadia has been registered since 2017, in the National Intangible Cultural Heritage Index.

Image 1: Vernacular settlement of Lagadia in Arcadia, Greece

Image 2: The famous local craftsmen

An important characteristic feature of the public space of the settlement Lagadia are the fountains (Image 3), which, apart from their water-giving role for people and animals and being used for washing clothes and weavers, were also meeting places for women and young people.

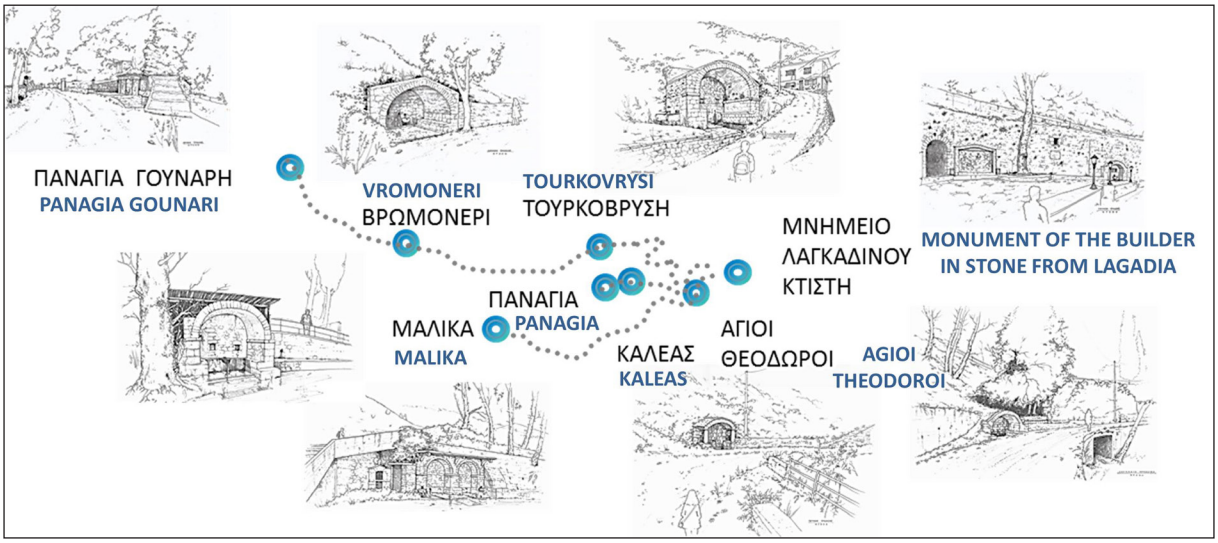

Image 3: Diagrammatic map of water fountains of Lagadia with their sketches

Educational activities (lessons and workshop by academic teachers) are proposed for young creators, students and graduates of schools of architecture and fine arts in Athens and Lagadia. We are pursuing visual representations of people's daily lives related to the water and the constructions that had as their main purpose its adequacy, storage and channelling, to satisfy important human needs. Our aim is to produce artworks that will represent, depict, render and highlight this diachronic, diverse and powerful relationship, especially in the past, but also today.

An on-site visit to Lagadia will be planned by the group of students who will participate in the actions to record the material elements (traditional fountains and watermills) and the intangibles related to water. Recording media may include sketches, photographs, videos, audio recordings with resident interviews, texts. Also, they will be given bibliographic sources and historical, spatial, socio-economic and cultural data related to the settlement (Image 4).

Image 4: Fountain in Lagadia

The data collected will then be organized into analysis boards, which will represent mind cartographies, historical and cultural elements to create the supervisory material of the exhibition. Students will be asked to produce visual approximations and/or mappings of the settlement. Media of representation may include two-dimensional visual works, digital or haptic, photographs, video, or even soundscapes.

The art- historical exhibition will include the material that will have been collected in the project and will be properly formatted to be presented (Fitch, 1982), such as photographs, texts and video projections (interviews, spatial data), analysis boards, artistic works and maps. The art exhibition will take place in a suitable place within the Municipality of Gortynia.

Also, three one-day exploratory activities ("educational treasure hunt", Image 5 & 6) will be organized for families with children and/or teenagers in Lagadia of Arcadia. The actions pursue to bring families with young children (6-10 years old), but also teenagers (11-15 years old), in contact with the traditional fountains. They wish to show them the connection of fountains with social life and intangible culture (customs, myths, traditions, stories, songs, etc.). An important aim of the activities is also to contact and raise awareness (Icomos, 1982), (Moulin and Boniface, 2001) among children and teenagers regarding the protection of the natural, tangible and intangible cultural heritage of the place (Lagadian artisanal art) and also to carry out, by the young visitors, field research.

Image 5 & 6: "Educational treasure hunt" with augmented reality for young children (6-10 years old)

Modern museum policy has as its main priority the educational nature of museums. The proposed activities aim to be a new experience for families with young children or/and teenagers who are the group of the public with the highest attendance in the category of technological (industrial) museums, complementing their thematic sections. These activities and the proposed art-historical exhibition can be implemented by industrial museums (such as the Open–Air Water Power Museum in the Dimitsana settlement of the Municipality of Gortynia) located at a reasonable distance from a settlement or cluster of settlements or town with traditional fountains, following an interdisciplinary research program which connecting scientific and artistic approaches, such as visual and performing arts and the creation of artworks with a variety of means of representation and suitable educational material.

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The Connection Between Vision (Turner, Hokusai) and Movement (Lommel) Inspired by Nature

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The concept of "physical density" (the philosophy on the "phusis") allows for an approach to the idea of dance, an idea that is central and recurring in the work of Nietzsche (Lommel, 2011: 41). Maurice Béjart was "the most controversial French choreographer" (Steeh, 1982: 54). The *International Encyclopedia of Dance* notes that "In 1953, Béjart founded the dance company Les Ballets de l'Étoile. The company gained a reputation for its exceptional vitality, physical beauty, and athleticism. [...] Béjart designed *Tombeau* (1973) for Lommel" (Cohen, 1998: 292).

Daniel Lommel was an outstanding dancer in Maurice Béjart's *Ballet of the 20th Century*, known for his impressive stage presence and multiple talents. The internationally renowned Belgian-French principal dancer of Béjart's company, remained solist for thirteen years and, during this period, he danced with the most famous artists, such as Jorge Donn, Paolo Portoluzzi and Suzanne Farrell. From 1977 until 1983, he danced with Rudolf Noureev in the most important theatres of the USA and of Europe. Time, as well as ctitics, place Daniel Lommel in the Pantheon of the ten best world dancers of his generation (Lommel, 2011: 31). He arrived in Greece in 1980 and founded the longest-running neoclassical dance company, revitalizing the country's dance scene. His company, *Aenaon Dance Theatre* is strong of a rich repertoire counting more than 60 creations and of an impressive first-rate list of more than 700 performances.

Nature has inspired numerous works of visual art. Two prominent painters whose visual inspiration is closely linked to nature are the English artist William Turner (1775–1849) and the Japanese artist Katsushika Hokusai (1775–1851). Lommel drew inspiration from their paintings to choreograph the work *Visual Games*, where the composition of visual stimuli in choreographic creation discovers shared symbols and codes, which are creatively derived and composed within the artistic practice. The forms and colors of these painters, along with their symbolic meanings, are translated into choreography through movement, lighting, sound, and costumes.

Lommel's choreography titled *Turner* was primarily influenced by Turner's seascapes and earthy landscapes, such as *Stormy Sea* (1856) and *The Morning After the Deluge* (1843). "Turner perfectly embodies the aesthetic conception of romanticism that exalts and prioritizes emotions" (Crepaldi, 2008:214). Turner's rich color palette, particularly his use of blue and yellow, is reflected in Lommel's work. The power of nature and its phenomena, depicted with a unique explosion of color in Turner's paintings, as well as the harmony and peace that emerge when these phenomena subside, serve as the inspiration for Lommel's choreographic expression. Another element of the celestial realm that Turner repeatedly visualizes is the sky. This imagery is choreographically reflected in the movements of the dance duets. The dancers, extending their arms, resemble outstretched wings of birds gliding serenely above the earthly realm, seamlessly blending with the backdrop of clouds and the moon. This visual alignment with the painter's imagery underscores the necessity of restoring the relationship between humans and the celestial natural world, emphasizing the concepts of freedom and equality.

Regarding Hokusai's works, Lommel approached the painter's realistic and poetic style with fluidity in movement, revolving around the woman in a kimono (a symbol of water) in contrast to the rigidity of men (a symbol of earth) with their fearsome, heavily made-up faces. Hokusai draws inspiration from the human form, posture, motion, and dreams, as well as the metaphysical. "Hokusai's works offer a sense of movement and vitality, revealing the beauty, power, and serenity of the natural world" (Poletti, 2008: 27). The choreographer translates the clean lines of Hokusai's early period into the dynamic lines of the dancers, in contrast to the unstable lines of his later period, which are reflected in the swaying movements of the dancers. As a central theme, human activities in Japanese society—men and women engaged in traditional outdoor activities—are presented in the foreground of the stage. Meanwhile, a samurai dancer slowly crosses the stage in the distant background, intersecting parallel lines of male dancers along his path (inspired by the painting *Back View of Mount Fuji from the Minobu River*, 1830–1833). These choreographies, first presented in January 1987 in Thessaloniki by the Aenaon Dance Theatre Daniel Lommel, opening the stage of the Royal Theatre, demonstrate the representation of nature through movement and visual depiction on stage.

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Formative Assessment in Arts Education: Meeting Students Where They Are

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Short abstract

Arts educators are familiar with coaching students to their best expressions, yet the act of coaching is an artform itself. When educators come to better understand the formative assessment process, through guiding questions of "Where are we going?", "What does the student understand now?" and "How do we get to the learning target?" the student's experience of learning, engagement in the creative process, and the subsequent outcomes excel.

Ecosomatic and Kinesthetic Practices in Aesthetic-Environmental Education. The "Hut" a Sustainable Project

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In this project students used their old clothes to construct a spatial simulation of a shelter in the school's woodland. They re-cycled by cutting and tying their clothes to form large ropes (Figure 1) with which they wrapped tree trunks together (Figure 2 & 3). The children handled the environment with spatial awareness and made appropriate use of their material stock. That project was created by the children's desire to create a sort of habitat for children within the schoolground. Children named it on their own as a hut (Figure 4).

Figure 1. Children re-cycled their own clothes by cutting and tying them to form large ropes

Figure 2&3. Children wrapped tree trunks together with the recycled ropes to form the "hut"

Figure 4. Children's desire was to create a sort of habitat in the schoolground. Children named it as a hut

What usually happens is that students rarely leave the classrooms to do something in the school grounds; the children in this research acted in the real field of the school in a highly interactive way. In this energized, dialogic, multi-sensory and playful space, participatory and experiential learning emerged (Tsoukala, 2015). During the construction of the 'hut' while the children were weaving the fabric ropes into each other to form its casing, they seemed to have invented a kinesthetic body-play (Figure 5 & 6). "When we experience a structure, we unconsciously imitate its formation with our bones and muscles" says Pallasmaa (2022, p. 101). The students did not have to say much to each other, they spoke with body language. " In traditional cultures construction is guided by the body, just as a bird gives form to its nest by the movements of its body" (Pallasmaa, 2020, p. 45).

Figure 5 & 6. During the construction of the 'hut' while the children were weaving the fabric ropes into each other to form its casing, they seemed to have invented a kinesthetic body-play

It was observed that the sense of movement not only gave rhythm to the work but also formed to the construction. In a playful and kinesthetic way, the children materialized their movement and transformed it into a tangible yet permeable material substance. The children's bodies in this case were the tool that manipulated the material medium. "In creative work, both artists and craftsmen are directly and actively involved more with their bodies and existential experiences than focusing on external unified problems. (...) The whole physical and mental constitution of the creator becomes a place of work. Action and bodily reaction, are inseparable aspects of the experience of architecture" (Pallasmaa, 2022, pp. 17-26).

The children during the formation of the hut through this kinesthetic activity looked as if they were performing a choreographic movement, a performance (Figure 4). The bodies interacted with the material elements and simultaneously with the physical space. But is motion also material? "Movement, and expression through the art of dance, is an embodied practice that engages bodies as matter" (Ulmer, 2015, p. 39). What is established is a deep connection between movement and materiality as primitive elements of the environmental arts, with pedagogy emerging as a choreographic force that brings mobility and materiality together in ways that create environments, events, experiences, ecologies of learning and of participation (Rousell et al., 2018). The body becomes part of the experience, speaking now of an ecosomatic-experiential approach to place. "Ecosomatics" is a new concept that recognizes the human body as an integral part of the global ecosystem, while the ecology of our body becomes part of the ecology of the earth. It is a new movement that explores, bodily sensory experience in relation to the environment.

In this work plan a holistic scheme of work is approached, not only through human participation but also through a system of places and objects. The children create a space with their own clothes, within a favourite school site, in a playful and experiential way. Experiential activity and creative play in nature, kinesthetic play, the concept of sustainability, Deep Ecology and ecosomatics are combined in one activity and pave the way to multiple interdisciplinary learning fields. At the same time, children's aesthetic perception towards material culture, their natural environment and relational-centred-participatory action are developed. A key feature of the ecosomatic-biographical approach is the focus of attention on the relationships between entities and how they mutually interact in the process of their dynamic interactions in the development of meaningful places (Ungrinis & Liapi, 2015). This means that a phenomenon cannot be studied in isolation but only relationally, i.e. in relation to its context, the possibilities offered by its environment and the embodied subjects interacting with it (Ungrinis & Liapi, 2015). Tsoukala (2015) says that person and environment do not constitute two separate entities that interact but a single condition of existence in the world.

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In-service Primary Music and Generalist Teachers' (mis)Conceptions on Brain Development and Music Education. Some Implications for Arts Education in Primary Education.

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Introduction

The field of Neuroeducation emerged at the cross-road of Neurosciences and Education (Masson, 2007). This new field, named also as *Mind, Brain, and Education Science* (Fischer, 2009), provides a framework where educators could be informed and apply neuroscience findings to improve their educational praxis (Tokuhama-Espinosa, 2010). However, as the dialogue increases between neuroscience and education, there is a growing concern about the prevalence of "neuromyths". "Neuromyth" is defined as "a misconception generated by a misunderstanding, a misreading, or a misquoting of facts scientifically established (by brain research)" (OECD, 2002, p. 111) among educators. Studies have found high levels of neuromyths amongst general teachers in the UK and the Netherlands (Dekker et al, 2012), Latin America (Gleichgerrcht et al., 2015), Spain (Ferrero et al., 2016), Turkey (Karakus, Howard-Jones & Jay, 2015), and Greece (Deligiannidi & Howard-Jones, 2015), to mention some of them. Additionally, Düvel, Wolf and Kopiez (2017) found high levels of music related neuromyths among music teachers and students in Germany, Chalkias (2024) in Greece, and Humberstone et al. (2024) among pre-service music teachers in Australia. In a pilot study, Koniari (2018) discusses that pre-service and in-service primary and secondary music teachers lack a general understanding of the brain and exhibit vulnerability to pseudoscience and to the prevalence of general neuromyths. On the other hand, pre-service and in-service kindergarten teachers lack a general understanding of musical ability as part of children's cognition and are sensible to misconceptions regarding music expression and creativity as artistic traits only for few and talented personalities. The aim of the present study is to investigate the prevalence of music and general neuromyths among Greek music and generalist primary in-service teachers.

Method

The present study used similar methodology as in Dekker et al. (2012) and Düvel et al. (2017). In an online survey, 66 in-service primary music teachers (I-SMT) and 66 in-service primary generalist teachers (I-SGT) evaluated 15 possible music and general neuromyths and 15 scientifically substantiated neuro-educational statements as incorrect, correct or do not know. To prevent arousing suspicion, participants were asked to present their proper opinion about neuroscientific research and its application in children music education. The terms "misconceptions" or "neuromyths" were never mentioned in the survey

Results

We present the correctness of answers among our participants, in three music neuromyths and three scientific correct statements (Table 1). The majority of I-SGT believed as true the common neuromyth about lateralization of music processing in the right hemisphere (3M) (75.75%, N=50) and the misconception about the importance of talent for exhibiting high order musical skills (2M) (62.12%, N=41). Furthermore, the common myth that listening to Mozart's music enhances general intelligence (13M) (the so called "Mozart effect") was also believed to be correct by the majority of I-SGT (78.78%, N=52). On the other hand, few I-SMT believe in the existence of "the Mozart effect" (only 25,75%, N=17). However, there were also some I-SMT that find right the statement that students need to be "musical talented" in order to learn to sing correctly, play a musical instrument or create their own music (9,09%, N=6).

		Incorrect		Correct		Do not know	
Nr	**Music neuromyths**	**I-NSMT (%) (N=66)**	**I-SGT (%) (N=66)**	**I-NSMT (%) (N=66)**	**I-SGT (%) (N=66)**	**I-NSMT (%) (N=66)**	**I-SGT (%) (N=66)**
2M	Students must be musically talented in order to sing in correct tune or learn to play a musical instrument or create their own music	90.91% (N=60)	36.36% (N=24)	9.09% (N=6)	62.12% (N=41)	0	1.51% (N=1)
3M	Right-handers process speech in the left hemisphere of their brains and music in the right	10.60% (N=7)	15.15% (N=10)	39.39% (N=26)	75.75% (N=50)	50% (N=33)	9.09% (N=6)
13M	Cognitive abilities, e.g., intelligence, can be effectively enhanced in babies and young children by listening to Mozart's music	48.48% (N=32)	13.63 (N=9)	25.75% (N=17)	78.78% (N=52)	25.75% (N=17)	7.57 (N=5)
	Scientific truths						
7C	Music training induces macro and microstructural brain changes in school-age children that are not attributable to pre-existing biological traits.	6.06% (N=4)	4.54% (N=3)	80.30% (N=53)	33.33% (N=22)	13.63 (N=9)	62.12 (N=41)
11C	Although not hearing-impaired, some people cannot understand tones, melodies and rhythms	10.60% (N=7)	3.03% (N=2)	53.03% (N=36)	60.60% (N=40)	34.84% (N=23)	36.36% (N=24)
12C	Music training increases phonological awareness and reading skills	1.51% (N=1)	7.57% (N=5)	77.27% (N=51)	60.60% (N=40)	21.21% (N=14)	31.81% (N=21)

Table 1: Responses for three music neuromyths and three scientific truths

Discussion

Initial results of the present study show evidence that there are important misconceptions in Greek I-SMT concerning general brain knowledge but not so many concerning music neuromyths. The opposite was found for I-SGT beliefs. I-SGT that replied to our survey were weaker to identify music than general neuromyths. These differences in knowledge may lead to a difficulty of understanding

between I-SGT and I-SMT about the role and importance of music and music education in children's everyday school life and general development in primary education. For instance, the factors that support I-SGT's misconception that "*children need to be musical "talented" in order to exhibit important musical skills*" need to be further searched. Is it because of I-SGT's lack of implicit or explicit experiences with music and music education, or is it because music remains something "mythical" for "non musicians"?

Conclusion

The findings of our research are not generalisable due to the small number of the sample and the easy sampling method that was used. More research needs to be done in order to further explore, discuss and clarify general and music primary teacher's misconceptions about children's music and artistic potentials. However, understanding the artistic dimension of the brain and demystifying children's ability to learn, create and enjoy music, is a very important issue. It can promote sustainable educational environments that would support and foster a holistic and fruitful artistic and music development for all children in general education.

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Learning Reading... as Singing! The Educational Material

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Introduction

The educational program *Learning to Read through Singing* was developed in the classroom setting to support first-grade students in early reading by utilizing the power of rhyme and rhythm embedded in songs (Konstantakopoulou, 2019). This approach could be considered "ancient," as the *kitharistes*—the first teacher of students in ancient Greece—taught reading and writing by presenting the relationship between speech, melody, and rhythm as a unified whole. This was done through the sung recitation of lyric poetry, making reading instruction essentially equivalent to a music lesson (Eideneier, 2004).

Image 1: Red-figure vase from the 5th century BC (Berlin Archaeological Museum).

Theoretical Framework

The shared elements of two universal and fundamentally human codes—Language and Music—such as tonality, intonation, timbre, duration, intensity, expression, pause, speed, rhythm, fluency, and phrasing (Michailidis, 1982; Babiniotis, n.d.) appear to find a common ground in the concept of "song". The existence of tonal languages, such as Ancient Greek or modern Cantonese, where the meaning of a word changes depending on its "musical" pronunciation, confirms this intrinsic unity

(Chen-Hafteck,1999). Songs preserve and transmit the orality and musicality of language, as well as cultural elements that are carried through time. In the past, linguistic and musical communities of a region were closely intertwined, with language and music being tightly bound together (Small, 1986; Liavas, 2008).

It is no coincidence that renowned educators consider music to be an ideal means for the holistic development of children. Songs and rhymes are often deemed ideal texts for the teaching of reading and other subjects. Music educators such as Orff, Kodály, and Suzuki refer to the "musical mother tongue," which develops through traditional songs alongside the spoken mother tongue (Choksy, 1987; Tsaftaridis, 1997; Karadimou-Liatsou, 2003). Gardner's theory of multiple intelligences (1985) supports the inherent presence of musical intelligence in all humans. Music's educational value is irreplaceable not only because of its role in reflecting human emotions but also because it serves as a unique means of acquiring knowledge and communicating with the environment (Chrysostomou, 2005).

Research Review and Context

Research review has indicated that songs generally facilitate the development of reading fluency (Moorhead-Carter, 2015; Young et al., 2016; Iwasaki et al., 2013; Rasinski et al., 2016). Furthermore, songs contribute to the development of phonological awareness, which is a significant indicator of reading skills (Yopp & Yopp, 2000; Trokanas, 2011; Walton, 2014), and in the learning of native and foreign languages (Fonseca-Mora, 2000; Kokkidou & Stamos, 2009). Songs open another sensory channel of reception in language and music education (Gardner, 1998).

The educational material presented here was used in a doctoral research project involving A Grade students (Konstantakopoulou, 2019). Results showed that students improved in several aspects of reading fluency, such as automaticity, speed, prosody, and comprehension. Additionally, they developed other skills related to teamwork, further engagement with language and music, and participation in artistic activities. The evaluation of the material continues in ongoing postdoctoral research, now adapted for preschool-aged children, examining the program's impact on the development of phonological awareness and other early reading skills.

Image 2: Reading as singing in A Grade

The Educational Material

The core material of the program consists of short rhymed poems built around target letters, with selected words that include the specific letter being taught while avoiding diphthongs that have not yet been introduced (e.g., "ου", "οι", "αι", "ντ", "μπ" in Greek). These narratives, with their internal rhythm and rhyming structure, naturally led to musical adaptation, initially performed with a guitar.

One of the first notable observations involved a very shy student who had never participated in reading activities. Through the song for the letter "Π π," she was seen dancing and singing, and the next day she raised her hand to be the first to read aloud.

In the 2015–2016 school year, the program was implemented for research purposes at a Model School in Athens. The poems were set to music in two phases. In the first, melodies from traditional Greek songs from various regions (e.g., Thrace, Asia Minor, Pontus, Crete, the Peloponnese, Epirus, the Aegean) were used. In the second phase, Greek musicians composed and orchestrated new melodies in a variety of global musical styles, including jazz, rock, and country.

The program is accompanied by language and music target words, a student's book and workbook, a teacher's guide, and worksheets for kindergarten children. It is structured into 36 units, each focused on a specific phoneme, integrating concepts and activities related primarily to Language and Music, but also to Drama, Dance, Visual Arts, Information Technology, and other subjects. The reference material plays a crucial methodological role, as the vocabulary and musical style of each poem serve as the foundation from which other thematic elements are drawn.

Since its inception in 2000, the program has been implemented in first-grade classrooms and continues to evolve, now including recorded versions of the songs performed by ensembles appropriate to each musical style. The aim is to teach Language and Music through song. Research to date indicates that the integration of Music into the classroom, through targeted material and systematic instruction, positively affects young students' language, reading, and musical skills, cultivates their musical intelligence, and contributes to creating a joyful learning environment.

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Through Your Eyes I Learn my Truth

Patricia Lazou
Professional performer and choreographer

Short abstract

This presentation concerns the description of the research for the design of an artistic action in which the dynamics created in theatre and dance classes in a school environment are examined. Combining elements of fiction and real events, with the aim of original and spontaneous activation of a process that captures in a creative way, issues to be solved in everyday life that are found on a global level. The performative dimension of the games developed in the context of the art course, concerns a commitment of claims that includes the event, the action and the environment, allowing the symbolic identification of the participants surrounded by it. The art of empathy and joy through shared experience. In an environment that links childhood with family harmony, within the range of challenges that the global community faces, in order to have the well-being and protection of childhood in whatever condition arises.

dialoguing@rts - Advancing Cultural Literacy for Social Inclusion Through Dialogical Arts Education

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This poster presentation shares the theoretical basis, design, methodology and first results of the Horizon Europe project dialoguing@rts (d@rts) – Advancing Cultural Literacy for Social Inclusion through Dialogical Arts Education. The project investigates the question: *How can performing arts education, in formal and non-formal contexts, reimagine cultural literacy as a dialogical practice that enhances social cohesion and inclusion?* d@rts examines how music, dance, and drama create participatory spaces that encourage meaningful intercultural dialogue and engagement across diverse communities.

The d@rts consortium (dialoguing@rts, 2025) consists of five European countries (Norway, Finland, Germany, Italy, Serbia) and two non-European countries (Uganda and Aotearoa/New Zealand). Figures 1 and 2 below outline the work packages (WP) and research methodologies utilized in the project.

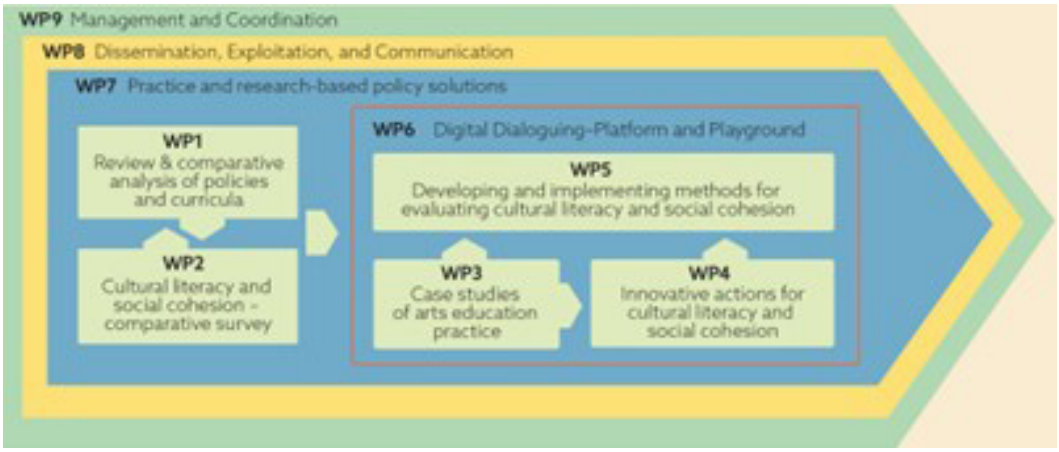

Figure 1: Work packages in d@rts

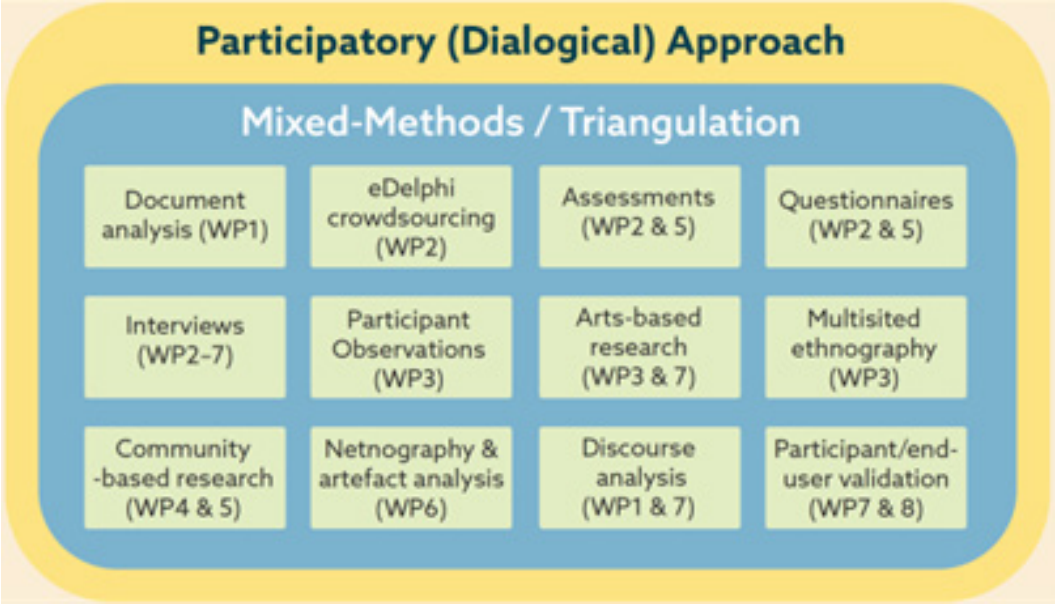

Figure 2: Research methodology of d@rts

Theoretical framework

The d@rts project reconceptualizes cultural literacy as a dynamic and dialogical practice rather than a fixed set of knowledge or competencies (Maine et al., 2019). Cultural literacy is understood as an ongoing process of navigating cultural differences, fostering reciprocal understanding, and co-constructing knowledge through the arts. Being culturally literate is "an individual's competence and skill to encounter cultural differences and to elaborate on one's own identity in respectful interaction with other people" (Lähdesmäki et al., 2020, 107).

In d@rts social inclusion is understood as "the process of improving the terms of participation in society, particularly for people who are disadvantaged, through enhancing opportunities, access to resources, voice and respect for rights" (UN, 2016). Social cohesion refers to: (1) social relations, including high levels of trust and participation, (2) a sense of belonging and identification with a social entity, (3) orientation towards the common good, including feelings of responsibility (Schiefer & van der Noll, 2017).

Work Package 1 Findings

In WP1 a literature review (Task 1.1, Deliverable 1.1) examines four key themes alongside methodological considerations. Firstly, the review explores how cultural literacy, intercultural competence, and intercultural education are conceptualized, with a focus on facilitating understanding and interaction across different cultures and their connections to the performing arts. The review also considers how policy shapes the integration of cultural literacy goals into arts education, emphasizing the need for policies that ensure equal access to arts education and support intercultural competence in diverse social and cultural settings. The role of performing arts is highlighted as a vital form of cultural expression, with examples of how arts programmes incorporate local cultural elements into education. Integration of Indigenous knowledge and arts is emphasized as a means of challenging existing power structures, and decolonizing education. Additionally, the review highlights the role of performing arts in creating a sense of belonging and shared participation, with community engagement through performances and local projects emerging as key mechanisms for strengthening social ties. Methodological discussions focus on the challenges of incorporating diverse knowledge systems and marginalized voices, emphasizing the importance of dialogical and reflective approaches to foster inclusivity.

WP1 also includes a curriculum (Task 1.2) and policy (Task 1.3) analysis. These tasks analyse national and regional curricula across all education levels in the seven consortium countries and examines policy documents from these countries, the EU, and the Council of Europe. The first analysis explores the interconnection of cultural literacy, performing arts and social cohesion and inclusion in current national curricula and policies.

WP2 Wo3rkshop Insights

WP2 involves the development of a Cultural Literacy Assessment Framework. As part of this process, group workshops were facilitated in the participating countries. An initial analysis reveals key themes related to cultural literacy in arts education. Intrinsic motivation and aspirations are a key emerging idea, emphasizing the importance of connection, multicultural engagement, fostering belonging, and empowering marginalised groups through non-verbal dialogue to drive change. Engagement with diversity was another focus, highlighting the need to embrace multicultural perspectives, challenge norms, and create inclusive spaces for diverse voices. Discussions also examined the framework and conditions for arts education, considering factors such as funding, space, expectations, regulations, collaborations, and networks that shape and influence arts activities. Finally, the workshops identified barriers and enablers of change, noting that stakeholder expectations, Western dominance, and slow progress often hinder transformation, while projects and networks play a crucial role in supporting inclusion and cultural diversity.

Project Impact and Next Steps

Moving forward, d@rts will investigate existing practices and develop new participatory arts education actions that further advance dialogical cultural literacy. The project will also focus on creating evaluation tools to assess the impact of performing arts education on social cohesion and inclusion. Finally, d@rts will provide policy recommendations that support inclusive, culturally responsive arts education in both formal and non-formal learning settings. d@rts imagines new futures and creates hope and social cohesion through performing arts education. By creating participatory spaces and facilitating dialogues, we listen to voices seldom heard. Through this d@rts hopes to realise its aims of advancing cultural literacy, and enhancing social cohesion and resilience, to build an inclusive future for Europe.

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The Brushes of the Iberian Lynx

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The present proposal is about the creation of an artistic book of stories that addresses the figure of the Iberian lynx (*Lynx pardinus*), the most endangered feline on the planet, and its recovery in the last twenty years. The book includes various themes in its chapters, which delve into the figure of this emblematic feline, whose ears are topped by the so-called "brushes." A simile that translates into the brushstrokes obtained in the natural environment and that represent an added and differentiating value in this project. The book addresses, from artistic experience, knowledge of the environment and the agents involved in the management and conservation of this emblematic species. The development of graphic content, in the format of informative stories as a travel notebook, aims to serve as a knowledge transfer tool for both the academic and general context, as well as in its social dimension regarding its interaction with the natural environment.

Figure 1. Iberian Lynx in Sierra Morena, Jaén (Spain). Source: by the author.

With this book we hope to contribute to increasing the body of knowledge about the Iberian lynx, from a fundamentally artistic and humanistic perspective focused on raising awareness about the protection of our biodiversity. And of course, to the generation of artistic material for the cultural enrichment of citizens around a topic of fundamental relevance such as the conservation of biodiversity and the protection of natural environments.

Different visions that have to do with artistic methodology are also included. These range from personal interpretation based on the notes made in the field notebook, to the experience of the world through the camera lens, the relationship between image and event and the observational re-

cord of the life of the Iberian lynx and natural spaces. in which it lives. This proposal addresses the protection of nature as one of the urgent needs of the planet and our environment, through artistic production. It is framed within the scope of addressing the priorities of generating culture, creativity and an inclusive society, with environmental and conservation interactions to promote the generation of scientific knowledge and awareness about the protection of nature through the cultural and creative development of society. Generating a critical sensitivity to concern for the environment and human impact helps to understand how this deterioration affects people's own lives, their social relationships and with nature. Therefore, this leads to raising awareness of the need to implement the resolution of problems linked to the thematic priorities associated with the challenges to advance global knowledge of a widespread situation on the planet, such as the loss of biodiversity, focusing on the figure of the Iberian lynx as the protagonist and through artistic creation processes. On the one hand, with methodology, methods, tools and instruments based on the arts to obtain information about the biodiversity space (Hotspot), the Mediterranean arc and the existing biodiversity in the Iberian Peninsula.

Figure 2A & 2B. Drawings of Iberian Lynx in sketchbook. Sierra Morena, Jaén (Spain). Source: by the author.

The appropriation of the moment through the pencil or brush leads to a different relationship than that taken by photographs or any other means. The drawing from life and the taking of notes (pictorial, graphic and calligraphic) in the travel notebook are an embodiment of a process of interpretation and heuristic assimilation of the surrounding environment. The final result is not as important as the experiential nature of the action of drawing and painting, and the combination of drawing/painting and writing in the notebook favors the relationship of the two cerebral hemispheres (the rational and the intuitive), making the notebook field into a powerful knowledge tool. The sketches obtained by drawing from life in the field notebooks are closer to the concept of ideograms than to the concept of final works, which does not prevent them from constituting, together with the experience of their creation, the foundations of a larger work such as the preparation of the books and tools proposed in this project.

In artistic activity, there are relationship processes that contribute to building thought through the intuitive apprehension of human experience. The machine – the device, the camera, the smartphone, the tablet – place the point of creation at another time and in another place other than the action of drawing, isolating the human being from space by replacing drawing with tools. that simplify our relationship with the environment leads to disconnection with it.

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Teaching Mathematics Through Theatre Methods

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The way mathematics is taught, especially in primary school and to a large extent in secondary school, repels many students who find it difficult to understand mathematical notation and to grasp the crucial importance of mathematics in everyday life and its key role in modern technology.

The TIM educational methodology, utilizes and combines two existing approaches that have been developed over the past years: The "Mathemart - Playing with Mathematics in the Drama Workshop" approach and the "Process Drama - changing roles, perspectives and views in teaching mathematics" approach. The combination of these approaches has been done in the light of life skills for school wellbeing in line with relevant studies and recommendations from the World Health Organization to effectively support teachers monitoring the development of life skills in their students. The TIM methodology consists of a Methodology Manual (2018) that includes its theoretical background and a Toolkit: activities and exercises (2018) containing specific activity suggestions with a variety of Mathemart exercises and a full Process Drama pilot fiction that have been tested and evaluated. These activities can be directly applied by the teacher concerned or can be built upon to develop new ones. Overall, what the teacher chooses depends on the question, the need, the challenge to be solved and the teacher's own capacity. It is important to underline the crucial role of the teacher - animator: he/she must be aware of the life skills related to the activity chosen.

In the above context, the book "...With a taste of mathematics" (2023) was written, in Greek, which includes stories and activities that aim to inspire teachers of mathematics in primary and secondary schools to carry out activities using performing arts. There are ten stories written. The mathematical themes of the stories are about division, decimal and binary numbering systems, the circle, algorithms, equations, symmetry, the Pythagorean concept of numbers and arithmetic operations. The social contexts in which the stories are set relate to life in a coastal area, refugee life, life within the family, relationships between two people, rural activities, school life and friendship.

On the basis of the stories, 10 activities were proposed following the Mathemart methodology and another three were created based on the Process Drama methodology. Their main purpose is to bring students in contact with concepts of mathematics, of the curriculum, in a more experiential way (Archontaki & Filippou, 2003). In particular, children will be able to understand in an experiential way the parameters of a mathematical problem, to grasp the concept of variations and relationships through concrete representational means, to negotiate an everyday problem with different approaches

to fractions, to get acquainted with new concepts of mathematics in a pleasant and playful way, to present to their classmates the result of the dramatization which they have previously prepared, to cooperate with each other and to eliminate the feeling of fear associated with the mathematics lesson.

The mathematical topics that are developed through the activities concern plane geometry, mental calculations, the product of numbers (Filippakis, ??), addition, equations and sign change, multiplication, division, arithmetic operations with fractions, symmetry with respect to the centre, the orthogonal system of axes and division into parts. In addition, life skills cultivated by the activities are related to relationship building, decision making, dealing with emotions, self-awareness, presenting emotions, speed of thinking, creative thinking, problem solving and ultimately dealing with mathematical anxiety.

From the pilot application of the TIM methodology in primary and secondary schools, it was found that students develop various skills related to their mathematical literacy. During the assessment of students' skills, before and after the implementation of the TIM methodology, which concerns the teaching of topics related to planar geometry, symmetry with respect to centre and orthogonal axis system, it was found that they developed understanding and application of the concepts of position and direction in geometric contexts, analysis and description of spatial relationships between objects using the correct language, solving problems requiring understanding of spatial relationships between geometric shapes and others. Similarly, the assessment involving numerical operations and mental calculations appeared to develop the collection and explanation of mathematical information presented in different forms, performing numerical calculations, making and evaluating important assumptions in estimations, modelling and analysing data, explaining considerations and procedures concerning the data used, how they are organized, presented and framed, and others. Finally, the assessment related to equations and problem solving showed us that students developed the skills of analysing a complex problem or situation into simpler parts, organizing the goals associated with each component, formulating and implementing one or more solution strategies to achieve the end goal, and more. The next step is the process of dissemination and multiplication of the TIM methodology in which primary and secondary school teachers, who teach mathematics, will be trained to apply the TIM methodology in several classrooms.

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Facilitating 21st Century Learning Skills Through Music Composition: A Content Analysis of Minecraft Education

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The acquisition of 21st-century skills—creativity, critical thinking, communication, and collaboration (4Cs)—is recognized as essential for navigating today's world. Integrating digital technology into education is a widely acknowledged strategy for fostering these competencies. Among digital tools, Minecraft: Education Edition (MC:EduEd) stands out as a popular platform for engaging students. This study explores how MC:EduEd supports music composition and facilitates the development of 21st-century skills among Key Stage 3 learners.

Background and Rationale

Developing 21st-century skills is critical for preparing learners for future workforce demands (Dorfman, 2013; Boss, 2015; Kahila et al., 2020). Advances in music technology, particularly digital games, provide effective avenues for cultivating these skills. The rise of mobile technology and advanced computing has fueled the popularity of games in education (McQuiggan et al., 2015). MC:EduEd, a version of Minecraft designed for educational purposes, incorporates tools that encourage creativity, collaboration, and music-making. This study examines how these tools align with learning objectives and support the 4Cs.

Methodology

This research employed qualitative content analysis, combining the author's experiences as a music educator in the Philippines and observations of Key Stage 3 learners. The study followed three key stages:

1. **Literature Review**: Key studies on MC:EduEd, music education, 21st-century skills, and learning theories were reviewed. Sources included constructivist theories (Piaget, 1973; Vygotsky, 1978), the TPACK framework (Mishra & Koehler, 2006), and criteria for evaluating educational apps (Gee, 2003; Squire, 2011).
2. **Feature Analysis**: MC:EduEd's music tools were analyzed for their functionality and educational potential, informed by the author's direct experiences and observations of learner engagement.
3. **Thematic Analysis**: Key themes related to the 4Cs were identified, illustrating how MC:EduEd's features can enhance these skills through music composition activities.

Discussion

Research highlights the importance of fostering the 4Cs in education. Music technology effectively supports these competencies and facilitates their transfer from school to professional settings (Dorfman, 2013; Boss, 2015; Kahila et al., 2020). MC:EduEd aligns with these goals, offering an engaging

and interactive platform for digital natives (McQuiggan et al., 2015).

In the Philippines, limited technological resources in schools pose challenges. However, Filipino learners demonstrate characteristics of digital natives (Sheskey, 2014), frequently engaging with games like Minecraft. Observations revealed that students exhibited motivation, decision-making, collaboration, and communication when using MC:EduEd. The app's music tools offer non-instrument-trained students an accessible avenue for creating music, fostering creative expression and skill development.

MC:EduEd's features align with reputable learning theories and foundational music education practices, meeting national music education standards in both the Philippines and the United Kingdom. The app integrates constructivist principles, enabling learners to build knowledge through active engagement. Furthermore, the growing availability of online resources, such as tutorials, shared lesson plans, and teacher communities, supports the adoption of MC:EduEd in classrooms.

Despite its potential, further empirical studies are recommended. Teacher interviews and classroom observations can provide deeper insights into MC:EduEd's practical application in diverse educational settings, particularly in resource-limited contexts.

Conclusion

This study assessed the features of MC:EduEd for supporting music composition and developing 21st-century skills in Key Stage 3 classrooms. Findings indicate that the app's tools possess adequate educational quality to foster creativity, critical thinking, communication, and collaboration. These features align with 21st-century learning goals and national music education standards, providing digital native learners with valuable opportunities to engage in musicking.

While the results are promising, field realities may yield varied outcomes. Further empirical research is needed to validate these findings. Music educators, especially in the Philippines, are encouraged to explore MC:EduEd as a tool to develop 21st-century skills and ensure the continuity of musicking among secondary learners.

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Embodied Practices: How the Arts, Nature, and Technology Support Nervous System Regulation and Resilience

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Short Abstract

The body is the container of our lived experiences. Much of modern life and learning triggers self-protective reactions that inhibit health, relationships, learning, and creativity. The arts, nature, and technology provide opportunities for our nervous systems to repattern emotional reactivity into regulation and eventually into resilience. Regulation and resilience allow us to traverse rigorous life and learning experiences with curiosity, creativity, critical thinking, courage, and compassion.

Creativity Code: A New Tool to Assess Creative Learning

Jeff M. Poulin
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Short abstract

Creativity has long been assumed to be an outcome of arts and cultural education, yet lacks the tangible and measurable components to be asses in learning environments (Poulin 2019). In 2019, a set of self-reflective "creative capabilities" were proposed and a new instrument was devised for use in creative learning environments to measure the four dimensions of creativity: creative thinking, cultural consciousness, connectivity, and concern for community. Through a large-scale, participatory research study, researchers tested the hypothesis that there are sixteen unique Creativity Codes, which can be used by both creative learners and arts educators to evaluate student growth in programs (Poulin, Davis, and King 2023). Arts educators may use this tool within their own contexts collaborate with learners to evaluate their progress in the four creative capabilities throughout an artistic program. This session will share the research, encourage arts educators to explore the instrument, and articulate the case for use in classrooms.

Australian Aboriginal Art in a Greek Experimental School

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In a constantly changing world, where societies are becoming more and more diverse, and the co-existence of people from different cultural backgrounds is becoming the norm, we often try to teach our students to respect minorities and people that are different from them. They embrace this as a principle, but find it hard to put into practice. They have hardly any first-hand experience of individuals and world-views that are radically different from theirs. Apart from encouraging the development of empathy in children, what other means have we got to cultivate genuine respect for cultural diversity?

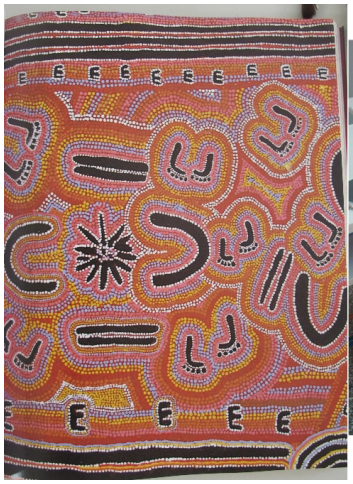
Through art, we can expand human understanding (Eisner,2008; Barone & Eisner, 2011). Art can promote meaningful dialogues and provide meaningful experiences.

Through the project "Travelling...", which I have embedded in my Art teaching at the Experimental School of the University of Thessaloniki, I try to help students get acquainted with World Cultural Heritage, and to familiarize themselves with the art of different cultures. An Australian Aboriginal image, which we may think is purely decorative, may in actual fact be recounting a story – a sacred story. A painting in the Far East may also serve a purpose different from decorative: it may serve as a basis for meditation. Islamic Art may consist of geometrical patterns and arabesques not "because the representation of God is forbidden" but because this is an alternative way of representing and worshipping the divine wisdom and infinity, the sacred geometry through which it manifests itself the world.

As students learn this, they also begin to realize that their own world view and categories are not the only ones possible and imaginable. They thus create a space for otherness in their world view, which is a necessary foundation for a respectful attitude to otherness and diversity.

It was in this context that my students of grades A & B of junior high school became acquainted with Australian Aboriginal Art. They were amazed to find out that what we often perceive as "lovely decoration" is actually a series of symbols narrating a sacred story, connected to Creation myths They learned about Dreamtime, the ancestor spirits, the function of aboriginal paintings, the way different

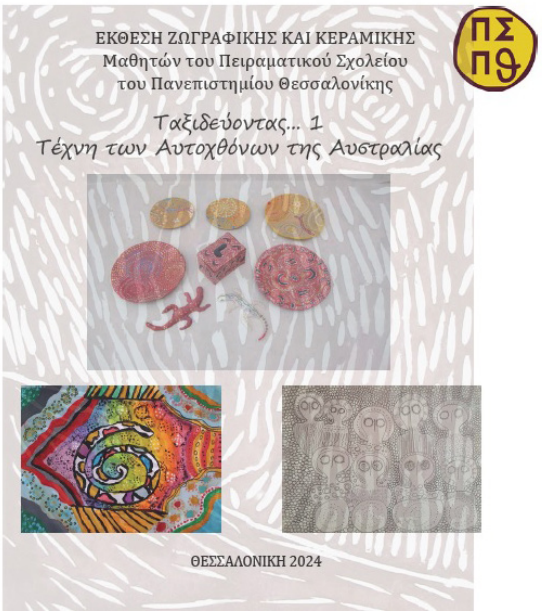
families are connected with different sacred stories, which they tell through their paintings. IMAGE: DOLPHIN They also learned to differentiate between aboriginal cave art and its' contemporary forms, such as paintings on canvases by contemporary artists. Finally, they understood the way the revival of aboriginal culture helped aboriginal communities in recent decades.



They then went on to create their own artwork, individually or in groups, inspired by either older, authentic aboriginal art, or modern versions of it. They even adopted some trends, such as covering areas with dots. (This has come to be considered 'aboriginal art' although it was actually the concealing of original works and their sacred stories from foreigners.) Many of them drew inspiration from particular paintings –or features of paintings- from Jennifer Isaacs' book "Aboriginal Art Paintings" (Isaacs 2002), or even reproduced some of these paintings, or parts of them, with paint or in clay. They also familiarized themselves with the particular sacred story connected with the aboriginal painting they were working on.

Sometimes they focused on what is considered sacred by Australian Aboriginals, such as some animals, sometimes they chose to replace them with something that was important for them.

Before we mounted the final exhibition some of the best works were thrown away or broken. So I repeated the project with the new generation of grade A students, and in 2024 mounted a big exhibition with the –remaining- older works and the new works.



The clay works that had been destroyed were displayed in photos with the students' names. A catalogue was also issued.

What students gain through projects like this is not just the familiarization with art which is different from what they have known so far. They also reconsider everything they have been taking for granted. They realize that all they had been treating as unique and self-evident is only the product of their own cultural milieu, which is one of many various ways of perceiving and creating art. They also begin to appreciate and to fathom the infinite complexity and the different ways of creating meaning through Art, and the previously unperceived depth of art they used to consider as purely decorative.

At the same time, the "other" becomes something concrete and familiar, rather than an abstract notion to be respected. This familiarization with otherness through experience is bound to create deeper and stronger bridges of understanding.

At the same time, students widened their visual horizons and drew inspiration from a kind of Art they had never come across before.

Art became an effective tool for promoting students' understanding of themselves and their society as part of a diverse global community – a diversity some students are only beginning to perceive and appreciate.

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Overcoming Disciplinary Boundaries Through STEAM Activities

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Short abstract

Nowadays an integrated approach to disciplines is an urgent educational challenge. A way to face this challenge is teacher education, as stated by UNESCO "Incheon Declaration and Framework for Action" for Goal 4: "We will ensure that teachers and educators are empowered, adequately recruited, well-trained, professionally qualified, motivated and supported within well-resourced, efficient and effectively governed systems". Moving in this direction, this poster aims to share an example of STEAM activity developed by a group of Italian teachers, and their teaching approaches as examples of good practices to implement such activities in school. In the poster we present the keywords and the metaphorical representations elaborated by the teachers involved in a professional development course, with the task of designing a STEAM activity with an interdisciplinary/transdisciplinary approach. The course is institutionally contextualised in the European "STEAM-Connect" project, involving five European universities and their connected schools.

Innovative Strategies in Education: The Necessity of Including the STEAM Model in Greek Secondary Education

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Short abstract

In today's societies which are characterized by rapid technological development and global changes, the role of education is to precede and lead these developments through innovative actions and strategies. The STEAM model refers to an interdisciplinary teaching approach that allows the formation and provision of innovative solutions to everyday social problems and aims to develop inquiry, innovation and critical thinking through activities that encourage generating ideas, analyzing information and solving problems. The use of STEAM model in education can provide students to network their learning by taking thoughtful "risks", engaging in experiential learning, persisting in problem-solving, embracing collaboration and working. The focus of this research paper is to highlight the necessity of integrating STEAM model into the New Curriculum of Greek Secondary Education taking into consideration any initiatives or best practices taken.

Teaching Rhythm in the Individual Instrumental Lesson: The Case of Piano Tuition in a Greek Music School

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Rhythm is found everywhere in nature and is a fundamental characteristic in every aspect of life (Toussaint, 2020). Rhythm constitutes music's central organizing structure (Thaut & Trimarchi, 2014) therefore it is a key element in music instrumental education. The cultivation of the sense of rhythm is fundamental in the performance of music (Jing & Danprdit, 2022; Takegawa et al., 2012). Teaching rhythm is challenging, as one must teach taking into consideration its various aspects.

The concept of patterns plays a crucial role. This can be explained by the way the brain works. In perceiving rhythm, our brain perceives events as grouped into higher-level patterns (Iversen & Patel, 2008) Our natural tendency for auditory grouping is so strong that we create patterns even on sequences of physically identical sounds (Bolton, 1894). The process of learning music and language has many similarities (Gordon, 1999). According to sound-to-symbol philosophies, students learn music the way everybody learns language, first hearing then saying (Feldman & Contzius, 2016). Patterns become the "words" of music language. Rhythmic syllables serve as mediator between the sound of rhythm and the verbalisation of it. (Ester et al., 2006, Palkki, 2010). In addition, rhythmic syllables, when used with appropriate rhythmic movements, help students build an embodied understanding of rhythm and store and retain more patterns, building a vocabulary (Dalby, 2005) which they can associate with notation (Liperote, 2006) or use during improvisation (Keyes, 2000; Chyu, 2004).

In instrumental music education, there are different systems of rhythmic syllables, each with different characteristics (Feldman & Contzius, 2015). An appropriate system has five attributes. The syllables: 1. are chosen according to how the sound sounds and not how it is symbolized in musical notation, 2. must differ for duple, triple or unusual patterns, 3. are easy to say or sing, 4. can express rhythmic patterns from simple to complex (Dalby, 2005) and 5. are suitable for use at multiple levels of education (Feldman & Contzius, 2015)

This poster presentation will present initially a State of the Art on the teaching of rhythm in the individual piano lesson. It will then focus on a verbal system of teaching rhythm which, besides the rhythmic syllables that it suggests, presents a rhythmical notation with layers connected to rhythmical movements for a simultaneous embodied approach. A specific characteristic of this system notation is that it represents dynamics of the rhythm beats with a visual way of low, middle and high pitch pentagram notes following the rhythmical pattern organisation. It includes a taxonomy which starts with Greek and Mediterranean rhythms, with subsequent variations and combinations of them leading to rhythms from all over the world. The "Labyrhythm" (Μπάρμπας, 2006) has been designed for musicians, beginners to advanced whatever instrument and style they play and provide them a functional perspective of the use of rhythmical patterns in a creative and effective way.

The research is part of a larger study that aims to investigate the benefits of connecting the Greek-Mediterranean musical tradition with the unfamiliar western musical culture of the piano curriculum for Greek students of one secondary music school. The poster presentation will present the theoretical framework which frames the larger study and will deliberate the complex and interdisciplinary issues that arise.

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Harmonizing Tunes and Values: The Case of The Accordion Curriculum in Greek Music Schools

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Sustainability is currently a very common and widely employed term, especially in discussions on environmental protection, economic development, and social justice. According to Professor Ortwin Renn (2023), "*the basic idea of sustainability is to preserve the ecological foundation of human existence and to assure humane living conditions for present and future generations*". In education, this could be translated into creating educational practices that are designed to endure over time, meet the needs of current students but also foster environmentally conscious behaviors, promote social equity, and ensure economic viability within the educational system, thus providing for future generations. Bringing it into music education, sustainability might involve practices that encourage long-term interest and participation in music, developing curriculum that adapts to diverse learning styles and cultural backgrounds, creating inclusive and equitable music education opportunities for all students, and offering experiences that connect students to their environment and nature.

Incorporating the above principles into accordion instruction within Greek Music Schools (GMS) requires thorough consideration of the characteristics, history, and potential of the instrument, as well as an understanding of the nature and function of the institution itself. However, it primarily necessitates the knowledge, insight, and deliberate utilization of pedagogical theories and philosophical underpinnings that direct values ensuring sustainability, not only in music education but also in overall social and cultural life. **Multiculturalism**, **postmodern ideas**, **praxial directions**, and understanding **student voice**, together with the **preservation of tradition** and **eco-driven experiences**, constitute some of the guidelines that will shape a contemporary study of the accordion in the context of GMS.

One significant aspect of modern societies, which has changed the way we define boundaries of countries, nations, groups, or individual identities, is **multi-culturalism**. A continuously growing body of research highlights the effectiveness of intercultural approaches including music education (Herbert & Karlsen, 2010). By integrating diverse perspectives and cultural elements into the curriculum, education becomes more relevant and engaging for students and prepares them to become proactive global citizens in an increasingly interconnected world. At the same time, GMS have played a significant role in revitalizing traditional music, sparking the interest of young people in instruments, repertoires, or practices that were at risk of fading away from local communities (Kapsokavadis, 2014). The mission of the GMS to **preserve traditional genres** has become deeply ingrained in the consciousness of individuals and society (Theologos, 2021), fortifying thus the connection between school function and cultural sustainability.

Since the mid-20th-century when **postmodernism** emerged to accentuate a communicative set of values to comply with societal needs, it has brought forward a broader understanding of the curriculum. Contemporary curricula are/should be aware of underlying ideologies and socially constructed gender relations/dynamics as a step towards ensuring equal education for all students (Hanley and Montgomery, 2002). In addition, the **praxical models** of teaching and learning highlight the rela-

tionships between music and real, everyday social-musical action and experience. The aim of music education is enhanced musical autonomy, which leads to a deeper appreciation and enjoyment of music, which in turn leads to engagement throughout life, while the curriculum undergoes constant feedback and reflection upon the evolution of music and society (Regelski, 2021). At the same time, **student's** voice is increasingly emphasized in various educational environments (Biddulph, 2011). In line with contemporary theories, meaningful learning occurs when students perceive content to be relevant to their own goals. Greater flexibility in curriculum design is encouraged, as the uniqueness of each child's learning style is recognized, aiming to develop more personalized approaches (Tuovinen, 2018).

Turning the focus back to MS, Kagan and Kirchberg (2016), propose that the training of a discerning ear, especially in instrumental music education, may help students to develop and foster alertness and sensibility towards the complex structures of nature. MS, through several lessons and activities, do train their students' ears and, in more, through participation in various music groups, promote the ability to listen to each other, expanding the perception and experience of listening, which is "*vital for educating the properties of being sustainable*" (Østergaard, 2019). Discussing music as a "*tool,*" that "*builds empathy,*" and serves to "*inspire environmental action and advocacy*" (Turner & Freedman, 2004), is easy to assume why and how MS provide ecological and sustainable education.

This essay will elaborate on the characteristics of the accordion in terms of sonority, history, spread, construction, and technique, and will show how the aforementioned values can be harmonized with practices, methods, and materials, resulting in a curriculum that will create sustainable pathways between students and the instrument, music, art, education, and meaningful personal and social life.

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Understanding Ecclesiastical Art of Greek Orthodox Church through Critical Learning Approach

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This paper presents an application of critical and contextual learning approach, for the understanding of ecclesiastical visual art of Greek Orthodox Church. The paper describes how students of an undergraduate art history class, in the light of critical and contextual learning approach, and the use of imaginative forms of thinking, overcome initial misconceptions, and construct meaningful understanding about ecclesiastical art of Greek Orthodox Church. Within the framework of three learning sessions, it is described how students developed visual and aesthetic literacy about ecclesiastical art. The idea of this paper was generated after the two years of e-learning experience, during the pandemic period, that revived bygone formalist, oversimplified, and meaningless practices in art education.

First sessions' topic of investigation, was about the particular art style of Greek Orthodox Church, called the hieratic style of ecclesiastical art (Michelis, 1955). Students' first pass understanding, claimed that hieratic style is "ugly, unattractive, flattened, of minor significance art expression" (compared to Western European naturalistic art works of similar subject-matter).This naïve first understanding of students, is based on the misconcepted and stereotypical idea, claiming that good art should have pleasing subject matter. Contextualized learning investigation (Dyson, 1989; Field, 1970; Taylor, 1989), and the use of a metaphor, which is one form of imaginative thinking (Efland, 2002) were used. Students were asked to place themselves on a context of a shipwreck, and focus on the unattractive and highly irritating scream of castaways, who yell, in order to communicate their urgent call for help and save their lives. The use of metaphor helped students to emphasize on the communicative potentials of extreme exaggeration in expression. Students bibliographical research found that artworks, that invest in extreme exaggerations, to communicate urgency, anxiety, tension, presenting subject matter in a dramatic or even in a rough way(distorted, flattened) distinguish the styles of expressionism. Learners identified the influence of expressionism in the art works of hieratic style. They claimed that hieratic style of ecclesiastical art invests in exaggerations, so the urgent message of Orthodox Christianity about salvation, to be conveyed straightforward, and in a solid way to humanity. At the end of the session students claimed that hieratic style of ecclesiastical art is expressionistic in form and manner.

Second sessions' topic of investigation was about, the liturgical goal of ecclesiastical visual art culture. Students first pass understanding claimed that ecclesiastical visual art culture is "overloaded, plethoric, noisy, tasteless" The use of metaphor facilitated learners to make meaning of the liturgical goal of ecclesiastical visual art culture, by focusing on its social significance. Students were invited by the teacher, to place themselves in the context of summer Greek folk festivals, with the plethoric, and overfull expression, of all the outgoing festivalists. Learners were asked to relate this participatory experience of festivalists, to the active participation role of worshipers, during the liturgical practices of the church, expressed through the plethora of their donations, such as icons and handicrafts,

vestments, and other ritual objects. Students found the connection between the plethoric image of ecclesiastical visual art culture and the social significance it has to worshipers. The content of the term liturgical goal of ecclesiastical visual art culture became meaningful to students, when it was about the active participating role of worshipers during the church service. The overfull and plethoric church atmosphere was interpreted at new by the students, as evidence of the active participating role of worshipers to the liturgical practices of the church.

Third sessions' topic of investigation was about the kaleidoscopic identity of ecclesiastical painting. Students first pass understanding about ecclesiastical painting, claimed that ecclesiastical painting is "a confused pot pourri of different styles". Learners were asked to place themselves in the context of post byzantine period, and relate the artworks of the enslaved Christian Orthodox artists, to the new multicultural context of Ottoman or Venetian rule. Students focused on the painting of a Christian Orthodox painter, named Damaskinos M., (16th century), "Adoration of the Kings", who as an enslaved Christian Orthodox, worked in the multicultural context of post Byzantine island of Crete, under the Venetian rule. They identified the two heterogeneous art traditions (the eastern Byzantine and the western Venetian tradition) in this art work. The painting was understood at new by the students as eclectic in style, not anymore as a meaningless potpourri. Students claimed that ecclesiastical painting is eclectic and kaleidoscopic in character and can be understood in relation to the cultural and historical context it is created.

To conclude, this paper discussed opportunities that critical learning approach offered to art learners, for the understanding of ecclesiastical art of Greek Orthodox Church. It is hoped that the paper will offer ground for discussions and oppositions in the area of art education.

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Architectural Science and Art Education Methods at Riga Technical University

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Introduction

The purpose of the study is to provide an overview of the fine art methods used by the Institute of Architecture and Design to encourage future architects to be creative and to develop critical thinking.

It is necessary to re-establishing the significance of the free hand drawing in architectural studies. Architecture is conversation in a language of drawing. An idea, concept and philosophy can be presented only by artistic means of expression.

Art is one of the most important disciplines in the Architectural education as well as traditional drawing skills.

Artists or Architect's project preparing process are closely related to drawing – as sketches or drafts. The search for the artistic image in sketches always takes place in the drawing. Therefore, drawing is one of basic disciplines in architect education. By drawing from the nature, students learn about volumes, spatial forms and their representation in two – dimensional plane. Art courses help to develop professional skills and gain professional knowledge.

Aim

The main objective is to find out architects' preferences, habits and conveniences using classical and digital drawing in order to capture and further develop ideas, gather learning experiences and raise issues.

Research objectives

To achieve the research objective, the following tasks were set:

- To collect students drawings for the task- Exploring the Latvian Open- Air museum;
- To conduct interviews;
- To summaries the material in diagrams;
- To initiate an international discussion on the role of architects freehand drawing in the study process.

Image 1: RTU Students sketches at Oper Air Museum, Riga

Image 2: Drawing in different techniques in Architecture studios, RTU IAD

Methodology

Research methods are based on literature analysis, collection of experiences, discussions with students, creation of feedback and expert interviews, graphoanalitical. The training methods of drawing program are based on studying nature and methods developed by the great masters over the centuries in their drawing practice. By drawing from nature, students learn to think with a pencil in their hands. It gives an opportunity to understand the laws of building volumes in a two-dimensional plane, develops creative abilities for depicting the surrounding reality. Only when there is a transition to the vision of the volume, a conscious attitude towards the drawing is possible.

Drawing in different techniques in Architecture studios

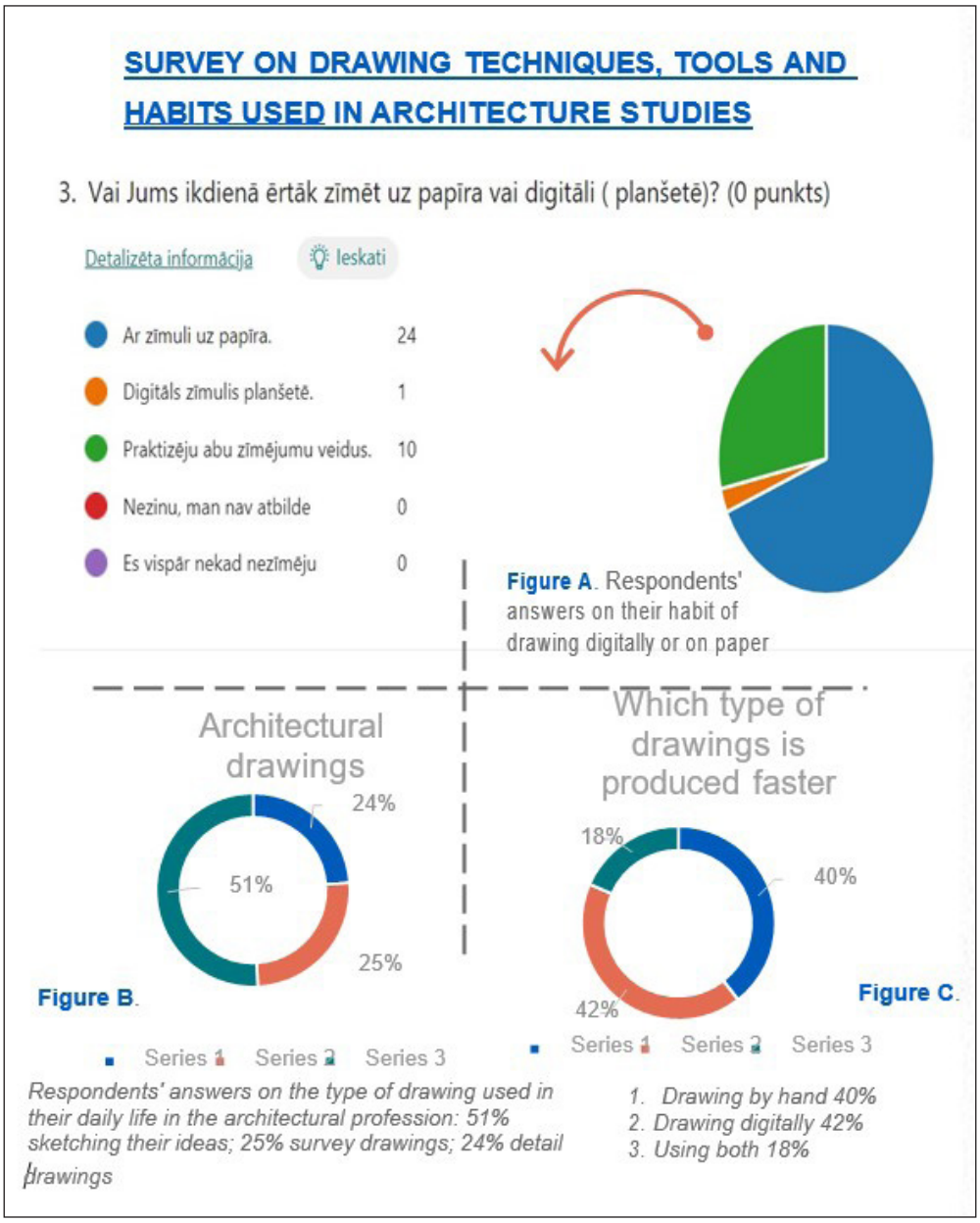

Image 3: Survey on drawing techniques

Survey on Drawing techniques, tools and habits used in Architecture studies

The survey on drawing techniques, tools and habits used in Architecture studies was conducted in the 1st semester 2023 at RTU ADI.

Findings, Results

An architect's drawing is a visual language. The architect's drawing and the range of themes depicted are valuable in the process of exploring the choice of sensuous materiality. The object of the drawing research has visual qualities that are embodied in the rhythms, thicknesses and colours of the lines, the search for proportion and scale, and the architect captures these on paper, digitally encodes them in Archi Cad, Revit, 3DMax, Twin motion, etc., which allows the development of a creative working process to achieve a precise result. Digitally drawn lines can be reproduced, quickly adapted for spa-

tial simulation, shared with colleagues and project stakeholders, further developed as an engineering design, etc. The use of common software in a cloud-based working environment allows different professions to work simultaneously on the same project and to see the result of their work in parallel, developing the different technical and artistic solutions to which the project is subject.

Conclusions

The study observed:

1. The practical importance of architectural drawings as a bridge to professional success: the better the drawing skills and competences, the easier it is to represent one's ideas in the profession.
2. The collection of drawings can be used in teaching to help art educators in their daily work with students and to help art educators in their daily work with students and to perceive the paper plane as a window into a space where large-scale form has to be represented by means of graphic expression.
3. Through the learning process, pupils should develop the ability to determine linear and volumetric ratios or proportions. The nature of mathematical proportions should also be take into account.
4. To represent a large- scale shape on a piece of paper, pupils should know and be able to apply the basic principles of linear and aerial perspective, which should be used to represent three -dimensional space in the plane. This is initially learn by constructing simple geometric shapes.

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Still Care: (Re)Imagining Teachers' Experiences of Care as Aesthetically Crafted Events

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This paper is a presentation of my PhD research project on what it feels like to do care as a teacher. Coming from the perspective of a teacher and artist, the research proposes an intimately artistic way to examine the nuanced experience of performing care in teaching. It does so through the medium of a performance framework, through performance art and participatory performance. It thus contributes crucially to the newly established research area of care aesthetics by examining a group of professionals that has not been previously researched from a performance perspective. This framework allows a novel perspective of the experience of care as this is practised by the teacher towards her students, as performance that resembles artistic, aesthetic making. Starting from the personal, the project responds more broadly to the context of teachers' burnout and stress epidemic and suggests performance as an effective, yet unacknowledged way towards understanding the importance of the teaching/caring experience.

The research uses a mixed methodology of performance practice and participatory, applied performance with autoethnography. It also draws on a period of ethnography doing observations and interviews with teachers at diverse school settings. This ethnographic strand of the project nurtured and developed a practice of designing participatory/applied performance workshops with teachers at the schools. In doing so, the research extends its perspective into identifying analogies between caring in teaching and the experience of designing caring participatory experiences as an artist-researcher. The methodology ultimately demonstrates what a caring ethos of doing research may look like, spanning all stages of conducting and writing about research, and what it feels like to be a caring researcher.

Care in this project speaks in the technical elements of performance, in time, space and body. The project suggests that care is a performance, an event and lived experience with temporal and spatial signification, which stretches however, the teaching subjectivity beyond the here and now. It argues for care as an experience nuanced and ambivalent in its temporality, between performing memory, becoming memory for students, and tenderly preserving the memory of past students, while envisioning and hoping for their future. Analogies and materialised metaphors of treating matter such as rock or paper with care explore the ambivalence of caring emotion in its embodiment, in its stillness or in its hardness. Considering therefore the psychoanalytic and political, feminised aspects of teaching, the project demonstrates how care in teaching is a complex experience which is often felt by the teacher as a suspended form of care, a caring stillness, such as being a rock for their students.

These textural and performative qualities propose a method of poetic imagination for the understanding of the caring experience. They suggest that care as an experience is rooted in imaginative dreaming and should be interpreted and addressed as an embodied, artful practice with the demands of an artistic practice. The project ultimately concludes that this aesthetic appreciation of care can nurture and support the caring experience of the teacher in the space of performance and participatory performance. Acknowledging the implications of this assertion in the context of educational intensification, it claims for spaces of poetic spaces of 'un-doing' for the (self)care of the teacher.

Theatre and Education: Experimental Application in Secondary Education

Effrosyni Zacharatou
Teacher, 1st Model High School "Gennadeio"

Drama education contributes to the formation of the students' all-round developed and integrated personality, as well as to the cultivation of those skills that the typical timetable cannot adequately cultivate. In this framework, the student has the opportunity to create as a unit and as a whole with multiple benefits at the intellectual-mental, social, psychological, physical, aesthetic and cultural levels.

The Theatre Group, for which I am responsible, operates at the 1st Model High School of Athens-Gennadeio since 2021. In particular, I will present my experience and the evaluation of the pilot implementation of theatre in secondary education in the framework of the school's cooperation with the Department of Theatre Studies of the School of Philosophy of the University of Athens.

More specifically, in the framework of this cooperation the following activities took place:

- "Adolescence, conflicts, intersections": participation with an event based on the play "Stella Violanti" by Gregorios Xenopoulos (2021-2022).
- "I, a universe of atoms, an atom in the universe": participation in an event on the evolution of humanity (2022-2023).
- Participation in the 2nd International Student Conference "Greek-European NGO Student Conferences" and presentation of an event based on the myth of Aphrodite and Botticelli's painting "The Birth of Aphrodite" (2022).
- "Theatre and health in secondary education": participation with structured improvisation on mental health and violence against women (2023-2024).
- Organization of the educational program "Exploring the intercultural relations between Greece and Italy" in the framework of an invitation from Sapienza University in Rome. Presentation of a structured improvisation based on the word "THEATRE" (2023-2024).
- Theatrical creative writing: participation in the 3rd and 4th Interschool Creative Writing Competition "DIMITRIS ARMAOS" in the categories of poetry and theatre. A student was awarded the first prize for her play. Publication of all the winning works of the 4th Interschool Creative Writing Competition by Gutenberg Publications (2022-2024).
- Poetry Day: expressive readings by members of the Theatre Group, with guest the poet Titos Patrikios (2024).
- Theatrical event for the celebration of the 50th anniversary of the National Technical University of Athens.
- Day of European Authors: event and expressive reading of extracts from Zyrana Zateli's books.
- Participation in the competition "Refugee Paths - mapping the stories of refugees 100 years after 1922" with the creation of the geospatial digital narrative "My Nene, Anna".
- 3rd prize in the 6th Student Competition (2020-2022) "*Museum exhibits through the eyes of students*". Event with a theatrical exercise of statues-sculptures. The competition was organized by the History Museum in cooperation with the Historical Archive of the National

and Kapodistrian University of Athens (NKUA) on the subject: "*From the Struggle for Independence to the Cultivation of Knowledge. The University of Athens in the newly established state*".
- 1st Prize in the Student Contest "*Cyprus – Greece – Greeks Abroad: Educational Bridges*": expressive readings by members of the Theatre Group.
- Award of honorary commendation for the participation in the student competition in the framework of the celebration of 25 March 2021, on the subject: "*Philhellenism, its contribution to the liberation of Greece and the European unification*" by the Society for Hellenism and Philhellenism (EEF). Theatrical reading of "Nikiratos" by Evanthia Kairis, the first drama on the Greek revolution written by a woman.

In this framework, the students had the opportunity to cultivate learning skills, skills for the mind, as well as life skills.

In more detail:

1. Learning skills:
- Information on the birth and the history of theatre.
- Study of the evolution of theatre from ancient Greece, to Rome, to Renaissance commedia dell'arte and the modern theatre.
- Awareness of the timelessness of themes such as love, death, etc.
- Interartistic connection of the theatre with subjects such as Modern Greek Language and Literature, History, Civic Education, etc.
- Familiarization with new technologies.
- Exploration of intercultural relations.
- Preparation of projects for presentations.
- Projects on language, literature, history, theatre, cinema, in various forms and based on students' interests
- Creative writing practice.

2. Life skills:
- Strengthening students' self-confidence and self-esteem.
- Activation of positive perceptions.
- Respect.
- Cultivation of empathy.
- Awareness of the importance of cooperation.
- Development of emotional intelligence.
- Release of movement.
- Strengthening of teamwork.
- Enhancing creativity.
- Developing imagination.
- Cultivating entertainment.
- Reducing stress, mental relaxation, de-stressing.
- Inclusion.

3. Skills of the mind:
- Creating original theatrical events.
- Enhancing critical literacy.

Of course, there were also difficulties, such as:
- The cooperation of the students.
- The shyness and embarrassment of students regarding the implementation of various theatrical-pedagogical exercises.
- Finding time for rehearsals due to the students' demanding daily routine.

- The indifference of some students to the arts, as they are focused on the national exams.
- The lack of students' familiarity with art (visual arts, theatre, music).
- Integration and inclusion of all children in the student group.

In summary, the present paper highlights the value of connecting secondary education with theatre education, as well as the necessity of interdisciplinary and interartistic connection with cognitive subjects, not only in the framework of an educational cultural program or group, but generally in the curriculum of secondary schools.

Being a Teacher's Apprentice Today in the Field of Musical Art - Thoughts and Doubts

Luís Zagalo
PhDc. Universidade de Évora

Short abstract

This communication proposal summarizes 25 years of thoughts and doubts about the role of a teacher in the field of musical art, 20 of which carry the peripheral vision that the role of pedagogical director added. This does not necessarily reveals less doubts, but certainly a bigger range of thoughts. How has music teaching adapted to the speed at which the world is changing? Has the way we taught and learned music essentially changed in the last 50 years? Is it important to build bridges or walls in the presence of dimensions such as eclecticism, technology or globalization? Are we more effective at teaching today than we were taught? Can we be motivating agents that compete successfully against the culture of smartphones? These thoughts and doubts, among others, will take on a special role in this potential communication, which might cover 25 years of pedagogical practices in 15 minutes.

BIOS

Gihan Farouk AboulKheir *is an associate professor at the faculty of specific Education -Alexandria university. She teaches critics and history of art. Gihan is a member of InSEA ,the International society for Education through Art and participated in most of conference by InSEA, last time was in Daegu -Korea 2017. She is an artist & art educator who committed to Art Education & research through participating in many art projects around the region of Africa &middle East, and supervising many Master & PHD programs at the universities of Egypt.*

Christiana Adamopoulou *(Specialised Educational Staff at the Department of Music Studies of the National and Kapodistrian University of Athens) studied music at Ionian University, (Corfu, Greece) and music therapy at Anglia Ruskin University (Cambridge, UK). She obtained her PhD in music therapy from Ionian University. Christiana has twenty years' experience in teaching music both in mainstream and special needs schools. As a practicing music therapist, she has worked primarily with children in the autistic spectrum and with children and adults with learning disabilities. Her research interests cover a wide range of subjects, including music therapy with young adults, music therapy and special education, adult learning, and community music. She is also trained in group psychotherapy.*

Maria Adamopoulou*, was born in Thessaloniki and studied at the Department of Preschool Education, University of Athens from which she graduated in 1996. She continued her studies as a scholar of the State Scholarship Foundation (IKY) and was awarded her Master Degree (M.Ed.) from the University of Warwick UK, on «Arts Education and Cultural Studies», with specialization in Music Education (1998). She was awarded a doctoral degree (Ph.D) in Music Education on "The development of the perception of rhythm through multicultural music education of children 8-10 years", from Ionian University-Music Department Corfu (2005). She is also a Piano graduate (Conservatoire Raimondis / class N. Duke, Athens, 1995) and since 1996 she has been working as a music teacher in primary schools of Greece. During the period (2000-2002) she worked in the Ionian University-Music Department teaching music pedagogy. She has also a degree in Special Education from the Aegean University (2021). Since September 2022 she is a Music Consultant in the Institute of Educational Policy focusing on curricula and educational material of primary and secondary education and general issues on arts and STEAM Education.*

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Katerina Alexaki *is a theatre director, a performer and an educator. Her diverse credits includes ancient tragedy, contemporary plays, musicals, performances, stand up comedy and theatre for very young children on stages in New York, Greece and festivals abroad. She loves to teach theatre to children 5-18 years old as well as adults, in non-formal educational institutions. As a vocalist, she recorded three cds with the group Iris and made appearances in NY and Athens. She is the co-founder of Artika Theater Company and educational coordinator of EGTNY. She studied theater direction and acting in Greece and she has an MA in Applied Theater and a BA in Theater from CUNY. She is a drama therapy graduate student at Aeon Drama therapy Center. She is a proud mother of twin girls.*

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Georgia Amaxopoulou *is a 4th year student at the Department of Music Studies, National and Kapodistrian University of Athens, majoring in music technology. She holds a Degree in Harmony and studies in piano and vocal performance. She is mainly involved in singing on a professional level, performing live with various bands, while at the same time giving vocal lessons. She has chosen the direction of music technology, because she finds the practical part of music and especially the acoustic study of spaces tremendously interesting.*

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Carmen Andreu-Lara *currently works as a Full Professor in the Painting Department at the University of Seville. She teaches in the Bachelor of Fine Arts and in the Master of Art: Idea & Production. She is the head researcher of the group HUM 841, Landscape Observatory, focusing on the Art as assessment tool, and the awareness of landscape. She has worked on this topic from the theoretical reflection standpoint,and works publishing articles and participating in conferences and meetings, along with continuing her artistic practice through the participation of exhibitions. In recent years, she has focused on the research of a methodology that facilitates the transdisciplinarity reading of landscape with the convergence of different disciplines such as geography and history. She also participates in the research team of "Cultural Landscapes of the Global Heritage*

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***Michaela Antoniou** is a director, actor, translator and author who works in Greece and abroad. She completed her MA and her PhD thesis at Goldsmiths, University of London both with scholarship from IKY. She is Laboratory Teaching Staff and teaches acting and directing –theory and praxis– at the Theatre Studies Department of the National and Kapodistrian University of Athens. Her research interests focus on the theory and praxis of acting and directing in the 20th and 21st centuries in the Greek and international theatre field. She is co-editor with Julian Jones of the book Stanislavsky and Emotion (Routledge). Her book Centrifugal Narrations: Acting and Directing in Ancient Greek Drama in 20th and 21st Century will be published in October 2024 by Papazisis Publications. She is Associate Editor of the Journal Stanislavski Studies (Taylor & Francis).*

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Lydia Atubeh *is a Visual Arts teacher at an early college highschool in Georgia (United States) and currently completing an EdD in Curriculum and Instruction (Art Education) at Indiana University (Bloomington). Her favorite times in the classroom are when students who have faced challenges socially and emotionally find their flow in Visual Arts through various forms of art and Science, Technology, Engineering, Art and Mathematics activities. Her favorite areas of art are digital photography, fiber art, and architecture. Her research interests are faith-based issues and Art Education, Farm to School, and career development in connection with Art Education.*

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Melpomeni Barka-Tsiligkaridou *is an undergraduate student in her fourth year of studies at the Department of Music Studies NKUA, specializing in the domain of Music Technology. She has been playing the drums since 2014, attended several drumming seminars, passed the LCM Grade 8 Drums Certificate with distinction and recently started teaching drums at a local conservatory. She is interested in pursuing a career mainly in music performance, music production, sound engineering and voice acting.*

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Rhoda Bernard*, Ed.D. is the Founding Managing Director of the Institute for Accessible Arts Education and the Assistant Chair of the Music Education Department at Berklee College of Music. She holds a Bachelor of Arts cum laude in government from Harvard University and a Bachelor of Music with academic honors in jazz voice from New England Conservatory. She earned both her Master of Education and Doctor of Education degrees from the Harvard Graduate School of Education. Bernard regularly presents keynote presentations and research at conferences throughout the United States and abroad, and she provides professional development workshops for educators in local, national, and international forums. Her work has been published in several book chapters and in numerous journals, including Music Educators Journal; Music Education Research; Action, Criticism, and Theory for Music Education; Mountain Lake Reader; and Arts and Learning Research Journal. Bernard has been honored with the Irene Buck Service to Arts Education Award (2023), the Berklee Urban Service Award (2017), the Boston Conservatory Community Service Award (2011), the Boston Conservatory Faculty/Staff Spirit Award (2007), and the Outstanding Dissertation Award, Honorable Mention (Second Place) from the Arts and Learning Special Interest Group of the American Educational Research Association. An active arts education advocate, she is the immediate past chair of the Arts Education Advisory Council of Americans for the Arts, and she serves on their speakers bureau. A vocalist and pianist who specializes in jazz music and Jewish music in Yiddish and Hebrew, she performs regularly with a number of klezmer bands and has recorded two CDs with the band Klezamir.*

Maria Bilika *was born in Athens, where she studied piano and advanced music theory. She continued her piano studies at the Mozarteum University in Salzburg, graduating in 2001 with a magister art degree. As a pianist, she has given solo recitals and collaborated with chamber music ensembles and larger orchestras in Greece and Austria. She is the founder and conductor of the Children's and Youth Choir of the Municipal Conservatory of Glyfada, with which she has performed concerts in collaboration with the orchestra of the Municipal Conservatory of Glyfada and other orchestral and choral ensembles, including the State Orchestra of Athens. She teaches piano, music pre-education, and has been an educator in Music Education at the Ellinogermaniki Agogi since 2003.*

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***Naya Boemi** has studied at the Theatre Department of the Aristotle University of Thessaloniki and has a master's degree in Social and Historical Anthropology from the University of the Aegean. She has attended the Pedagogical Training Program and she has specialized in Counselling and Guidance. As a researcher, she attempts to conduct holistic, participatory, embodying research, conducting quality research methods, based on arts. Her scientific research comes from the sciences of theatrology, social anthropology, critical pedagogy and intercultural counselling. As theatre educator and trainer, she organizes theatrical actions and interventions with methods from Social Theatre.*

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Albane Buriel *is specialized in humanitarian action, artistic practices and education in conflict zones and contexts of extreme violence. She is a consultant to humanitarian organizations for education as a tutor and trainer of social and educational practitioners, recently in Ukraine and Burkina Faso. Her research projects are part of a process of transformation through artistic devices designed, implemented and evaluated in the framework of participatory action research, in particular through cooperative educational engineering with trainers.*

Geraldine Burke *is an artist/researcher/teacher-educator lecturing in visual and creative arts education at Monash University (Australia) researching with artistic practice, pedagogy and community projects. Recipient of the Vice-Chancellor's Award for Innovation in Learning and Teaching, and Dean's Award for Equity, Inclusion and Diversity, Geraldine's work fosters intercultural and intergenerational connections through arts-based learning initiatives. Her objective is to create contexts and conditions that draw people beyond cultural, institutional, age/stage and community boundaries to work joyfully together discovering the power of engaging co-creatively with contemporary opportunities, challenges and concerns. Geraldine is currently co-leader Art-Creativity-Education Faculty Research Group, Monash Faculty of Education.*

Jesús Caballero Caballero*. Art Education Teacher at Jaén University, PhD in Heritage from the University of Jaén. Graduated in Fine Arts from the University of Seville, Master in Research and Aesthetic Education from Jaén University. Master's Degree in Secondary Education from the University of Seville. Research line: fundamentally directed towards the development of an artistic research methodology with a theme that situates the bodily experience as an artistic experience and that is also combined with his creative production. Member of the HUM-862 Research group of the University of Jaén (Spain) and director of the Research and Artistic Creation Journal Afluir.*

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Sofia Capaccioni *graduated in Diagnostics and Materials for Art Conservation and Restoration (three-year degree). In 2019 she did an annual internship at the research and conservation institute "Opificio delle Pietre Dure" during which she wrote a dissertation that was published in the OPD Restauro magazine in 2020. She graduated in Cultural Heritage Management (master's degree) at the UNIMC, doing an internship at the Paolo and Ornella Ricca School Museum and presenting a dissertation on the field of heritage education and interpretation. She works in Palermo as a planner of artistic and social activities.*

Rubén Carrillo *is Doctor in Education, Arts and Humanities, at the Autonomous University of Chihuahua. He holds a Master's degree in Educational Innovation (2019) and a Bachelor's degree in Music Education and Jazz Guitar (2015). His research interests are music literacy, informal music learning, and popular music education. His research contributions have been published in Revista Electrónica Complutense de Educación Musical, Revista Internacional de Educación Musical and Revista Portuguesa de Educação Artística. Since*

2008, his pedagogical experience has included teaching in his private guitar studio, basic education, and as a founder of a private musical academy.

***Sofia Chaita**, Fine Arts and English language holds a MA in studies in education from the Hellenic Open University and is a doctoral candidate at the University of the Aegean. Formerly a Visual Arts teacher in secondary education and Head of Secondary Public High School and Art Education Coordinator for Primary and Secondary Education in the South Aegean and Crete. Currently Art education School Counselor coordinating primary and secondary art education, she focuses on visual arts education, community art, social values, cultural sustainability, and adult education. Her publications include chapters in international books and reputable Greek journals, contributing to interdisciplinary education and curriculum development projects.*

***Dr Sian Chapman** is a Senior Lecturer in the School of Education at Murdoch University. Sian teaches arts education across the undergraduate and graduate initial teacher education programs at Murdoch. Published research to date examines arts curriculum implementation practices in primary schools including digital engagement and teacher agency, teacher wellbeing, and inclusive education perspectives. Current research projects involve A/R/Tography, arts praxis, constraints in arts assessment in higher education, and using immersive technologies with drama as a methodology.*

***Nefi Charalambous Darden** is a special education teacher working with students with Autism Spectrum Condition for the last 23 years. She is a research fellow and a PhD candidate at the University of Northampton. She was a liaison officer (SENCO) of special education, training associate at the Cyprus Pedagogical Institute and research associate at the Cyprus University of Technology. She is a Project Development Manager and founding member of Autism Praxis Infinity Solutions (APIS) - Non-Profit Organization. Both her doctoral dissertation and her research interests and publications revolve around autism.*

***Chariton Charitonidis** holds a BSc majoring in Greek Traditional Dance and MSc in "Folklore–Dance Anthropology" from the School of Physical Education and Sport Science, National and Kapodistrian University of Athens. He is a PhD student in "Dance Studies" at the same University. He works as a physical education teacher, dance instructor, dancer and musician. Research interests include traditional dance in contemporary contexts, relation between dance and politics, and movement analysis.*

***George Charonitis** is PhD Candidate (University of Thessaly, Department of early childhood education). He has a Masters (MSc) in Pedagogy (Social development of early childhood), two years post graduate studies in Orff-Schulwerk (music and dance education), a Degree in Sport Science and Physical Education (National and Kapodistrian University of Athens), a Degree in Byzantine music, and studies in classical and acoustic guitar. He works as a music educator in early childhood.*

***Eleni Chatzara** is a student at the Department of Physical Education and Sport Science of NKUA. Her research interests revolve around the axes of Physical Education, pedagogical models, and new technologies related to physical education. She has worked as a gymnastics instructor in sports camps. She has participated in Erasmus+ programs in Greece and abroad that focused on the environment, technology, and education, as well as CIVIS programs that focused on the connection between nature and physical activity. Finally, she is a karate athlete, a member of the national team with participation in national and international championships.*

***Dimitrios Chatzitheodosiou** is a Master's student in Theatre Studies, Department of Theatre Studies, N.K.U.A. He holds a Bachelor degree in Theatre Studies, Aristotle University of Thessaloniki (specialization in theatre direction, dramatology and acting). He also holds a Master in Performing Arts and Performance (2014-2016), Bolton University, England and in Performing Arts Management and stage direction from*

Politechnico di Milano in collaboration with Accademia Scala Milano and Piccolo Teatro. His research interests involve applications of Large Language Models (LLM's), Neural Networks and machine learning as well as Artificial Intelligence in Theatre and Performing Arts, Creative Writing.

Nassia Choleva *holds a PhD in Drama Pedagogy from the Aristotle University of Thessaloniki, Greece, with special interest in in-service teachers training and human rights education through drama. Her current, post doctoral research focuses on Council of Europe's Framework of Competencies for Democratic Culture (CDC) and the teaching of creative drama in Greek schools. In 2022-2023 she was an adjunct lecturer at the Theatre Studies Department of the University of Peloponnese, where she taught drama pedagogy. She studied drama and theatre at the School of Drama (BA-MA, AUTh) and did postgraduate studies in Applied Drama (MA, Exeter University). She is a drama teacher in primary education, she facilitates drama groups in formal and non-formal education settings and trains in-service teachers.*

Angelos Michail Chouvardas *is a 19-year-old featured on the Forbes 30 Under 30 Greece list for 2024, he is co-founder of the award-winning project e-Aimodotes, dedicated to innovative applications with a positive social impact. Currently pursuing his Computer Science studies at the University of Piraeus. He has a proven track record of success. His project e-Aimodotes earned the 3rd Price on EUCYS 2022, and his passion for social responsibility led him to actively contribute to the local community through various initiatives. He has also displayed leadership and expertise by judging prestigious innovation competitions and mentoring fellow students.*

Vicki Christaki *(she/hers) is a multidisciplinary artist, yoga teacher, and learning producer, working in performance, and writing. Since 2016, she has collaborated with Greek museums and art organizations, bringing educational visions to life. With degrees in Education, Comparative Arts, and Cultural Studies, Vicki also studied Visual Arts at the Rietveld Academy. Her pedagogical approach fosters togetherness, care, and consciousness. In her master's thesis on gender stereotypes in art museums, she developed a feminist pedagogy toolkit with 10 action cards, sparking critical discussions and bodily engagements on patriarchal ideologies. Vicki's diverse understandings and knowledges converge in crafting impactful educational experiences.*

Alexandra Christodoulea *graduated from the University of Peloponnese (Department of Theatre Studies). She holds a master's degree in Applied – Clinical Sociology and Arts from the University of the Aegean. She works in primary education. She is also a professional actress/ performer. As an artist she has cooperated with unions and collectives. She worked as the director of the theatre group of KETHEA (Center for the Treatment of Addicted Individuals). She is a member of MATICAPI theatre group.*

Filippa Christofalou *is currently a doctoral candidate in Museum Education at Teachers College, Columbia University, Filippa Christofalou (she/hers), M.S.Ed., explores body based pedagogies, learning, and radical participation in art museums. Centering a gestalt notion of the sensorial experience, Filippa is interested in the ways body based pedagogies disrupt institutional imbalances and epistemological violence. She has collaborated in different capacities with a plethora of cultural institutions including the Guggenheim, Saatchi Gallery, and Yale School of Architecture. She is the founder of the Drama Science Lab, a series of projects that explore the boundaries between science and art through embodiment.*

Valia Christopoulou *holds a Ph.D. in Musicology (University of Athens, 2009). She graduated from the Department of French Language and Literature and the Department of Music Studies (UOA) and, also, received a piano diploma, a harmony degree (National Conservatory of Athens), and a counterpoint degree (Athenaeum Conservatory). She is the author of the Catalogue of Works of Yorgos Sicilianos (Athens: Panas Music, 2011) and, also, contributed the article on Sicilianos to the Grove Music Online (2013). As a musi-*

cian, she has participated in the groups Open Score Project and WHI. She is a postdoctoral researcher at the University of Athens.

Smaragda Chrysostomou *is Professor of Music Pedagogy and Didactics, at National and Kapodistrian University of Athens, Greece, teaching in undergraduate and postgraduate courses. She teaches postgraduate courses at the University of Nicosia, Cyprus. She coordinates the 'Arts and Culture' team at the National project 'Digital transformation and enrichment of educational context'. She served on the Board of the International Society for Music Education and its Executive Committee as well as the MISTE Commission. She is the Director of the Music Education Lab and the postgraduate program (MA) "Music Education in formal and informal environments" in her Department.*

Peppe Coppola *is Socio-Theatrical Operator and Early Childhood Operator. Born in Vico Equense (NA) in 1986, he developed a passion for theatre in the educational and rehabilitative field, particularly for early childhood. With a degree in Pedagogy, he specializes in theatrical and reading programs for schools, theatres, and communities in the metropolitan area of Naples. As a member of the Agita association, he is responsible for coordinating various national theatre festivals for schools and serves as the coordinator for IDEA (International Drama Theatre Education Association), managing European Erasmus plus projects. He is also the National Secretary of AGITA at agita@agitateatro.it*

Bogdana (Darie) Crețu *Professor and Dean of the Theatre Faculty at UNATC; she is currently teaching acting at the BA course and Theatre Didactics at the Department of Doctoral Studies. She is also the author of books and academic courses and she coordinates several projects within the university, such as the "UNATC Junior" project.*

Natalina Cristóvão *is the Director of Artistic Education Services, holding a degree in Music Education, a master's degree in Education Sciences with a focus on Pedagogical Innovation, and a Ph.D. in Education Sciences with a specialization in Curriculum. She is a permanent Teaching Staff member for Music Education, an invited assistant professor at the University of Madeira, and an integrated researcher at the Education Research Center of the University of Madeira: CIE-UMa.*

Miriam Cuccu *is an expert on General and Social Pedagogy and a PhD student in the Course of Education, Cultural Heritage and Territories at University of Macerata (Italy). Her research is focused on a participatory research, between Italy and Kenya, about children's access to educational opportunities and the impact of arts-based practices to promote inclusion. She is involved in local, national and international projects in the field of intercultural education, countering educational poverty and tutoring teachers in training courses. Her main research interests include the dialogue among cultures on a decolonial perspective, and community participation paths through an arts-based approach.*

Maria Lorena Cueva-Ramirez *is Professor of the Didactics of Plastic Expression Area from Jaen University (Spain). PhD in Heritage with international mention (2020) and Master's Degree in Secondary Education Teachers (2015) from Jaen University. Degree in Fine Arts from Granada University in 2014. She develops her research around socio-educational intervention based on the arts and artistic mediation, collaborating with different groups and social communities. Member of the HUM-862 Research Group and the Ibero-American Research Network in Arts, Culture and Education for Social Transformation (RIIACETS). Editor-in-Chief of the Digital Magazine of Studies in Society, Arts and Cultural Management TERCIO CRECIENTE.*

Denisa Daříčková *graduated from the Faculty of Education at Palacký University - Fine Arts Education, Czech Language and Literature and Education in Culture. She's currently continuing her doctoral studies*

there. Since 2019 she has been leading art courses in the leisure association Potvůrka s.r.o. She teaches at High School of Design and Fashion in Prostějov since 2022. She teaches History of Art Culture and Figurative Drawing. Together with a colleague, she has started a blog called From Rubens to Blue Whale, where she tries to display the educational potential of Czech and foreign galleries and museums.

Mousumi De *is Associate Professor, Curriculum & Instruction at the University of Redlands School of Education.*

Baikune De Alba Eguiluz *is Associate Professor at the Faculty of Education of Bilbao, University of the Basque Country UPV/EHU (Spain). She studied Music, specialising in Composition and Orchestra Conducting at the "Francisco Escudero" Conservatory of Music in San Sebastian and obtained her Ph.D. at the University of the Basque Country. She has also completed postgraduate studies in Public Administration (University of the Basque Country) and a Master's Degree in Educational Centre Management (University of Deusto/Universidad Autónoma de Barcelona). Her most recent research work focuses on music education in its different fields, educational innovation and teacher training.*

Giorgos Dedousis *is a PhD candidate in the Department of Music Studies at the National and Kapodistrian University of Athens. He holds an Integrated Master's Degree from the same Department, a Master's Degree from City University London, and a Bachelor's Degree from the Department of Informatics and Telecommunications (NKUA). He has participated in three funded research projects (ASMA, THEO.DOC.MEMO, TRACCE) and presented at various conferences. He has studied piano and holds degrees in Harmony, Counterpoint, Fugue, and Contemporary Singing. Currently, he teaches Theory of Music and performs his compositions and songs live at various venues.*

Aikaterini Delikonstantinidou *received her PhD in contemporary anglophone theatre from the School of English, Aristotle University of Thessaloniki, Greece. She conducted postdoctoral research on applications of digital theatre in adult education at the Department of Theatre Studies, University of Athens, on a full scholarship by the Greek State Scholarships Foundation. She serves as sessional academic, while she also works as independent dramaturge and assistant editor for Critical Stages, the journal of the International Association of Theatre Critics. Her first monograph, Latinx Reception of Greek Tragic Myth: Healing (and) Radical Politics, was published by Peter Lang in 2020. She is currently putting together, with Dr. Dimitra Nikolaidou, an edited volume on the intersection of and crossovers between theatre and digital games. Her research interests include (applied, digital, and ecologically responsive) theatre, intermediality, education, and myth studies.*

Rosita Deluigi *is Associate Professor of Education at University of Macerata (Italy), where she teaches General, Community and Intercultural Pedagogy. She is a Marie Curie Fellow Researcher at Pwani University and at Kenyatta University (Kenya). Her research interests concern dialogue between cultures, generations and communities through participatory and creative methodologies. She has published numerous articles and scientific reports of international projects on the use of art as a way to create interactions and foster inclusion through plural languages. She is an expert in qualitative research, particularly action-research/collaborative research in highly complex socio-cultural contexts, with multiple formal institutions and community organisations.*

Konstantinos Demirtzoglou *was born in Athens to a family of musicians. In 2000 he was admitted to the Moscow Academy of Music Tchaikovsky from which he received his degree in the specialty of violin pedagogy and orchestra artist. He continued his studies at Anton Bruckner University in Linz, Austria. He also holds a master's degree in violin performance and pedagogy from the University of Nicosia. Currently, he works as a violin professor at the Music Schools of the Ministry of Education. Mr. Demirtzoglou is a PhD candidate at*

the Music Department of the European University of Cyprus. He is a founding member and first violin of the Concordia String Quartet and the concertmaster of the orchestral ensemble "Orchestra Ostinata".

***Chrissanna Diamanti**, educator with a Master of Fine Arts in Theatre, serves as Coordinator of Innovative Activities, Directorate of Primary Education of Cyclades. She has studied and applied various innovative approaches to pedagogical practice. Among them: "Artful thinking", Harvard, "Social Presencing Theatre"; practices focusing in the present moment, "Theory U: Leading from the Emerging Future", MIT – Presencing Institute. She is exploring different approaches through art; role playing, movement, body, mind, sound, voice and nervous system awareness, since 1990. She keeps exploring the impact of awareness in transforming personal and collective issues for providing sustainable way of living and well-being.*

***Vassilis Digos** is currently a PhD candidate at the Faculty of Music Studies, at the National and Kapodistrian University of Athens, where he also studied his Master Degree on Music Education in Formal and Informal Environments and his Bachelor Degree on Musicology, as well. Since 2019 he is a Primary and Secondary Music Teacher. He has also studied the classical guitar performance at the Ionian University. His research interests include music education and the contribution of the Assistantship of the university students, and the development of the classical guitar.*

***Maria Dimaki-Zora** is an Associate Professor and Director of the Art and Speech Laboratory of the Department of Pedagogy and Primary Education, N.K.U.A Her scientific interests are: Modern Greek Theatre and Literature, Theatre for Young Audiences in Greece, aspects of Greek Culture, Theatre in Education, Creative Writing, Ancient Drama. She has participated in various Greek and international conferences and has published papers in Greek and international scientific journals. She is member of the "Award Committee for Children's Theatre" of the Ministry of Culture and a member of the "Scientific Committee of Artistic Education" of the Ministry of Education.*

***Konstantinos Dimopoulos** is an Assistant Professor at the National and Kapodistrian University of Athens/ School of Physical Education and Sport Science in the discipline of Choreology: Greek traditional dance. He has completed his postdoc at the same University. He has completed educational programs related to dance, but as well in other research and educational projects. He participates in scientific conferences and publish scientific papers in Greece and abroad. His scientific interests as well his published work concerns humanistic and social sciences related to dance, culture, history and dance, movement analysis, gender relations and dance, identity policies in dance and more. He teaches Greek traditional dance in various dance associations in Greece.*

***Trudy Dobbie** studied a Bachelor of Performing and Creative Arts at the University of Auckland. After her degree she continued her studies until gaining a Masters in Dance with the University of Auckland before completing her Graduate Diploma in secondary education. Trudy currently is the curriculum specialist for dance in the school of education at Auckland University of Technology and works full time in the secondary school dance education sector. Trudy also works with the Ministry of Education in assessment and curriculum development in the arts.*

***Fang Dong** is Associate Professor at Faculty of Education, East China Normal University.*

***Christina Drakopoulou** is a Graduate of the Department of English Language of UOA and holds a Masters degree from HOU. Since 1999 she has been teaching in Secondary Education and since 2005 she has been at the Model Junior High School of Evangeliki Scholi Smyrnis where she organises an English Language Club. She participates in European Erasmus+ and eTwinning programmes and has been awarded with national and*

European quality labels. Her scientific interests focus on the collaboration with schools abroad, teaching using CLIL method and the use of digital tools and scenarios for teaching the English Language.

Ifinoi Drosou *is a fourth-year undergraduate student in the Department of Music Studies at NKUA, specializing in Music Technology. She previously volunteered at the 21st Quinquennial Congress of the International Musicological Society (IMS 2022). She holds a harmony degree and actively participates in the Academia Athens Youth Choir, engaging in various performances and enriching her vocal skills and musical understanding. Additionally, Ifinoi has obtained her RSL Level 3 Certificate in Graded Examination in Music Performance, focusing on vocals. Alongside her academic achievements, she enjoys songwriting and exploring music production, reflecting her commitment to personal and professional growth in the dynamic music field.*

Lyscenia Durazo *has Master's in Education with a specialization in Curriculum from the Pontifical Catholic University of Peru (PUCP). She also pursued studies at The Royal Danish Academy of Music earning a Bachelor's and Master's in Musical Performance, specializing in Oboe. She holds a Bachelor's degree in Music Education from the University of Veracruz in Mexico. She served as the Director of the Music Program at the Faculty of Performing Arts PUCP from 2014 to 2017. She has received the Innovation in University Teaching Award in 2017, 2022, and 2023, the Artistic Production Award in 2017 at PUCP. Teaches eartraining and music pedagogy courses.*

Georgina Eleftheraki *is PhD candidate, School of Architecture [N.T.U.A.], landscape architect-urban planner with MLA "Landscape Architecture" [A.U.A.], MArch "Architecture-Spatial Design" [N.T.U.A.] and MSc "Environmental Conservation and Management" [O.U.C.]. She is completing the MA "Curation: Theoretical and Practical Approaches", School of Fine Arts [U.O.I.]. She has received distinctions and awards, such as ECOPOLIS Award 2018 for her postgraduate thesis, First Prize for Best Poster at the 5th Panhellenic Urban Planning Conference (2018), ECOPOLIS Award 2019 in the category "Young Scientist's Study", "Best of Best" Title at the 2023 Architecture MasterPrize (AMP) et al. She has numerous publications in scientific volumes, journals and conference proceedings, has participated with art works in exhibitions and "art gallery" and co-curated two exhibitions.*

Samia El Sheikh *is a Professor of Art Education, teaching hand weaving and fiber arts, at Helwan University, Egypt since 1982. 2017 to 2022 vice president of InSea. My last achievement is gaining the International Edwin Ziegfeld 2023 award from USSEA. I also received the Mahmoud Elbasiony award of InSEA 2023. Since I received my Ph.D through a channel program between Universities of Helwan and New York in 1993, my research interests have spanned Inservice arts education and fiber arts issues. I am an artist, weaver, researcher, and teacher deeply committed to the arts and education.*

Paulo Esteireiro *is a musicologist and multi-instrumentalist musician, as well as an integrated researcher at the Center for Studies in Sociology and Musical Aesthetics of NOVA University of Lisbon. He is the Director of Research, Communication, Editions, and Training Services at the Conservatory - Professional School of Arts in Madeira. He holds a master's and doctoral degree in Musicology from NOVA University of Lisbon. His publications include the books "History of Music in Madeira," "Performing Arts in Funchal," "Education and Culture," "Social History of the Piano," "Musicians Interpret Camões," and "Regionalization of the Music Education Curriculum." He is the coordinator of the Madeira Music Collection and the Contributions and Ideas for Artistic Education Collection. Paulo Esteireiro has authored and coordinated the documentary series "Musicians from Madeira" for RTP-Madeira. He has delivered presentations and conferences in several countries and taught at various institutions.*

***Clio Fanouraki**, Assistant professor in Theatrology–Theatre Didactics (Theory&Praxis), Department of Theatre Studies of the National and Kapodistrian University of Athens, Director, Writer, Performer. Her scientific interests and research focus on theatre/drama education, contemporary theatre, digital theatre/drama and the application of digital technologies in theatre and education, language arts, multicultural drama, writing for theatre, performance and creative writing, the dramatized teaching of Greek language and literature and foreign languages, the design of curricula through the arts and subfields of social and applied theatre. She has conducted multiple research training workshops on the didactics of theatre. Clio Fanouraki has been active in teaching, writing and directing theatre and film for children, young people and adults. (Feature film: Xamou (2016). Short films: Medea (2012), Ftou! Freedom for All (2010), theatre performances etc.). She has worked in the field of research, production and performing for documentaries, film, theatre and art festivals.*

***Carolina Faria** holds a master's degree in Music Education from the Porto Superior School of Education and is currently performing technical and pedagogical duties at the Conservatory - Professional School of Arts of Madeira.*

***Célia Ferreira** is a PhD Student in the Program of Child Studies – Specialization of Arts Education. University of Minho, Portugal, She has a MA in Art Education. Post-Graduate Studies in Pedagogical Supervision, Universidade Aberta. She is a Secondary school Art Teacher in Portugal. Her Research interests are: Education through art; textile art, crafts, community art and heritage.*

***Maria Filianou** is a Music Educator, PhD nominee of Special Pedagogic and Psychology. She has been working as a music teacher in Primary Education with hearing impaired children, children with learning disabilities and pervasive developmental disorders and visually impaired children. She holds a classical guitar degree and attended a Two-year Professional Orff- Schulwerk Course in Athens. She has a degree from the Faculty of Philosophy, Pedagogy and Psychology of the University of Athens and a master's degree in special education. She teaches on the Three-Year Postgraduate Orff-Schulwerk Course in Athens and on the Life-Long Learning Programs the module of Special Music Education.*

***Micah Flavin** is an M.Ed. student at Queen's University and an Outdoor Educator with the Limestone District School Board. He identifies as a settler with mixed Irish and Eastern-European ancestry, and is currently living on traditional Anishinaabe, Haudenosaunee, and Huron-Wendat territory. Since completing his B.A. in Psychology at McGill University in 2017, he has worked extensively as a special educator and interdisciplinary artist in Tiohtià:ke/Mooniyaang (Montréal, Québec). Micah is interested in developing arts-based pedagogies that respond to the magnitude of the climate crisis and its interconnectedness with socio-economic structures, while also cultivating hope to inspire youth climate action.*

***Sarah Foster-Sproull** (PhD) is a New Zealand based contemporary choreographer and Senior Lecturer in Dance Studies at the University of Auckland. Sarah's choreographic research traverses large scale works for up to 100 performers, to intimate performances involving one or two dancers. Sarah was appointed Choreographer in Residence with the Royal New Zealand Ballet since 2020 and was a Resident Fellow of the Centre for Ballet and the Arts at New York University ('21). In 2021 she was a session choreographer with the New York Choreographic Institute affiliated with the New York City Ballet ('21, '23). Sarah is the Artistic Director of Foster Group Dance which has been government funded by Creative New Zealand since 2015, and was Creative New Zealand's Choreographic Fellow for 2017-2019. To date, her choreographic work has been performed in the New Zealand, Singapore, China, the United Kingdom, the United States, and Fiji. In her career as a performer, Sarah was a founding dancer and choreographer of The New Zealand Dance Company. In addition, Sarah is a distinguished graduate of the New Zealand School of Dance.*

Stella Fotiadi *is a dancer, choreographer, founder of the dance company Still Pilgrim Paradox and an active dance educator, specializing in contemporary dance, improvisation and creative movement for children, teenagers and adults. With her company she has created a number of dance productions and from 2019 until today, she designs and implements educational and artistic programs for children and teenagers/primary and secondary schools. She is currently writing her master's dissertation on the educational and artistic possibilities that emerge through an embodied approach to scientific concepts for elementary school students, using creative dance as a basic tool.*

Georgios K. Fountzoulas *holds a B.Sc. majoring in Greek Traditional Dance, a M.Sc. in Folklore-Dance Anthropology, a Ph.D. in Dance Studies and now he is a Post-doctoral Researcher in the School of Physical Education and Sport Science, National & Kapodistrian University of Athens. He also owns the Intermediate Certificate in Labanotation. He works as a Physical Education Teacher in Public Education, an external partner at the post-graduate program 'Dance Education' at the School of Physical Education and Sport Science, Aristotle University of Thessaloniki and as a dance intructor in nonprofessional dance groups. His field of concern is Greek Traditional Dance, Ethnochoreology, Structural Analysis, Dance Pedagogy and Dance Literacy.*

Marc Fritzsche *has been Professor of Art Education at the University of Kaiserslautern-Landau, Germany, since 2018. Prior to this, he worked as a teacher for eleven years and was a research assistant at the University of Giessen, where he wrote his doctoral thesis on interfaces in art education. For many years, he was head of the international department of the German Federal Association for Art Education, and has realised various exhibitions, lectures and publications in Germany and abroad.*

Athina Fytika *received her Masters and DMA degrees from Florida State University, US. She taught piano in various educational settings, such as conservatories, schools and Universities. Her research interests include methodological approaches in teaching piano skills, such as sight-reading and improvisation. She also focuses on the study, dissemination, and pedagogical applications of Greek piano music. She regularly gives lecture-recitals, as well as scientific papers on piano pedagogy and Modern Greek music in seminars and conferences both in Greece and abroad. She is the author of a Piano Pedagogy textbook (under publication in 2024). She has appeared as a pianist in solo and chamber recitals in Greece and abroad, and has recorded two CDs with Greek piano music. She is currently an Assistant Professor of Piano Pedagogy of Ionian University's Music Department.*

Maria Galani *earned a Mathematics degree with honors from Muskingum College, USA, in 1975. She taught in Chania's (Greece) secondary education system from 1978 to 2014. From 2003 onward, she developed innovative educational materials—comics, games, and plays—with student and teacher groups. She co-created educational animation with +anima and published two graphic novels (2017, 2023). Since 2019, she has volunteered with the TIM–Theatre in Mathematics program at the Technical University of Crete and co-founded the blog Mathimatikes Periplaniseis in 2021.*

Dr Ophira Gamliel *is a senior lecturer in South Asian religions at the University of Glasgow. She specialises in Kerala history and culture and the Malayalam language and linguistics. She teaches introductory courses on Hinduism and Buddhism. Among her publications are the book A Linguistic Survey of the Malayalam Language in Its Own Terms and Judaism in South India, 849-1489: Relocating Malabar Jewry. She is currently working on a collaborative project with Dr Ines Weinrich (Münster), Hindu-Muslim-Jewish Origin Legends in Circulation between the Malabar Coast and the Mediterranean.*

Panagiotis Ganotis *is currently studying Musicology and Music Technology at the National and Kapodistrian University of Athens, being a 4th year student. He also holds a degree in Early Childhood Education,*

where he developed a passion for combining music and teaching. Recently, he expanded his studies through an Erasmus exchange program at Masaryk University in Brno, Czech Republic. He works as a violin teacher and is also a performer in a band, playing both the violin and guitar, as well as singing.

Anastasia Georgaki *is Professor of Music Technology and Head (2019-2025) of the Department of Music Studies at the National and Kapodistrian University of Athens, Director of the Laboratory of Music Acoustics and Technology, and Head of the Postgraduate program "Music Technology and Contemporary Practices". She holds a Master's and Doctoral Degree in Music Technology and Musicology (IRCAM, collaboration with EHESS). Research areas: systematic musicology through acoustic analysis of the singing voice, synthesis of the singing voice, prosodic models of singing, biomusicological models, aesthetics and ethics of music technology in contemporary research, systematic study of technological models in music creation.*

Dr Eirini Geraniou *is an Associate Professor of Mathematics Education at the IOE, UCL's Faculty of Education and Society. She has extensive expertise on training maths teachers. Eirini's research interests are in the use of Digital Technologies (DT) for mathematical teaching and learning and Mathematical Digital Competency. She has worked on numerous research projects, including the design and use of digital tools and tasks, and the design of assessment for surveying teachers' digital competence and programming skills.*

Vesna Geršak*, Ph.D., is an assistant professor at the Faculty of Education, University of Ljubljana, where she teaches dance and creative movement in preschool, primary and special education programmes. Her pedagogical and research work includes dance pedagogy, embodied approaches, and the integration of the arts in the learning process. She was involved in the creation of a curriculum for creative dance in the education of future educators at the Faculty of Education. Since 2022 she has been leading a project on integration of learning through artistic experiences in STEM. Vesna is Chair Elect of Dance and the Child International (daCi).*

Andrea Ghersi *is a fixed-term researcher at the University of Turin, mathematics and physics teacher in high schools, teacher trainer for in-service teachers about mathematics education and inclusivity. His research focuses on the study of teaching approaches, with particular attention to the use of technologies as mediators and facilitators of learning. He is involved in the European Project "TransEET".*

Betty Giannouli *is Specialised Teaching Staff at the Department of Early Childhood Education of the National & Kapodistrian University of Athens. Her research interests lie in the use of theatre as an educational medium and as a means of social intervention. In this context she designs, coordinates and delivers Theatre in Education programmes for Young People, as well as teacher training seminars, and organizes national and international conferences and European projects. She coordinated for the Greek partner (TENet-Gr) the European project "International Teacher-Artist Partnership -Professional Development", (2020-2023. She is a founding member of the TENet-Gr and member of the Editing Committee of the Education & Theatre journal. For 20 years she worked in Upper Secondary Education as a teacher and as a Head Teacher.*

Katerina Giotopoulou *is Laboratory Teaching Staff in the Department of Digital Arts and Cinema of National and Kapodistrian University of Athens. Her research subjects include Film Education, Literary Education, Film and Literature. At postgraduate level, she has studied Modern Greek Literature at University of Athens and she holds a Master's Degree on Literary Education from Flinders University of Australia and a PHD on Film in Literary Education from University of Thessaloniki. She has published various papers on the above subjects.*

Sue Girak *is a visual arts specialist teacher at a metropolitan primary school and visual arts education lecturer at Edith Cowan University, Western Australia. She encourages collaborative and environmentally sustainable*

art practices through the creative reuse of salvageable materials. Sue fosters a culture of a/r/tography by encouraging greater autonomy in students' artmaking.

Gianna Gkioni *has studied English language and literature at the National and Kapodistrian University of Athens, Drama and Theatre Arts at Goldsmiths College, University of London and she holds a master's degree in Theatre Directing from Royal Holloway, University of London. In addition, she is currently conducting PhD research on German theatre at the University of Peloponnese, Department of Fine Arts. She is a professional theatre director, and her latest work consists of directing the play Vox Populi, at Theatre 104 in Athens (2023-24). Her previous works include translating and directing the play Children of the Sun by Maxim Gorki at Theatre 104 (2022-23), Things I know to be true by Andrew Bovell at Alkmini Theatre (2019-2020) and The Gronholm Method by Jordi Galceran at Fabrica Artspace (2018). Finally, she is a very enthusiastic drama teacher, working at ACS Athens since 2021.*

Carlos Gonçalves *holds a Ph.D. in Labor Sciences from the University of Cádiz (Spain), a degree in Administration and School Management from the Higher Institute of Educational Sciences, and a diploma from the Advanced Piano Course at the Madeira Music Conservatory. He is the President of the Conservatory - Professional School of Arts of Madeira. He served as the Director of Artistic and Multimedia Education Services. He taught at the higher education level at the University of Madeira, Polytechnic Institute of Setúbal, and Higher Institute of Educational Sciences. He is an Integrated Researcher at the Institute of Ethnomusicology of FSCH/UNL at IPP/CIPEM.*

Miriam González-Álvarez *holds a degree in Fine Arts from the Complutense University of Madrid (UCM) and is a PhD student in the Doctoral Programme in Art and Humanities at the University of La Laguna (ULL). She is currently employed at the University of La Laguna as research staff after being awarded the FPI grant from the Government of the Canary Islands, the Canary Agency for Research, Innovation and the Information Society and the European Social Fund. Her research focuses on the relationship between (audio) visual narratives and the intersectional subjectivization experiences of teenager(s).*

Patricia González-Moreno *is Professor of Music and Music Education at the Autonomous University of Chihuahua, Mexico, and President-Elect of the International Society for Music Education (ISME 2022-2024). From 2012 to 2016, she was a member of the ISME Board of Directors. Prof. González also chaired the ISME Advocacy Standing Committee (2012-2014) and the ISME Research Commission (2018-2020). She has been awarded the distinction as National Researcher by the National Council of Science and Technology (2013-2024). Her research work and publications have focused on the areas of educational and music psychology, motivation and creativity, music for social inclusion, music curriculum, and teacher professional development.*

Peter Gouzouasis *is a Professor in the Department of Curriculum and Pedagogy at the University of British Columbia. His research focuses on lifespan music learning employing both qualitative and quantitative research approaches. He recently edited the first journal issue dedicated to Arts Based Educational Research in music education (http://act.maydaygroup.org/volume-18-issue-2/) and led a research team (Guhn, Emerson, & Gouzouasis, 2020) in publishing one of the most widely downloaded papers in the history of the profession (https://summon.altmetric.com/details/62627951#score). His latest edited book (2024) features artographic works of 21 international musician authors, The Routledge Companion to music, autoethnography, and reflexivity.*

Nikos Govas *(Athens, Greece) is an experienced theatre/drama pedagogue, founder and chair-person of the Hellenic Theatre/Drama & Education Network TENet-Gr (1998-2008), founder and chief editor of the "Education & Theatre" Journal (2001-2021) and member of the Editorial Board of the Research in Drama*

Education Journal (2012-2017). He has written and edited several books and articles on theatre/drama and education. Since 2015 he coordinates the "it could be me – It could be you" project implemented in Greece by TENet-Gr in collaboration with UNHCR Greece.

***Petra Grabowski**, artist, teacher and Ph.D. candidate at the University of Bolzano, explores holistic learning models, emphasizing Social and Emotional Learning (SEL) in art education. She is passionate about art-based research and interdisciplinary aspects within arts education. Petra earned her master's degree with honors from RUFA, Rome University of Fine Arts.*

***Penelope Grigoriadou** is an actress and theatre teacher. She graduated from the Theatre department of the School of Fine Arts of the Aristotle University of Thessaloniki majoring in Acting. Currently, she is studying at the Department of Theatre Studies at the National and Kapodistrian University of Athens. She has been working professionally as an actor in theatre performances. Since 2016, she has been designing and animating theatre-pedagogical programs for children and teenagers. She has participated in theatre festivals as an actor in Greece and abroad. She presents educational programs in collaboration with the Panhellenic Network for Theatre in Education.*

***Christie Haddad** is a PhD candidate in Culture, Communication, and Media at the UCL Institute of Education and an Associate Fellow of the Higher Education Academy. She is also a Graduate Teaching Fellow in Social Science and Public Policy at King's College London where she has been leading seminars in social policy, philosophy, childhood studies, and media and culture studies since 2021. Christie's doctorate explores the design, development, and implementation of in-person and online professional development workshops for teachers, focusing on the use of digital tools within educational settings. Her research interests include EdTech, early childhood and primary education, music education, and innovative approaches to teaching and learning.*

***Shelley Hannigan** (BFA (painting), Grad Dip teaching, M.Ed (creative arts therapies), PhD) works as a Senior Lecturer for Deakin University in the School of Education. She teaches art education and creative art therapy and researches across the transciplinary fields of art practice, creativity, creative art therapies, well-being, place, space and STEAM. She also supervises Masters and PhD students in these areas. Her work has been published in over 30 journal and book chapters and Shelley regularly exhibits from her art practice based research work see https://www.shelleyhannigan.com or https://www.deakin.edu.au/about-deakin/people/shelley-hannigan*

***Demetra Hondrou** holds a MA in Piano Performance (Ionian University) and a PhD in Historical Musicology (Aristotle University of Thessaloniki). She also studied advanced music theory and harpsicord. Her research mainly focuses on French and Italian historical opera during the long 19th century through interdisciplinary perspectives. She is a postdoctoral researcher (National and Kapodistrian University of Athens).*

***David Hornsby** is a technician and programmer in research projects for the Department of STEM Didactics at the School of Education within Johannes Kepler University (JKU) Linz. After completing his bachelor degree in Secure Information Systems, he assisted organizations with conceptualizing and implementing IT security interventions in his role as IT Security Consultant. He is currently pursuing a master's degree in Artificial Intelligence at JKU where his research interests focus on fostering better decision making by utilizing technology to provide personalized education for 21st century skills.*

***Danielle Hradsky** (B.A, M.Teach, PhD) is a Research Fellow with the Centre for Regenerating Futures at Deakin University, Australia. Her research focuses on arts-based pedagogical approaches to supercomplex challenges such as de/colonisation, (re)conciliation, and climate change. Danielle is delighted to be achieving*

real-world outcomes through her work as an educator and education consultant in schools, community arts centres and programs, and higher education. Danielle is a member of the Drama Victoria Committee of Management and Associate Editor of the Australian Drama Education Magazine.

***Teuila Hughes** is a Ph.D. candidate and graduate teacher in Dance Studies at Waipapa Taumata Rau | University of Auckland. As a Samoan, Australian woman, dance artist, educator and researcher, Teuila is drawn to discourse that unearths socio-cultural narratives, pertaining to identity and sustainability of indigenous ways of knowing, doing, and being. Her work has moved her through diverse cultural contexts that include China, Hawai'i, Samoa and Fiji. Grounded in indigenous Oceanic theories and methodologies, her current research explores indigenous articulations of embodied knowledge within Samoan dance practice, pedagogy, and performance.*

***Delene Human**, PhD (Art History), MA (Fine Arts), BA (Fine Arts), PGCE (SP & FET) is a visual artist and senior lecturer in Art Education at the Faculty of Education, University of Pretoria. Her research interests include visual meaning-making processes, as well as censorship and proscription of the Visual Arts in South Africa. Human has published in the fields of Art History and Art Education and is an experienced postgraduate supervisor. She is involved in various trans- and interdisciplinary, national and international projects. She is also a practicing artist, who specialized in sculpture and installation artworks.*

***James Humberstone** is a senior lecturer at the University of Sydney, Sydney Conservatorium of Music. He lectures in music education and music technology, in addition to methods courses and composition. James is an active composer-producer, and has been performed around the world. His traditional research outputs focus on music education and technology, teaching music creation, music teacher worldview, and social justice in music education.*

***Argyro Ioannidou** is a Faculty of Law of the Aristotle University of Thessaloniki graduate with two postgraduate degrees (Université Paris 1 Panthéon-Sorbonne & University of Aberdeen) specializing in Intellectual Property Law and legislation concerning Artificial Intelligence, Blockchain and open data. She has collaborated on European research projects related to Art and Education (Sustainability and Social Engagement). Her scientific interests and publications touch upon issues related to scientific ethics, copyright protection of artistic and scientific material, and application of ethical rules in the relevant research fields with optimal management of New Technologies.*

***Martha Ioannidou** is a Senior Assistant Professor at the Faculty of Education, Aristotle University of Thessaloniki (AUTH). She is an Art Historian and Museologist who has earned degrees from AUTH, Cambridge (UK), and Essex (UK) universities. She has worked in museums in England and Greece and held academic positions at universities in Greece and abroad. Her teaching and published work are on art history, art- museums and multicultural education, and her current research projects focus on Visual Art Education and Sustainable Development, Social Engaged Arts in Education, and innovative teaching activities through the arts in formal and non-formal education.*

***Rita L. Irwin** is a Distinguished University Scholar and Professor of Art Education and Curriculum Studies, Faculty of Education, The University of British Columbia, Vancouver, Canada. She has held a number of university leadership positions as well as many leadership positions across the profession including being President of the Canadian Society for the Study of Education and the International Society for Education through Art. Her major research interests include practice-based research, participatory and community engaged research, international studies, arts-based research and a/r/tography set within questions related to sociocultural issues, teacher education, inquiry based learning, and contemporary art.*

Henrike Janssen *studied from 2004 to 2006 performing arts at the University of Music and Theatre in Rostock. She successfully completed her studies with the production "Anhaltspunkt", which she staged together with Janine Schäferhoff in the youth club of the Hans-Otto-Theatre Potsdam. After her studies in Rostock, she returned to Berlin and trained as an occupational therapist. After working for three years, Henrike began studying social work at the Alice Salomon University of Applied Sciences in Berlin. Since successfully completing her studies in 2017, she has been working in a girls' residential project. In June 2023 Henrike completed her master's degree in social work as a human rights profession at the Alice Salomon University of Applied Sciences in Berlin. The focus of her master's thesis was the development of a guideline for discrimination-sensitive online educational offerings via the video chat platform Zoom.*

Dr. Andreea-Diana Jicman *is Assistant Professor and Head of the Centre for Pedagogic and Didactic Training at UNATC "I.L. Caragiale". She has studies in communication, theatre pedagogy, psycho-pedagogy and she is involved in various research projects and in the publication of resources in the field of theatre education.*

Jana Jiroutová*, M.Phil., Ph.D. works as an assistant professor at the Department of Art Education, Palacký University Olomouc, Czech Republic. In her research, she focuses on contemporary approaches in art education, the history of museum and gallery education, and contemporary museum culture. She is the secretary of the Czech Section of INSEA.*

Nuša Jurjevič *is a researcher on the Faculty of Education University of Ljubljana and a freelance visual artist - illustrator. Her research field is integrating artistic and dance experiences into the learning process, while researching effects of those experiences on cognitive development, conceptual fields, creativity, social skills, etc. She is also interested in holistic artistic art experience and arts-based research (ABR) in education. She is currently working on her PhD.*

David Kadlec *lives in České Budějovice and is a graduate of the Department of Art Education at the Faculty of Education, University of South Bohemia in České Budějovice, and is currently Ph.D. candidate at the Department of Art Education at the Faculty of Education, Palacký University Olomouc. He teaches art at the Dobrá Voda primary school. He is also involved in art education for adults through courses and workshops in the Objev art studio. He himself is engaged in drawing, painting, graphic arts and restoration activities. He has exhibited his work in group exhibitions, for example Vessel of Memories, 2023.*

Tonia Kafetzaki *holds a degree from the Department of History and Archaeology of the Faculty of Philosophy at the University of Athens, a master's degree specializing in Art History from the University Paris I-Sorbonne, and a doctorate from the Department of Sociology at Panteion University. Her research interests and publications (articles in scientific journals and presentations at scientific conferences) focus on the relationship between history and literature. Since 1999, she has served in public secondary education, since 2005 at the Model Gymnasium of the Evangelical School of Smyrna, and since 2023 as the principal of the same school. In the context of her educational work, she has organized student history clubs (with an emphasis on the history of Athens) and art history clubs (within the framework of the school's Visual Arts Club), participated in educational teams for interschool activities, cultural activity programs, European Erasmus+ programs, and is systematically involved in local history (Smyrna and Nea Smyrna) and the history of the Evangelical School of Smyrna.*

Ifigenia Kafetzopoulou *graduated with distinction from National and Kapodistrian University of Athens, department of Theatre Studies. From the same department she obtained a master's degree, also with distinction. She is a PhD Candidate also in the Theatre Department and a Theatre teacher at the primary school.*

She translated the book of Nikolai Evreinov, The theatre of animals, which has been published from Aigokeros publications.

Dr. Mira Kallio-Tavin *is Distinguished Professor of Art in Lamar Dodd School of Art, University of Georgia. Kallio-Tavin focuses her research on critical artistic and arts-based research in questions of disability, non-human agency, and critical animal studies. Her artistic practice takes forms through video and painting. She is co-coordinator of a research network 'composting' Speculative Spaces for Artistic Methodologies. Kallio-Tavin is Vice-President of the International Society for Education through Art and is co-chair of the Art Education Research Institute. She is Associate Editor of the Studies in Art Education, and founder of the International Disability Studies, Arts and Education network.*

Maria Kamberis *is a dance educator and a choreographer. Her teaching focuses on approaching dance as an art through creative movement. She has founded the professional contemporary dance and research group Selas and coordinates the dance department at Forum School, a private secondary education school in Cyprus. Maria offers teacher professional development training programs for creative movement at school contexts through the Cyprus Pedagogical Institute. She is also a part-time lecturer at the University of Nicosia, a member of the Board of Directors of CCRSM and chairman of the Board of Directors of the Nicosia Dance House.*

Maria Karagiannopoulou *is a graduate in Literature (University of Ioannina, 2001) and Theatre Studies (University of Athens, 2017) and holds master degrees in Special Education and Curriculum and Instruction. With two decades of philological experience in the private sector and freelancing, she transitioned to public schools in 2019 as a theatre teacher, encompassing both special and formal education. Her diverse background includes serving as a dramaturgical consultant for Nea Group, editing for Theatre Topos Theatrou, and contributing to the edition of Laskaris Nikolaos' Monoplays (Fildisi Publications, Athens 2018). Maria seamlessly integrates her expertise in education, arts, drama and literature in her impactful career.*

Maria Karali *has been a Music teacher in Secondary Education since 1990. For the last three years she has been working at the Model High School of the Evangelical School of Smyrna. She is a graduate of the Department of Music Studies of the N.K.U.A., graduated in piano from the National Conservatory and advanced theory degrees in Harmony, Counterpoint and Fugue. She has participated in a large number of trainings, seminars and workshops, in cultural programs, health education programs and experiential actions. In all the schools she is responsible for the student choir and orchestra.*

Emilia Karantzouli *holds a PhD in Theatre in Education at the Department of Primary Education, NKUA (Dissertation topic: Digital Drama and its Utilization in the Educational Process). She is a graduate of the DPE and of the Philosophy, Pedagogy and Psychology Department of the School of Philosophy. She also holds a Master's degree in "Theatre and Education". She has been a constant collaborator during the last years of the Art and Discourse Laboratory (DPE, NKUA). She has developed research work in several Research Programs and in recent years she has been working as an assistant director beside Takis Tzamargias.*

Myrto Karavakou *is a PhD student at the Department of Educational Studies of the National and Kapodistrian University of Athens (NKUA) in Greece. She holds a bachelor degree in mathematics and a master's degree in mathematics education from the Department of Mathematics of the NKUA. Her thesis focuses on the way students use and make sense of mathematics while using it for artistic expression to create dancing graphical animated models through digital technologies and programming. Her wider research interests include the way aesthetic experiences can be cultivated and transform the learning of mathematics.*

Dr Sokratis Karkalas *has been working since 1991 both in the industry and in academia. He is a visiting researcher at the UCL Knowledge Lab and a senior lecturer in software engineering at the University of Derby (UK) where he is leading the research group Education and AI. He worked for several years as a researcher at the UCL Knowledge Lab, and as a visiting and associate lecturer at City and Birkbeck Universities, London respectively. In 2015 he was awarded the best doctoral research award by INSTICC (Institute of Information, Control and Communication Systems and Technologies). Since then, he has worked as a scientific associate and researcher in many large European and other UK funded projects related to educational data mining, learning analytics, highly interactive web learning components, automated support in exploratory learning environments and has designed related platforms.*

Sara Karn *is a Postdoctoral Fellow at McMaster University with the Thinking Historically for Canada's Future project. She is located on the treaty lands and territory of the Mississaugas of the Credit First Nation within the Dish with One Spoon territory. Sara identifies as a white settler woman whose ancestors came from across Europe to Turtle Island as uninvited guests. Sara's research explores historical empathy within history education in Canada. Her other research interests span the areas of historical thinking, citizenship education, experiential learning, and environmental education. She is also a certified K-12 teacher in Ontario and has taught environmental education courses for teacher candidates.*

Kyriaki Karousou *is teaching in Greek Secondary Education since 2003. She is a graduate of the Department of Philosophy, Pedagogy and Psychology of the Hellenic Kapodistrian University and of two postgraduate study programs of the same university: Theory and Practice of Teaching and Assessment and Musical Culture and Communication: Anthropological and Communicative approaches to Music. She recently completed her doctoral thesis in the Pedagogical Department of Secondary Education of the Hellenic Kapodistrian University, which concerns the promotion of Creativity in the teaching of Literature through the interconnection of Literature with Music.*

Eleni Kartsaka*, a Fine Arts School graduate, holds an MA in Art History and a PhD in Art, Education, and Semiotics. Formerly a Visual Arts teacher and Head of Cultural Affairs, she's been a School Counselor since 2007. Currently coordinating art courses in multiple regions, she organizes and conducts training for educational bodies. With a focus on visual arts, arts synergy, social art, and semiotics, her work addresses contemporary social concerns, cultural sustainability, adult and experiential education. Her publications encompass scientific and literary books, art criticism, and contributions to prestigious national and international journals. Kartsaka has also supervised and contributed to projects related to textbook and curriculum development.*

Martha Katsaridou *is Assistant Professor of Drama/Theatre Education at the Department of Early Childhood Education, University of Thessaly, Greece. She studied Pedagogy, Acting and Theatre Education in Thessaloniki and London. She has designed drama workshops, taught in seminars and has worked as a director and assistant director in performances with children and teenagers. She has published a book and articles on Applied Drama in international journals. Her research interests involve Applied Drama/Theatre as a learning medium and a tool of social research and intervention.*

Ioanna Katsiampoura *is a historian of Science specialized in Critical Studies of Science. She is Assistant Professor on History of Science and Critical Education at the National and Kapodistrian University of Athens. She is assistant editor of Almagest, correspondent member of International Academy of the History of Science and secretary/treasurer of the IDTC-Inter-divisional Teaching Commission (DLMPST/IUHPST/DHST/IHPST).*

Irini Katsimpri *is a Music Educator and Sociologist. She holds a Master's degree in "Applied Clinical Sociology and Art" from the Department of Sociology at the University of the Aegean and the Department of*

Applied and Fine Arts of Florina in Greece. Her research focused on creating a cross-cultural orchestra of refugee children, while her field of study includes social integration through Orff-Schulwerk. She holds a piano degree and has completed a three-year postgraduate program in Orff-Schulwerk at Moraitis School, where she has been a member of the teaching staff in recent years. Irini teaches piano and music, dance and Orff-Schulwerk to adults and children in schools, music schools, drama schools, and cultural associations.

Maria Kefalaki *holds a Ph.D. in Sciences of Education from the Department of Primary Education of the University of Crete. She also has specialized in Drama Pedagogy at the "Theatre of the Day" and has worked for several years with groups of children and adults. Today is an Education Consultant for Kindergarten Teachers in Heraklion Crete and is an associate professor at the School of Pedagogical and Technological Education in the Annual Pedagogical Training Program (EPPAIK).*

Katerina Kikou *is a Ph.D. candidate at the Department of Theatre Studies (National Kapodistrian University of Athens, present). She holds a Master's Degree in ancient theatre (Open University of Cyprus, 2022), a Master's Degree in ancient drama (Open University of Cyprus, 2020), a Bachelors' Degree in Physics (University of Patras, 2012), an Onassis scholarship in classical ballet (Joffrey Ballet School, New York, U.S.A.). Permanent dancer of the National Ballet Theatre of Athens for 27 years. Permanent dancer of the State Theatre of Northern Greece for 2 years. Dancer in private dance theatres for 4 years. State diploma as a dance teacher. She holds diplomas from the Royal Ballet Academy and Imperial Society.*

Tara Kintz*, Ph.D., works as Research Associate for the Michigan Assessment Consortium on education initiatives to promote student-centered learning and assessment literacy. Tara has a background of over 25 years working in education as a teacher, instructional coach, administrator, facilitator of professional development, and researcher. Kintz's work focuses on balanced assessment, social contexts of teaching and learning, student engagement, educational leadership, and professional learning to promote equity in schools. She is currently working on research and the development of resources to give educators the tools they need to effectively implement the formative assessment process.*

Sofia Klada *is a graduate of the Department of Pedagogy and Primary Education of the NKUA and has worked as a primary school teacher since 2006. She also holds a M.Sc. in History/Teaching History/Folklorist Studies/Culture from the National University of Athens. Now she is an undergraduate student in the Department of Archival, Library and Information Studies of the University of West Attica. She is currently being seconded to the Greek National Centre of Audiovisual Media and Communication (EKOME) S.A.*

Maria Kladaki *is an Associate Professor at the University of the Aegean. She has a master degree in Education specializing in Theatre and Dramatic Play from the Hellenic Open University and a Ph.D in Theatre Studies (Panteion University of Athens, Greece). She teaches Drama in Education and theatre history. Her field of research includes theory and history of theatre, gender issues in theatrical works for children and drama in education.*

Nikolaos Kladis *is a senior postgraduate student in the MA programme "Greek and World Theatre: Drama, Performance, Education", at the Department of Theatre Studies (School of Philosophy, NKUA), specializing in Theatre Didactics. He holds a BA in Theatrology, from the same department, and he has collaborated with primary and secondary schools in the teaching of Theatre Education, as well as for the implementation of digital projects. Over the past year, he has been collaborating with UniWA in the European research project: Erasmus KA2, 2021-1-EL01-KA220-HED-000023361, 2022-2024 "Artful Educational Robotics to promote Computational Thinking in a blended Learning Context" FERTILE. His research interests include the integration of digital technologies into theatre in education.*

Dr Sarah Knox *is a Senior Lecturer in Dance Studies at The University of Auckland, Aotearoa New Zealand. Sarah is a former professional contemporary dancer. Her research explores the nature of collaboration within choreographic contexts, dance education, pedagogy and wellness. Her doctorate explored women's experiences of teaching choreography within tertiary education and meanings of creative pedagogy in this context. Sarah is the Co-Chair of the World Dance Alliance Education and Training network for the Asia Pacific region and works nationally and internationally as a teacher, choreographer and advocate for dance.*

Susan R. Koff*, Clinical Professor, Dance Education Program, NYU/Steinhardt. Past positions: Louisiana State University; Teachers College, Columbia University; University of Denver; Pennsylvania State University; Jerusalem Rubin Academy of Music and Dance in Israel. Currently at NYU she is chair of TEC (Teacher Education Council) achieving 7-year accreditation for all certification teacher education programs. Academic and service activities are in the area of Dance Education, USA and internationally. Recently Chair of the Board for Dance and the Child International (daCi), Fulbright Scholarship recipient. Publications: Journal of Dance Education, Research in Dance Education, Childhood Education. Book: Dance Education, A Redefinition Methuen/Bloomsbury, London.*

Katerina Kokkinaki *is a graduate of the Department of Visual and Applied Arts of the School of Fine Arts of the Aristotle University of Thessaloniki (2008) with a degree in painting and an Integrated Master's degree from the same school. She is a graduate of the Interior Architecture Department of the School of Graphic Arts and Artistic Studies of West Attica University (2000). She is a PhD candidate from 2021 at the University of West Attica. She has taught art in primary and secondary schools for the last fifteen years, such as the Experimental Primary Schools of Piraeus and the Art School of Keratsini. As a visual artist, she has held three solo exhibitions and has participated in numerous group exhibitions, international art fairs, and experimental festivals.*

Anthoula Koliadi–Tiliakou *holds a Ph.D. from the Department of Music Studies (Athens University) and a MA in Music Education (University of Reading, England). She also has a Degree from the Department of Philosophy, Pedagogics and Psychology, Degree in Piano (National Conservatory) and Diploma in Fugue (Greek Conservatory). Since 2000 she has been working as Piano Teacher (Music School of Rhodes) and as Music Educator in Conservatories, Nursery and Primary Schools. She has been rapporteur in seminars and Conferences, writer of scientific articles, as well as elaborator in New Piano Curriculum for piano instruction in Music Schools.*

Dimitris-Angelos Koloventzos *is currently in his 4th year as an Undergraduate student in the Department of Musicology NKUA, specializing in Historical and Systematic Musicology. At the same time, he is studying Piano and Counterpoint and is interested in working in Music Education and in Music Composition. After attending the "Poetry and Rap" Seminar hosted by the Rapper Luka Lesson in 2023, he became interested in creating a project that combines Rapping Vocals with different musical styles -"we hope the finished project is interesting and our audience enjoys it".*

Tassos Kolydas *is a member of the Laboratory Teaching Staff of the Department of Music Studies of the National and Kapodistrian University of Athens. He has studied musicology (PhD), computer science (MSc), and guitar. He has published musicological and computer science papers in both Greek and international journals. His research interests revolve around Greek art music, digital cultural heritage management and information and communication technologies in education. He has taught courses in historical musicology and digital musicology at the University of Athens and the University of Ioannina. He has developed web applications as part of research projects for the University of Athens, the Greek National Opera, the Institute for Research in*

Music Acoustics, the University of Ioannina, etc. He is a member of the Hellenic Musicological Society, the Greek Branch of IAML, the Hellenic Orff - Schulwerk Association and the Greek Society for Music Education .

***Dimitra Koniari** (PhD) serves as Laboratory Teaching Personnel at the Department of Music Science & Art (University of Macedonia, Greece). She holds a BA in Music Studies (A.U.Th, Greece), a MA in Cognitive Sciences (Free University of Brussels, Belgium) and a PhD in Educational and Social Policy (University of Macedonia, Greece). She has also studied piano and the Jaques-Dalcroze Eurythmique method. She is a member of the Greek Society for Music Education (GSME) and head of the editorial team of GSME's journal with music teaching suggestions, Music Education. Her interests lie in Music Education, Music Psychology and Music Neurodidactics.*

***Maria Konomi** is Assistant Professor at the Department of Theatre Studies, National and Kapodistrian University of Athens. She specialized in Scenography at University Arts London (BA Theatre Design & MA Scenography). She has over ninety credits for set and costume design in all performing arts genres and film. She has many years of academic teaching experience including the Hellenic Open University. She was co-curator for Greece at the Prague Quadrennial 2023 for the professional and student competition sections. Her research and publications focus on contemporary theatre practices, interdisciplinary approaches, new spatial forms of theatre and site-specific performance, expanded scenography and performance pedagogies.*

***Aggeliki Konstantakopoulou** holds a PhD in Music Pedagogy and is a postdoctoral researcher in the same field at the Department of Music Studies, National and Kapodistrian University of Athens (NKUA). She completed her postgraduate studies in the program "Language, Art and Culture in Education" at the Department of Educational Sciences and Early Childhood Education, University of Patras. She also holds a degree from the Department of Primary Education (NKUA). She is a graduate of classical guitar under the tutelage of Kostas Grigoreas. She works as a General and Music Teacher in Primary Education. Her research and educational interests focus on the development of interdisciplinary educational programs centered on music, as well as the integration of music and the arts into the educational process.*

***Paraskevi Kopsia** is a graduate of the departments of Theatre Studies (2000) and Faculty of Philosophy, Pedagogy and Psychology (psychology major, 2017) of the National and Kapodistrian University of Athens. She holds master's degree in Cultural Management (Pandeion University, thesis on "Drama in Education and Emotional Intelligence"j. She is currently a PhD student at the Department of Theatre Studies, in National and Kapodistrian University. She has been working since 2000 as a drama teacher in primary, secondary and vocational education, while since 2022 she has been working at the Art School of Peristeri, Athens.*

***Thodoris Korakas** was born in Chania. He studied piano and Advanced Music Theory in Athens. In 1996, he graduated from the Department of Music Studies at the Aristotle University of Thessaloniki. He continued his piano studies at the Pedagogical Department of the Mozarteum University in Salzburg, graduating with distinction. From 2001 to 2020, she taught music at Ralleia Experimental Primary Schools. He was a member of the Scientific Supervisory Board (2011–2019) and from 2012 to 2020, vice principal of school. Since school year 2020-21, he has been teaching music at the 7th Primary School of Glyfada, while since November 2021, he has been a phd candidate at the University of Athens.*

***Mirka Koro** (Ph.D., University of Helsinki) is a Professor of qualitative research at the Mary Lou Fulton Teachers College, Arizona State University. Her scholarship operates in the intersection of qualitative inquiry, methodologies, philosophy, experimentalism, and socio-cultural critique. She has published in various qualitative, methodological, and educational journals. She is also the author of Reconceptualizing qualitative research: Methodologies without methodology (2016), Knowledge production in material spaces: Disturbing conferences*

and composing events (2022) and co-editor of Disrupting data in qualitative inquiry: Entanglements with the Post-Critical and Post-Anthropocentric (2017) and Intra-Public intellectualism: Critical qualitative inquiry in the Academy (2021).

***Helena Korošec**, Ph.D., is an assistant professor at the Faculty of Education, University of Ljubljana, Slovenia, where she teaches creative drama and puppetry in preschool, primary, and special education programmes. Her pedagogical and research work includes the role of puppets and drama in learning and teaching and in child/youth development. She leads puppetry and creative drama workshops for primary school and preschool teachers in Slovenia and abroad. She is a member of the international UNIMA commission "Puppets in Education and Therapy" and a member of IDEA – International Drama in Education Association.*

***Evangelos Kosmidis** is a stage director, writer & actor focused on Devised, Documentary & Theatre of the Experts. Cooperates with institutions such as: the Greek National Theatre (since 2019 he has directed over 10 plays on the Youth stage), the Greek National Opera (at Offenbach's opera La belle Hélène & is currently writing a new opera) the Center of Contemporary Arts Dakh Theatre, Ukraine, & GogolFest (since 2021 First Pan-European Award- European Theatre Convention), EnDynameiEnsemble, a group of artists with & without disabilities (since 2008 in all projects & tours in Greece & Europe) . Have acted, directed & taught in France, Ukraine, Switzerland, Hungary, Bulgaria, Portugal, Slovenia, Cyprus, Germany, Greece, and Poland.*

***Vassilis Kosmopoulos** studied film and television directing in Athens and Munich (H.F.F.), theatre studies (BA, MSc) at the University of Athens, documentary filmmaking for international audiences (DCM2006) and is a PhD candidate at the Department of Digital Arts and Cinema, NKUA. Awarded filmmaker, working on fiction, documentary films, cinematic installations, and experienced academic/artistic educator, at undergraduate & postgraduate level and in Art Secondary Schools, he has taught Film Directing, Audiovisual Education & Film Literacy. He has served (2017-2019) as Director of Production & Development and Director General of the Greek Film Centre, also participating in EFAD's "Film Education Working Group".*

***Katerina Kosti** is a member of the Laboratory Teaching Staff of the Department of Theatre Studies - School of Fine Arts - University of the Peloponnese. She teaches Drama in Education and Theatre Pedagogy at graduate and post-graduate level. He works in drama-based projects in schools, prisons, Roma settlements and day care centers for the elderly. Her PhD refers to the connection between Drama in Education and Historical Empathy, in order to highlight the importance of Drama for the teaching of History. Her post-doctoral research concerns reminiscence drama and theatre.*

***Natalia Kotsani** is a graduate of the School of Applied Mathematics and Physical Sciences of NTUA and a PhD candidate in the School of Electrical and Computer Engineering of NTUA, under the supervision of Prof. D. Fotakis. She completed the Masters Degree Program «Jazz Music Performance and New Technologies» of UOA, in 2019, and has since been in the team of Scientific Associates of the Music Acoustic and Technology Laboratory (LabMAT) of UOA. Since 2009 she has been an active musician and vocalist of the world music scene and, as the lead singer of the band Encardia, since 2011, she have many concerts and seminars in Greece and abroad as well as numerous collaborations and a rich discography. She was selected as Mentor of the conference New Interfaces Interfaces for Musical Expression (NIME) 2022.*

***Vassili Koukalani** was born in Cologne to an Iranian father and a Greek mother. In 1980, he moved to Athens from Tehran. He has worked as an actor in theatrical performances in New York and Germany. Since 2001, he has been working as an actor in Athens and Berlin. His most significant and enduring collaboration is with his friend Volker Ludwig, founder and author of Berlin's GRIPS Theatre. Since 2011, he has adapted*

and directed plays from the traditional GRIPS repertoire with his theatre company, "Manufacture of Laughter".In theatre, he has collaborated with Lefteris Vogiatzis, Anatoly Vassiliev, Stathis Livathinos, Katerina Evangelatou, Anestis Azas, Thomas Ostermeier, and Giannis Houvardas. In cinema, he has worked with Theo Angelopoulos, Toni Servillo, Pantelis Voulgaris, S. Goritsas, A. Avranas, Y. Sakaridis, Naeem Mohaimen, D. Koutsiabasakos, T. Psarras, Daniel Syrkin, Maggie Gyllenhaal, Ric Roman Waugh, and Martin Campbell. He acts in theatre and film in all his native languages: Greek, Farsi, and German, and also plays many English-speaking roles, in which he is completely fluent.

Marios Koukounaras Liagkis *(2BA, 2MA, PhD, PostDoc) is an Associate Professor of Pedagogy and Religious Education at the National and Kapodistrian University of Athens. He teaches in Greece, UK, and Germany in BA and MA programmes. His research interests focus on Religious Education (learning and teaching), Curriculum, Teachers' professional development, Human Rights, Inclusive Education, and Drama/Theatre in Education. His publications include 11 books and numerous articles. He is currently working on teaching Democratic Culture as a head of the online, international, and joint MA programme (NKUA and European Wergeland Centre): Identity, Education, and Competences of Democratic Culture.*

Maria Koulianou *has completed basic studies in Psychology and History & Philosophy of Science. She holds a PhD in Cognitive Science from the Department of History & Philosophy of Science of the University of Athens and a postdoctoral degree in Cognitive and Educational Psychology. She has been working in Special Education since 2010 to date and has participated in teacher training seminars for the detection and treatment of learning difficulties and for the individualized support of students in general and special educational contexts. She has participated in European projects. Her research interests are in the field of cognitive-educational psychology.*

Anastasia Kourti *is a graduate of the Department of Primary Education and a Ph.D. candidate in the Department of Educational Sciences and Social Work at the University of Patras. She holds two master's degrees: an MSc in Language and Communication Impairment in Children from the University of Sheffield and an MSc in Strategies of Developmental and Adolescent Health from NKUA (National and Kapodistrian University of Athens). This year, she completes her four-year training in play therapy. Since 2011, she has been working with children, adolescents, and adults, following a neurodivergent affirming as well as LGBTQ+ affirming approach.*

Maria I. Koutsouba *is full Professor of "Dance Studies with emphasis on Greek Traditional Dance" at the National and Kapodistrian University of Athens and Tutor of "Open and Distance Education" at the Hellenic Open University. During her 34 years of professional and academic life, she has performed and taught Greek traditional dance in Greece and abroad. She is member of scientific organisations in Greece and abroad and has participated in research programmes. Her research interests and publications are mainly on social and human sciences and dance (ethnochoreology/dance anthropology, dance ethnography, dance notation and morphology, dance and education/cultural policy).*

Ourania Kouvou *obtained a Doctorate in Art Education at Oxford University, is teaching Art Education at Athens University and runs the Art and Education postgraduate programme at AKTO College. She has publications in various art education journals and has published two books on children's drawings. She has presented in numerous international and national conferences, has been an Erasmus visiting lecturer at Høgskulen/Sogn og Fjordane University, Norway and a research fellow at the Program in Hellenic Studies, Princeton University. Her research interests are the cognitive approach to children's drawing, collaborative and negotiated drawing with young children and interactive art teaching methods.*

Ronald Kox *MA studied Theatre, Film and Television Studies and has worked his entire life in and with various arts disciplines, education and government. He is a specialist in Cultural Education at the Dutch National Knowledge Institute for Cultural Education and Amateur Art (LKCA) and author of, among other publications, the New Basis for Cultural Education (2024). He focuses on national and international curriculum development for cultural education and national programmes to improve the quality and position of (cultural) education and the cooperation of arts and schools.*

Tiina Kukkonen *is an Assistant Professor of Visual Arts Education in the Faculty of Education at Queen's University, Canada. She has contributed research in the areas of early childhood development through art, artist-school partnerships, and rural arts education. She also has a keen interest in arts-based approaches to research and knowledge translation. The driving force behind her work is the desire to make visual arts education accessible, relevant, and inspiring for all. To that end, she explores playful, artful, and practical approaches to teaching and research.*

Chronis Kynigos *directs the Educational Technology Lab at the Department of Educational Studies, School Of Philosophy, National and Kapodistrian University of Athens (NKUA). He has designed three authoring systems for modelling, grappling with socio-scientific issues and classification respectively. He has been studying mathematical meanings formed by students creating and tinkering with expressive digital media, but also ways to engage teachers in the design of such media. His research interests include the design and implementation of innovative interventions in education based on the use of expressive constructionist digital media. He has been actively involved in 13 multi-organizational competitive European research projects.*

Dr Konstantinos Kyprianos *is an Assistant Professor at the Department of Archival, Library & Information Studies of the University of West Attica. He holds a Ph.D. in Library and Information Systems from the Ionian University and a degree in Librarianship from the TEI of Athens. He also has two postgraduate degrees, one in Informatics (University of Piraeus) and one in the Management of Cultural Units (Hellenic Open University). His areas of scientific interest and publications are bibliographic description standards, semantic web, metadata, open linked data, and digital libraries.*

Dr. Ilia Lakidou *is a theatrologist and writer. She taught theatre education in private and public schools for 20 years. Since 2017, she has been a member of the Laboratory Teaching Staff at the Department of Theatre Studies, School of Philosophy,University of Athens. She teaches courses on the History of Scenography, Theatre Architecture and Costume Design, as well as Drama and Theatre in Education. Her plays for school performances are published in the series "School Stage" by Kapa Publishing House. She is a member of the Laboratory of Research and Documentation of Modern Greek Theatre (Department of Theatre Studies, NKUA).*

Eleni Lampronikou *is a current PhD candidate of the Department of Theatre Studies (NKUA). She studied at the department of Theatre & Performing Arts in Sorbonne University (Paris) where he obtained a master's degree (DEA). At the same time, she attended seminars in the Sciences of Education at the University of Saint Denis (Paris). In 2012, she obtained the Postgraduate Diploma in General Education from the Departement of Early Childhood Education (NKUA). She graduated from D.P.E.E of University of the Aegean (Rhodes). As part of the Lingua Erasmus program, she studied at the ULB university in Brussels. Since 1999 until today, she is specialized in the animation of theatre activities in theatre education and she organige workshops for teachers, actors and students. She is the author of The Drama Education in Kindergarten book (Athens, Pigi, 2017) and of various publications in Greek Journals. Since 2003, she has been working in public education as a kindergarten teacher.*

Prof. Dr. Rolf Laven *is an artist specializing in sculpture, installation, painting, and socially engaged art. He is a Professor of Art/Design-Didactics at the University College of Teacher Education, the Academy of Fine Arts, the University of Applied Arts Vienna. Dr Laven holds a Master of Arts (1998) in sculpture and a Master in Art/Design-Education (1995) from the Akademie der bildenden Künste, where he completed his PhD in 2004. His research focuses on community-based learning and empowerment. He contributes to Erasmus+ projects like ACIIS (Academy for Creative, Innovative, and Inclusive Schools) and SLIDE (Service-Learning, Inclusion, Diversity and Digital Empowerment).*

Elisavet Lazarakou *is an Assistant Professor at the Department of Pedagogy and Primary Education of the National and Kapodistrian University of Athens, in the academic subject "Assessment of the learning process: pedagogical-teaching approach". She is also a Member of the Collaborating Teaching Staff of the Hellenic Open University. She has taught in numerous undergraduate and postgraduate programs and has participated in research projects and training seminars for primary and secondary school teachers. Her research interests focus on classroom assessment, teacher education, curriculum design and development. Also, author of a book, articles in scientific journals and announcements in scientific conferences.*

Patricia Lazou*. State School of Dance. University of Peloponnese, Department of Theatre Studies, School of Fine Arts.MA with honors, with thematic "Art and Public Space", Department of Plastic Arts and Art Sciences of the University of Ioannina. I am a professional performer and choreographer. I work as an educational dramatist and at the same time teach contemporary dance, composition and improvisation. My field of research focuses on the synthesis of artistic phenomena with anthropological and historical interest, deepening the viewer's relationship with the environment in which the artistic event takes place.*

Jo Lee *is a teacher, research practitioner, workshop facilitator, consultant and mentor. With over 20 years experience, she has developed Drama and Performing Arts pedagogy in outstanding organisations across the UK, South East Asia and Middle East. Jo completed her MEd at Trinity College, Dublin in 2018. Her research focused on using Drama as a pedagogical tool to enhance learning in a variety of subjects and with all age ranges. She has presented her research at the World Alliance for Arts Education (Frankfurt 2019) and the IDiERI 10 (Warwick 2022). Jo is passionate about building CREATIVE CONFIDENCE.*

Antonis Lenakakis *is an Associate Professor of Drama/Theatre Pedagogy at the School of Early Childhood Education, Aristotle University of Thessaloniki. He holds a degree in Education, Culture, Sociology, and Intercultural Education from the Universities of Crete and Essen, Germany. He has also pursued his postgraduate and doctoral studies in Theatre Pedagogy at the School of Performing Arts, University of Fine Arts Berlin. His expertise lies in the field of theatre, puppetry, and multi-media-innovative activities in both formal and non-formal education. His relevant publications are in various international and Greek journals, conference proceedings, and edited volumes.*

Mr Ke Leng *is Programme Coordinator at the Cultural Policies and Development Entity, Culture Sector, UNESCO. He is currently the co-lead for the implementation of the UNESCO Intersectoral Programme on strengthening the synergies between culture and education, including overseeing the development of the UNESCO Framework for Culture and Arts Education and its implementation. From 2014 to 2018, he worked as a seconded expert to UNESCO, where he contributed to providing policy research and advice, particularly in the framework of UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. He was previously with the Chinese Ministry of Culture and completed diplomatic postings in Poland and Pakistan at the embassies as a cultural attaché. He holds a Master of Public Affairs on sustainable global governance from Sciences Po Paris, and a Master of Public Policy from Lee Kuan Yew School of Public Policy at the National University of Singapore.*

Maria Leonida *is a media education trainer, researcher and documentary film director. Her work has been screened in Film Festivals around Europe. Co-founder and Director of Karpos, an NGO focusing in media literacy, running Greek and European projects which develops projects about the creative aspects of media language. Maria aims at a wider media literacy addressing both young and adult groups in a variety of learning environments. Her curricula are part of several EU Toolkits while three of the projects she co designed have been awarded in European level competitions. Maria trained in filmmaking in London and Denmark. She holds a BA in History and an MA in Art History.*

Maria Letsiou*, visual artist, is an Assistant Professor of Visual Arts Education in the Department of Early Childhood Education at the University of Thessaly. During her tenure (from 2011 to 2023) at Aristotle University of Thessaloniki, she taught undergraduate and postgraduate classes in Visual Arts Education. After earning her doctorate from the Athens School of Fine Arts (2010), she completed postdoctoral research in Visual Arts Education in the United States (University of Illinois at Urbana-Champaign, 2015). She has been recognized twice in biennials (9th Biennale of Young European Artists, Rome, 1999, Luleå Art Biennial, Sweden, 2011). Her articles have appeared in Greek and international journals and conference proceedings.*

Congmao Li *is from Sichuan, China. She is a PhD candidate at the Graduate School of Humanities and Social Sciences at Hiroshima University. Her research interests include children's personality development through art and Dewey's educational theory.*

Yuanyuan Li *is a distinguished Professor at the Music College of Capital Normal University in Beijing, China, specialising in vocal education for over 20 years. During the COVID-19 pandemic, she co-founded the hybrid LivePBL (Linking Vocal Education through Project-Based Learning) project, collaborating with international teams to promote cultural and sustainable social development through music. LivePBL has been featured at major conferences. Professor Li is a member of prestigious music associations and a judge for vocal competitions. Her students have won numerous awards, showcasing her effective teaching. She has led significant educational projects recognized by the Ministry of Education.*

Flavia Liberman i*s Occupational therapist, PPhD in Clinical Psychology (PUC-SP) and Post-Doctorate at the University of Évora- Portugal (CHAIA/UE) .Associate Professor at the Federal University of São Paulo and in the Postgraduate at the Interdisciplinary Program in Health Sciences - Campus Baixada Santista. Member of the Body and Art Laboratory at UNIFESP. His research involves the body, the arts, occupational therapy, groups, training, territories and their interfaces. Author of the books : Dances in Occupational Therapy; Delicate choreographies: snapshots of occupational therapy; Organizer of the Book :Groups and Occupational Therapy by Summus Editorial.*

Jonathan Lilliedahl*, Ph.D., is Associate Professor in Education at Linnaeus University and in Music Education at Örebro University. His concentration is in the field of policy studies and curriculum theory, with particular concern for arts education policy issues. Throughout his career, he has been committed to examine the historical, cultural, and socio-political legitimisation of arts programmes in public education systems, especially with regard to music education. He is on the editorial board of Arts Education Policy Review, International Journal of Music Education, and Nordic Research in Music Education. His academic publications include articles in WoS-indexed periodicals such as the British Journal of Sociology of Education, British Journal of Music Education, Journal of Curriculum Studies, and Music Education Research.*

Thou Chun Lim*. I am from Malaysia and the MOE Taiwan Scholarship recipient for the year 2022-2024. Currently, I study at the Graduate Institute of Arts and Humanities Education at Taipei National University of the Arts. This is my second year in the Master program. Before I arrived in Taiwan, I started to pursue*

a Master degree in Educational Management and Administration at Universiti Teknologi Malaysia. I graduated from The Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts (hons) dance degree, majoring in Contemporary Dance in 2007 under full scholarship. Upon my graduation, I joined Cloud Gate Dance Theatre of Taiwan; participated in two different Residency Programs in South Korea for 6 months and 1 month respectively. In which I worked under Seoul International Dance Organization and Korea Modern Dance Federation where I premiered collaboration works in Seoul International Dance Festival and an outdoor performance space in Jeju Island. Before I started my study in Taiwan, I have worked as an artist-teacher for the past 15 years. I teach contemporary dance and Chinese dance mainly in secondary schools.

Eleni Linaki *is an Urban and Regional Planner, with an MSc in Architecture («Protection Conservation and Restoration of Cultural Monuments», AUTH). Since July 2021 she also holds an MPhil from the Department of Theatre Studies, NKUA («Dramaturgy and Performance»). In 2021 she completed her Ph.D. in NTUA, School of Architecture (Section II. Urban and Spatial Planning), with thesis topic «Recording and evaluating the tangible and intangible cultural assets of a place through a multicriteria decision-making system, as a new approach to managing cultural heritage: the case of Ano Syros», while from 2022 she is a post-doctoral researcher at the School of Architecture, NTUA, with thesis topic «Evaluating and valuing the cultural resilience of cities, through an innovative multicriteria system». She has taught as a Graduate teaching assistantship at the National Technical University of Athens in the Department of Surveying and Geoinformatics Engineering and in Harokopeio University. In 2022 she won the second prize in HackS+T+Arts: Circular Futures. From 2014 until now he has participated in more than 20 conferences/workshops in Greece and abroad, in 10 scientific publications in national and international scientific journals and books and research programs.*

Elissavet Lintzerakou *is PhD Candidate at the National and Kapodistrian University of Athens, Department of Educational Studies. She holds two Master degrees: MA in Professional Practice in Dance Technique Pedagogy (Middlesex, UK) and MSc in Educational Policy and Management in Education (NKUA). She holds a BA in Dance. Since 2016 she has been teaching dance and kinesiology in private and Secondary art education. She has participated as a speaker in several conferences and has published papers on dance pedagogy, art, leadership and management in State Secondary Education. She has taught short seminar courses in Master Degree Programs in Cyprus and Crete.*

Ioannis Litos *is a PhD Student at the Department of Music Science and Art, University of Macedonia. He studied musicology (Department of Music Studies), pedagogy (Department of Primary Education) and received a master's degree in arts and education (Department of Early Childhood Education) from the University of Ioannina. He is the co-editor of two books (Sports: Artistic, educational and sociological approaches, Issues of music instrument teaching: Bridging theory and practice). His current research interests include community music and inclusive musical practices with disadvantaged children, sociological approaches of busking, the use of music, movement, and dance in educational and community settings.*

Dr. Ying Liu i*s a lecturer at the London School of Science and Technology based in London, UK and an experienced leader in transnational education. He has spearheaded initiatives to localise internationalisation in collaboration with government and local communities. He is the founder of LivePBL, and many other notable projects include the CPD-certified LivePBL initiative, Cloud Family Visit Reality Show, NCFE Digital Literacy courses, and Virtual Inclusive Music Festivals. He has led LivePBL team of teachers and students having published more than 10 academic papers, co-organised several international conference workshops, and four book chapters.*

Dr. Yu Longqi *is a Dance lecturer at Beijing Sport University, China. He has taught as a Professional Teaching Fellow at the Dance Studies Department, University of Auckland, New Zealand. He is the current dance*

teacher for the Chinese Artistic Gymnastics National Team. Longqi's research and teaching focuses on dance education, dance history, ballroom dance(DanceSport) and community dance. He has worked within several international dance research and service organisations such as, World Alliance for Arts Education (WAAE). As a ballroom dance competitor, he has won major international championships in the USA, UK, and Italy. His research in dance education is published in international journals and he has delivered invited presentations and classes in China, New Zealand, Sweden, Finland, Germany, Singapore, and Egypt.

Maria Luisa López *has a Máster degree in Psicodidactics and specific didactics, Universidad del País Vasco UPV-EHU. She started teaching piano in 2005 in Tenerife Island, and from 2010 she teaches piano and piano collective in Calahorra conservatory of music (La Rioja). During last years she has been coordinator of artistic process Program: COVIDA, and also some etwinning programms between several countries, ITC diploma in La Rioja University program, and from 2022 started the PhD program in Universidad del País Vasco UPV-EHU.*

Maria Paz Lopez-Pelaez Casellas *is full Professor in Music Education at the University of Jaén (Jaén, Spain). She has published in national and international journals on art and music teaching and education. She has commissioned several art exhibitions, collaborates as a reviewer in different national and foreign journals and is an evaluator of Teaching Innovation Projects of Andalusian universities. She has extensive experience in management as coordinator of two official masters and as Director of Cultural Affairs at the Vice-rectorate of Cultural Affair and Sports of the University of Jaén.*

Volker Ludwig *was born Eckart Hachfeld in Ludwigshafen in 1937. He spent his childhood in Erfurt, Neudietendorf and Hamburg. He has been a Berliner since 1953. He studied German and art history in Berlin and Munich and also wrote commentaries and texts for radio and cabaret ("Die Rückblende", "Die Stachelschweine" and others). In 1961 he became a trainee at RIAS and from 1962 a freelance writer (he wrote texts for the television series "Hallo Nachbarn" and for cabarets such as "Bügelbrett","Kom(m)ödchen", with Wolfgang Neuss, Harald Juhnke). In 1965 he founded the "Reichskabaretts Berlin", of which he was the director and main author until 1971, andalso wrote songs for "Sesamstraße" and "Rappelkiste". In 1969 he takes over the "Theatre für Kinder im Reichskabarett", since 1972 called GRIPS, and reorganises it. He was its director until 2011 and its managing director until 2016. Volker Ludwig wrote 37 plays for children, young people and adults, often with co-authors, as well as the songs for another 16 plays. He is re-enacted in over 50 countries. His songs are disseminated in countless collections and school books. Volker Ludwig is a member of the PEN Centre Germany, the Academy of Performing Arts and the Academy of Arts Berlin. He has received numerous honours, including four Brothers Grimm Prizes, the German Critics' Prize, the Carl von Ossietzky Medal, the Prize of the International Theatre Institute (ITI), the DER FAUST Theatre Prize, the German Drama Prize, the Alice Salomon Poetics Prize, the Palatinate Prize for Literature, the Federal Cross of Merit and the Order of Merit of the State of Berlin. He is still a consultant to the GRIPS Theatre today.*

George Lymperis*. PhD candidate of the Department of Theatre Studies of National and Kapodistrian University of Athens (EKPA). His research interests are in digital technologies and ancient Greek theatre. Graduated from the Department of Theatre Studies of the University of Patras. Specialized in "Theatre and education" with post-graduate studies at the Pedagogical Department of National and Kapodistrian University of Athens (EKPA). Today he works in primary education, teaching the Drama course. At the same time, he has worked in formal and non-formal education as a specialized teacher in adult learning. Author of two children's books.*

Kostas Magos *is Professor in the Department of Early Childhood Education of the University of Thessaly in Greece. His scientific interests include the theory and practice of intercultural pedagogy, the education of*

immigrant, refugees and minority children and the use of folktales and children stories for fostering intercultural understanding.

Yannis Malafis *belongs to the Laboratory Teaching Staff of the Music Department of the National and Kapodistrian University of Athens. His main fields of study are Audio Engineering, Music Recording, Music Technology and Music Production. His teaching is related to Audio Engineering, Music for Media, Creative use of Music Technology in Education, both in undergraduate and in postgraduate courses. His research interest focuses mainly on the acoustical analysis of traditional Greek instruments regarding their radiation patterns. Yannis works very closely with the Greek Ministry of Education in matters related to the implementation of Audio Engineering and Music Technology in the Greek Music school's curriculum. He is also an active musician, performing in numerous events.*

Anastassia Mangana *holds an MA in Teaching Greek as a Foreign Language (University of Athens), an MSc in Applied Linguistics (MSc with distinction, University of Edinburgh) and a PhD from the University of Edinburgh (with a scholarship from the University of Edinburgh). She has been teaching Greek at the Modern Greek Language Teaching Center since 1992. She also works as a trainer in seminars for teachers and teachers' trainers. She has published various articles and chapters in collective volumes on language acquisition, grammar teaching, and language teaching methodologies. She is the author of the grammarbook-series "Exactly this!" and co-authored several textbooks and teaching materials for Greek as a first and second language.*

Vasileios Manthopoulos *is a student at the National and Kapodistrian University of Athens at the Music Dept, following the faculty of Music Technology. He has a Bachelor's Degree in "Electronics Engineering" and a Master's Degree in "Production of Popular Music". He studied classical guitar along with music theory (Harmony, Counterpoint and Fugue) and he also plays the trumpet. He works as a classical guitar teacher and music performer with various bands and music ensembles as well as a sound engineer for live events and a music producer in his studio (Emerald Studio located in Athens, Zografou). His main interest is to explore the ways that technology can expand musical creativity and how music creation and music production can be accessible and affordable to every musician that wishes to make his own home studio.*

Costas Mantzalos *was trained in the visual arts in the United Kingdom. He also registered for a higher research degree and investigated the survey of post-modern graphic arts in Cyprus. His first academic post was in 1989, while in 1991, he was appointed as a head of the department. He is a professor and the dean of the School of Arts, Communication and Cultural Studies at Frederick University. Parallel to his academic career, he has been involved in numerous international art and design consultations. Since 1996, he has been the cofounder of the TWO|FOUR|TWO art group, with architect Constantinos Kounnis.*

Evgenia Maragou *graduated from The Department of Political Science, Panteion University, the Drama School Themelio, The Department of Theatre Studies, University of Athens, and holds a Master's Degree in Greek and World Theatre: Drama, Performance, Education from the same University Department. She is a drama teacher in primary school and has also provided auxiliary teaching work in the Department of Theatre Studies in University of Athens as an academic scholar (2021-2022). She has been active in acting, writing, directing theatre and documentary films for children and adults. She has written books, articles in referred books, journals and conference papers.*

Flor Marín *(1976) holds a degree in Fine Arts with a minor in Graphic Design from the Pontificia Universidad Católica del Perú (PUCP) and completed a Master's degree in Advertising at the Universidad de San Martin de Porres (USMP). Professor of Illustration, Visual Narrative Seminar for Children's Books. Illustrator. Currently a researcher and lecturer in the Graphic Design program at PUCP. She is interested in social*

outreach projects, such as the BBVA Foundation's "Leer es estar Adelante " program, where she developed the design and illustration of the ADELANTE books, created to improve reading comprehension among students in public schools in Peru.

Ilenia Marino *is currently pursuing the Specialization Course for Secondary-School Support Teachers. She has a Master Degree in Education at University of Macerata (Unimc)(Italy). She is a Specialized tutor for Disability and for the Pedagogical Field at University. She is a Digital atelierist at the Andrea Bocelli Foundation. She helds a post-graduate research fellowship in Pedagogy at Unimc. She is tutor organiser and contact person for the training courses addressed to preschool and primary school teachers in Marche Region. She has published some articles on the learning processes of children and teachers/educators in the 0-6 age group, using digital-creative platforms.*

Konstantinos Marougkas *is a PhD candidate at the Department of Theatre Studies, School of Philosophy, National and Kapodistrian University of Athens. He studied Greek Literature (Department of Philosophy, Pedagogy and Psychology) and Theatrology (Department of Theatre Studies) at the same university. He holds a Postgraduate Degree (MA) in 'Theory, Praxis and Evaluation of Educational Work' with a specialization in 'Teaching Humanities'. His academic interest is in the teaching of drama and literature to children and adolescents, and he regularly participates in conferences as a lecturer and workshop facilitator. He currently works as a drama teacher at Hatzivei Primary School.*

Konstantinos Mastrothanasis *is an Adjunct Lecturer at the University of the Aegean, Greece. He holds a doctorate degree from the Department of Primary Education of the University of the Aegean. He has been distinguished for his work by the Institute of Humanities and Social Sciences and by the Scientific Association for the Promotion of Educational Innovation. He has participated in several European research programs. His research can be found in international journals, conference proceedings, and books. His research interests lie in the area of educational drama and theatre in education.*

Stavroula Matrozou *is a final-year undergraduate student at the Department of Music Studies, National and Kapodistrian University of Athens as well as the educational coordinator for El Sistema Greece, a community music project for social inclusion. She is interested in continuing her studies in Community Music and creating a percussion community music project. She wants to travel the world and connect with people through active music-making.*

Sevi Matsakidou *Studied in the School of Drama of the Fine Arts department of the Aristotle University of Thessaloniki, holds a Master's Degree focused in Cultural Studies: Semiotics and Communication (University of Western Macedonia) and she also has editing and proofreading studies. After working for the theatre and education industry she started working on her biggest loves: writing and children. After a long journey full of adventure and learning, today she is proud to be the Educational Manager of El Sistema Greece.*

Manolis Mavrikis *is Professor at the UCL Knowledge Lab, an interdisciplinary research centre at the UCL Faculty of Education and Society. With a research agenda spanning over 20 years, Manolis has contributed to the field through his involvement in various projects and partnerships with schools and third-sector organisations. His interests and expertise lie in the design and evaluation of interactive and adaptive environments for exploratory learning. Manolis is also one of the Editors of the British Journal of Educational Technology (BJET) and was director for the UCL master's in Education and Technology where he is currently teaching a module in Artificial Intelligence (AI) and Data Analytics in Education.*

Eri Mavropouly *is a music teacher, musicologist and PhD candidate at the Department of Music Studies, National and Kapodistrian University of Athens. She obtained her first degree in Music at the University of Athens, and then did a postgraduate course on Theory, Practice and Evaluation in Education at the same University. She has presented her work on teachers' burnout in various conferences in Greece and she has been awarded a conference prize in the 8th International conference on Society, Education and Politics (IAKE) which took place in Herakleion, Crete in 2022.*

Heather E. McGregor *is an Assistant Professor of Curriculum Theory at Queen's University in Kingston, Ontario, Canada. She is the Principal Investigator of the Social Studies and History Education in the Anthropocene Network, dedicated to reimagining history and social studies education to address climate change and its associated ecological, economic, political, and social challenges. Heather has published in a range of Canadian and international journals on topics including the history of Inuit education and curriculum change in the Canadian Arctic, decolonizing research methodologies, experiential learning, and theorizing learning in the Anthropocene.*

Ioanna Mendrinou *is a Ph.D. of Theatrology - Theatre for young audiences and holds a postgraduate diploma in "Language Teaching - Literature - Theatre and Education" of the Department of Primary Education of the University of Athens. Today she serves as a Kindergarten Teacher Education Consultant at a Directorate of Primary Education in Athens. She has served as Health Education and C Cultural Affairs Manager and has taught the theatre pedagogy courses in various university departments. She is an author of scientific monographs and papers, literary books for children and health promotion educational programs through drama.*

Anastasia Merkouri *holds a Bachelor from the Dept. of Greek Language and Literature of the University of Athens (Honors in Classics). Her fields of study are the reception of Ancient Greek Drama, documentary theatre in education, teaching of Modern History. She was a member of TENet-Gr. She is a member of "Nea Paideia" association, an individual member of IDEA. She coordinated the Advisory Committee of "Ancient Drama in 21st century school" and she has been running the project "Teenagers' view" in MCF Foundation. She works as a Greek Language teacher and as a youth theatre/drama facilitator in Athens College.*

Elli Merkouri *is an actress and drama teacher currently pursuing a Ph.D. in the Theatre Department of the School of Fine Arts at Aristotle University of Thessaloniki. She graduated from the Drama School of the State Theatre of Northern Greece, the Theatre Department's Master Integrated program at the School of Fine Arts (AUTH), Postgraduate Program of Studies in Physical Education & Sports at (NKUA) (focus on Anthropology of Dance). She holds a leadership role in the Theatrical Group of Deaf "Crazy Colors" where she directs and actively participates as an actress. He has made presentations in lectures and conferences at academic institutions.*

Kateřina Mesdag *is a PhD student at the Department of Art Education, Palacky University Olomouc. In her research, she focuses on the possibilities of interdisciplinary approach to art education, and on supporting the interconnection between art, education and nature. She is a member of the Czech section of INSEA.*

Merna Meyer *is a senior art lecturer and subject head of Creative Art in Education at the North-West University, South Africa. She holds a PhD and specializes in Professional Development for art teachers and developed a working model for art teachers engaging in diverse community contexts. She received the Innovative Teachers' and Community Engaged Awards from her institution. Her publications include numerous book chapters, articles and conference presentations. She serves on the African Union Policy Consultancy committee and is dedicated to the Sports, Arts and Culture portfolio in her public capacity.*

Vrátná Militká Karin *is a student in the doctoral program at the Faculty of Education at the Palacký University Olomouc in the Czech Republic. She studied the teaching of mathematics and visual art in her master's program, and she has been working for 14 years as an educator in an art museum. She has been pursuing mathematics in visual art in museum education in her doctoral research.*

Asimenia Misirli *has studied Greek and English Language and Literature, Drama and History of Art at Greek universities. She has Merna Meyer is a senior art lecturer and subject head of Creative Art in Education at the North-West University, South Africa. She holds a PhD and specializes in Professional Development for art teachers and developed a working model for art teachers engaging in diverse community contexts. She received the Innovative Teachers' and Community Engaged Awards from her institution. Her publications include numerous book chapters, articles and conference presentations. She serves on the African Union Policy Consultancy committee and is dedicated to the Sports, Arts and Culture portfolio in her public capacity.*

Francesca Mondin *has a Master Degree in Pedagogical Sciences at University of Macerata (Italy). She works as a tutor and teaching assistant in General and Community Pedagogy at the University. She has participated in international and national research projects concerning Art from an educational and intercultural perspective. She is also a pedagogist and an educator in third-sector organisations. She worked on outdoor and natural education and she also has been involved in the qualitative monitoring of educational interventions in collaboration with University of Macerata. In Palermo, she deals both with education for disadvantaged young people, and with activism and performative-art.*

Lara Monformoso *is a Master student of mathematics at the University of Turin. She does her master thesis in the context of the "TransEET" project on "Dance and Math". She is supervised by prof. Ornella Robutti. She follows a Traineeship within the Erasmus + program at the University of Applied Sciences in Amsterdam.*

Julie Mongeon-Ferré *is the arts education consultant with the Bureau de l'éducation française in the Manitoba Department of Education and Early Childhood Learning. She promotes arts education while developing curriculum and teaching resources and leading teacher professional learning in dramatic arts, visual arts, dance, and music, from Kindergarten to Grade 12. Throughout her career, Julie served on provincial and national arts education executive boards to support music and arts education. Prior to her current position, Julie practised as an arts educator throughout her 30-year public school career.*

Pedro Ernesto Moreno García *graduated in History and Music Sciences from the University of Granada. Through performance and his years at the conservatory studying trombone, he began exploring different realms of musical creation. He delved into the world of pop bands and collaborated extensively with groups in the scene, participating in several tours across Spain and one in Argentina. In recent years, he has been developing his role as a composer in personal projects. With these projects, he has participated in the Sound Art Festival "Allinquindoi" at the University of Granada and in creative spaces like "Rótula," establishing his new line of sound research. Currently, he has also written and directed the theatrical work "Koroneiki: a critical musical theatre piece about land and olive trees."He is currently pursuing his doctoral thesis at the University of Jaén, doing an artistic research about the soundscape in high biodiversity areas, with a focus on listening and aesthetic perception.*

Maria Isabel Moreno Montoro *is PhD in Fine Arts, Seville University, full Professor of Artistic and Visual Education (Jaén University, Spain). Researcher around intermediate art practices, artistic research and social action. She is responsible for research group, "Estudios en Sociedad, Artes y Gestión Cultural"; Master degree Coordinator "Investigación y Educación Estética", e-journal Director "Tercio Creciente". She has co-edited among other works, the books "Reflexiones sobre Investigación artística e Investigación Educativa Basada en*

las Artes, (Síntesis, Madrid, 2016) and "Industrías culturales y creativas: un enfoque con compromiso social" (Fondo Editorial Universidad Antonio Nariño, Bogotá, 2019).

***Cristina Morra** is Theatrical Operator in the Socio-Educational field. Born in Cremona in 1996, she pursued her university studies in Pisa, Rome, and currently resides in Naples. She specialized in the master's degree program in Theatre, Cinema, Dance, and Digital Arts at La Sapienza University, as well as completing a master's program in Theatre Training in the social sphere. Alongside her academic studies, she deepened her practical knowledge of theatre by participating in the Permanent Research Laboratory at Teatro Elicantropo in Naples, as well as attending workshops and seminars on acting and dramaturgy with renowned national masters of the stage. She conducts theatre workshops that combine doing and seeing, observing oneself and becoming theatre.*

***Kristie Lee Mortimer** (PhD) is a postdoctoral researcher in arts education at Nord University. Kristie holds a PhD in Dance Studies from the University of Auckland, New Zealand (2020), and was awarded the Caroline Plummer Fellowship in Community Dance 2020 at the University of Otago, New Zealand. Her research explores dance education, pedagogies and practices in diverse socio-cultural contexts, including dance studios, community dance and prisons. Kristie is author of Dance and Cultural Difference in Aotearoa (Palgrave Macmillan, 2021), and has shared her work in international journals and conferences.*

***Nektarios Moumoutzis** graduated in Computer Science at the University of Crete, with an MSc from the Technical University of Crete and a PhD from the Bulgarian Academy of Sciences. Since 1992, he has worked at the Technical University of Crete's Distributed Information Systems Lab. For the past 15 years, his research has focused on developing student-centered learning systems that integrate the fine arts, especially theatre, to teach Computer Science, Mathematics, and Science in primary and secondary education.*

***Tilemachos Moussas** is an Athens-based composer, guitarist, multi-instrumentalist, and educator. He is invested in the creation and performance of a subversive music, ranging from instant composing to avant-garde. He creates, performs, and produces experimental music and opera-theatre that fuses the musicality of speech, poetry, classical music, jazz, and electronic sound art. He is a Ph.D. candidate at the Department of Music Studies of Athens University and holds a Master of Music from the same department, along with Bachelor's degrees in Educational Studies and Agronomy. He has composed music for theatre, dance, and films.*

***Augustin Moustakas** is a composer, violin/chamber music teacher (Master in Performance - String Quartet) and PhD student researching String Quartet pedagogy at the Department of Music Studies - NKUA. He studied violin with P. Despotidis (Principal Violin, Athens State Orchestra) and G. Demertzis (New Hellenic String Quartet) and composition with B. Kanas. He works consistently in chamber music ("ASON" and "Aella" String Quartets) and developed educational material in collaboration with the Musical Talent Development Program - University of Cyprus and Panasmusic firm (arrangement of the "44 Pieces Enfantines sur des airs populaires Grecs" Vol.2, for violin and piano, by Yiannis Konstandinidis).*

***Atalanti Mouzouri** is a graduate of the State School of Dance in 1999 and Kontaxaki Professional Dance School in 1997. Since 1997 she has been teaching contemporary dance and improvisation in private schools in Athens. She has taught in Kalamata municipal dance school. She has taught in Melina educational program for primary schools in all over Greece. She has danced with many dance companies in Greece. She has done movement for theatre performances. Since 2005 is a Pilates teacher. Since 2015 is a Feldenkrais Practitioner. Recently she studies the extension of the Feldenkrais Method, named Bones for life.*

Jana Musilová *works as an assistant professor at the Department of Art Education at the Faculty of Education of Palacký University Olomouc. She teaches didactics of art education, disciplines focused on the development of visual literacy and some practical art disciplines. In 2016, she completed her doctoral studies by defending her dissertation entitled The Reflection of Contemporary Czech Art in Public Space as a Means of Developing Visual Literacy in Secondary School Students. In addition to the topic of art in public space and art education, she has long been involved in graphic design.*

Yannis Mygdanis *is a music teacher at Pierce – The American College of Greece and a post-doc researcher in Music Education at the National and Kapodistrian University of Athens, Greece. He teaches at the postgraduate program (MA) "Music Education in formal and informal environments" of the same university. His research interests focus on the integration of emerging and immersive technologies in music education, as well as musical educational software design and development. He is a trainer at Lifelong Center Lifelong Learning Center of Ionian University and the National and Kapodistrian University of Athens.*

Kazuyo Nakamura *is a professor in the Faculty of Education at Hiroshima University in Japan. Her interests include philosophy of art education and international art education.*

Monika Necpálová*, MA is Slovak performer, actress, director, dramaturg, writer, and drama/theatre pedagogue, working internationally. She is founder and president of an international cultural NGO Thalia Teatro. 2010-2024 she professionally collaborated in the realization of over 100 projects in the field of theatre for young audiences. She works as a trainer in the Erasmus+ program. Her creative opus includes theatre & audiodrama plays, films, videopoetry. She is a Master of Performing Arts and Audiovisual Arts (Academy of Arts, Novi Sad; Applied Theatre) and graduated from Creative Pedagogy (Academy of Arts, Theatre Faculty, Prague). She is a member of IDEA, ASSITEJ (Small Size, ITYARN), IETM.*

Panayiota Nicolaou *is a professional dancer and dance teacher. During her studies she attended dance seminars in Cyprus, Chania, Barcelona, Malta, Amsterdam, and Madrid. Since 2018 she worked with renowned artists for choreographies in contemporary dance festivals both in Cyprus and abroad. She participated in several productions of the Selas Dance Company (KOKONES, AFIRIMENI, PLASMA, HAKO). Under the supervision of Maria Kamberis, she conducted creative movement seminars for educators and dance teachers at the A. G. Leventis Gallery and the Archaeological Museum of Pafos. She recently presented her own works 'Laundering' ('Juxtapose' festival) and '15 minutes' (Cyprus University of Technology).*

Evgenia Nikolaki *is a graduate of the Department of Physical Education and Sports Sciences of the Aristotle University of Thessaloniki (1989) and of the Department of Social Administration and Business-Cooperative Organizations in Technological Institution of Messolonghi (2015), with postgraduate studies in Open and Distance Education of the Hellenic Open University (2010). She received her PhD degree from the Faculty of Physical Education and Sport Science, University of Athens (2021). She works as a physical education teacher in Primary Education. Her research interests and publications are on self-regulated learning, as well as on educational innovations.*

Maria Stella Nikolaou *is a PhD student at the Department of Secondary Education of the National and Kapodistrian University of Athens (NKUA) in Greece. She holds a bachelor degree in Informatics & Telematics and a master's degree in Digital Transformation of Educational Practices. Her research interests focus around the role of the body movements in learning and collaboration in digital, game-based environments & the cultivation of Computational Thinking skills while using and modifying digital classification games with embodied features.*

Konstantina Nikolopoulou *graduated from the National and Kapodistrian University of Athens (Department of Law & Department of Theatre Studies). She holds a master's degree in Drama and Performance from the same university. She is also a professional actress. She has participated in academic conferences. She has undertaken research and documentation for theatre-related exhibitions and has overseen the editorial content of theatre programs.*

Panagiota Ntinou *is a musicologist and musician specializing in piano and percussion. Since 2018, she has collaborated with the Underground Youth Orchestra, El Sistema, various Philharmonic Orchestras, the Philharmonia Orchestra of Athens, and Artventure Productions. She has also worked as a piano accompanist for the "Nova" chorus and as a piano teacher at the Aegina Music Association 'Mousa'. Panagiota has received scholarships for her work, including collaborations with European orchestras in Spain and France (2022-2023). Currently, she teaches percussion and piano at the Piraeus Conservatory and works as a freelance percussionist and pianist.*

Evelyn Nuñez-Alayo *is Designer and lecturer of the Department of Art and Design at Pontificia Universidad Católica del Perú (PUCP). Master of Arts in Information Design from the University of Reading (UK). Master's degree in Communications and Professional's degree in Art with a major in Graphic Design from PUCP. She teaches Editorial Design 1 and 2, and Introduction to Information Design for the Graphic Design programme. Her areas of interest include information design, graphic novels, visual culture, and scientific dissemination.*

Cecily O'Neill *is an international authority on process drama and the arts in education. She is an Associate Professor Emerita at the Ohio State University, where she established the programme in Drama Education. She holds a PhD in Theatre from the University of Ex- eter and an Honorary Fellowship from the University of Winchester and is a visiting lecturer at New York University. She works with teachers, students, actors and playwrights both nationally and internationally. She has written several influential books on the theory and practice of drama including Drama Worlds (1996) also published in Complex Chinese in 2021; Dorothy Heathcote: Essential Writings (2014); Words into Worlds: Learning a Second Lan- guage through Process Drama (Kao and O'Neill, 1998); Dreamseekers: Creative Approaches to the African American Heritage (Manley and O'Neill, 1997). Structure and Spontaneity, a collection of her writings, was published in 2006 (Taylor and Warner). Cecily is artistic director of 2TimeTheatre, a performance and publishing venture based in Winchester, UK.*

Dan O'Neill *is a movement Director & Choreographer with an extensive career in Film & TV, Opera & Theatre. His skills range from dance choreography, movement direction/physical theatre to bespoke movement coaching for actors and performers. He created the physical vocabulary of the "Synths" (Ai robots) for the critically acclaimed, BAFTA nominated Humans, Channel 4; the"Creatures" in Curfew, Sky TV and was the movement coach to Gillian Anderson's and her award winning portrayal of Margret Thatcher in The Crown, Netflix. Recently Dan has been working on the TV series Aliens, FX Productions and about to start work on the English National Opera's production of The Turn of the Screw. In 2023 he provided the choreography for the critically acclaimed Symphony of Sorrowful Songs, at the ENO and for the production of Falstaff at the GNO, Athens. Opera & Theatre credits include Faust, Mariinsky; Parsifal, ROH; The Marriage of Figaro, Gothenburg; Wolves in Walls, National Theatre of Scotland; Peepshow, Frantic Assembly. Trained at London School of Contemporary Dance, Dan danced for many leading companies including DV8, The Featherstonehaughs, Toronto Dance Theatre. A regular visiting tutor at RADA, he has also created work on film, lead workshops at Universities and delivered projects in prison.*

Susan O'Neill *is Professor and Head of Learning and Leadership at the Institute of Education in the Faculty of Education and Society, University College London. Previously, she was Dean of Education at Simon Fraser University in Vancouver, Canada, President of the International Society for Music Education (ISME), and a member of the Presidential Council of the World Alliance for Arts Education (WAAE). Her interdisciplinary background includes graduate degrees in music performance, education, and psychology. She has published widely in the fields of music psychology and music education, including contributions to 16 books published by Oxford University Press.*

Olga Orphanidou *has studied Political Science, Pedagogy, Social Anthropology and Theatre. She has completed postgraduate studies in Gender and New Technologies in Education. She is a member of the Hellenic Theatre/Drama & Education Network and a founding member of "Initiative for Article 12" (InArt 12) of the International Convention on the Rights of the Child. As a teacher, she has worked in Primary and Secondary Education, General and Vocational High schools, at Second Chance School, as a Coordinator of Refugee Education as well as in the Therapeutic community of KETHEA Exodos.*

Diego Ortega-Alonso *graduate in Fine Arts (University of Granada). Master in Aesthetic Research and Education and International Doctor in Heritage (University of Jaén). Professor and researcher in the Area of Didactics of Plastic Expression at the University of Jaén (Spain). My lines of work have an interdisciplinary nature, addressing areas such as artistic activity or research in heritage and arts, the implementation of social innovation projects, the communication of science through the arts, artistic education, scientific illustration or inclusive disclosure. I have published around fifty articles, chapters and other publications such as scientific journals, doctoral theses, textbooks and teaching materials.*

Patricia (Trish) Osler *is an artist, art educator and President of the Convergence Initiative, a Montreal-based Art-sci/Sci-art organization dedicated to advancing two-way engagement, mobilizing domain-specific knowledge through collaborative artmaking. Her transdisciplinary research investigates new pedagogies at the nexus of art education and the neuroscience of creativity (NsC), a dynamic field revolutionizing curriculum and practice for the 21st century learner.*

Dace Paeglite *is member of Latvian Artists Union, 2011-2022, Member of InSEA, Chairperson of LAT-InSEA. Participated in the InSEA congreses since 2003. Last cooperation with InSEA was as project coordinator in 2019* https://www.insea.org/lat-sea-poster-project/*. Aim of project was to collect young people visual messages to promote awareness of diversity and point of view about social issues relevant to children. Organized the International Social Posters 2022 exhibition "Youth Dialoque between Continents- Latvia, Brazil, Hungary, South Africa" was held in Latvia and in WWAE 2023 in Madeira Portugal. Research interests – Art Education, Visual Art methodology, Painting.*

Dr Evgenia Pagani *is a postdoctoral researcher at the Department of Graphic Design and Visual Communication of the University of West Attica. She holds a PhD in Children's Book Publishing from the Department of Primary Education of the NKUA and a degree in Graphic Arts Technology from the TEI of Athens. She holds a Master of Arts in Publishing from the Oxford Brookes University in England. She is also a member of the Hellenic Graphic-Media Research Lab - GRAPHMEDLAB of the Department of Graphic Design and Visual Communication of the UNIWA. Her research areas include premedia technologies and cross-media publishing.*

Sonia Palha *is associate professor in the field of mathematics education at the Amsterdam University of Applied Sciences (AUAS), in The Netherlands. She teaches mathematics pedagogy, learning with technologies and game-based learning. Her research focus is on learning mathematical reasoning through the use of interactive technologies. She studied mathematics education at the University of Lisbon and she got her PhD at the Uni-*

versity of Amsterdam, where she also conducted postdoctoral research on collaborative learning in mathematics. She has been initiator and leader of several projects in curriculum development and she is currently the AUAS-coordinator in the TransEET Project.

Sofia-Maria Paloglou *is English Teacher (National and Kapodistrian University of Athens, 2008) with a MA in Education and Culture (Charokopeion University of Athens, 2016). She has a diploma in Monody (2010), a degree in Piano performance (2007) and in Music Harmony (2017). She is completing a 3-year course in Music and Movement Education Orff-Schulwerk (Professional Level 3) (Moraitis School).*

Christina Papadaki*: (1993) Painter, School of Fine Arts-Athens, (1992) EU Erasmus Program Participant Ecole nationale syperieure des Beaux-Arts, (2003)"Design, Space, CIvilisation" Graduate Interdisciplinary Program, School of Architecture, NTU of Athens, (1993-) Art Teacher Primary School(3yrs), Dafni Prefecture Athens, Art Workshop(8yrs Tot.), Art Workshop Responsible(2yrs incl.), Secondary School Art Teacher, in both Private and Public Sectors, Individual Exhibitions and Group Painting Exhibitions Participant both in Greece and abroad (Swetzingen,De.), (2014-) Art Teacher, Model Junior High School of Evangeliki Scholi Smyrnis specially appointed for School Art Courses Group (2015-), Writings on Representative Art Issues, Seminar - Conference Attendee/Presenter, EU ERASMUS+, Art Teacher-Program Participant.*

Artemisia Papakonstantinopoulou *is a PostDoc Researcher at the Department of Early Childhood Education of School of Humanities and Social Science, University of Thessaly. Her scientific interests are related to resilience and empowerment in the educational field through drama techniques, especially for teachers and students with special needs. She has taken part in research programs, and she has published articles on the above topics in Greek and foreign scientific journals. She is a member of the research team "It Could Be Me – It Could Be You" project.*

Kyriaki Papaleonida *is a PhD student in Theatre Studies, Department of Pedagogy and Primary Education, National and Kapodistrian University of Athens. She is a graduate of the Department of Philology of the University of Crete with specialization in Modern Greek and Byzantine Studies. She holds a master's degree in "Theatre and Education" from the Department of Primary Education of NKUA. Her research interests concern Theatre Pedagogy and Creative Writing. Currently she is working as a researcher in the Scientific Programme "Greek theatrical texts for children and youth on school and professional stage" funded by «Konstantinos Tsagadas grant»" and S.A.R.G. – N.K.U.A.*

Katia Papaspiliopoulos *studied Philosophy at the Sorbonne University in Paris, and holds a Master's degree in Cultural Management, Dauphine University. She worked at the cultural park "Parc et Grande Halle de la Villette" in Paris and at the V&M Theocharakis Foundation in Athens as an Educational Programs Manager. In recent years, she collaborates with various organizations and institutions where she programs, designs, coordinates, and implements educational programs and cultural events. She has been the Director of Educational Programs at the Athens International Children's Film Festival since its first edition in 2018 and is responsible for the Educational Programs at the Megaron Athens Concert Hall.*

Eleni Papatheodorou *is a graduate of the National Theatre of Greece Drama School as well as the University of Macedonia, Department of International and European Studies. Currently, she is studying at the Department of Theatrical Studies at the National and Kapodistrian University of Athens while she also teaches theatrical studies at Arsakeio Tositseio School Ekali and Phychiko. She has participated in several theatrical productions as an actor. She is also a member of the Musical Group of Tositseio-Arsakeio School, Ekali participating in several musical performances.*

Dr. Maria Papazachariou-Christoforou *holds the position of Assistant Professor in Music Education and Pedagogy at the European University of Cyprus. She is also the Director of the LifeLong Music Engagement Research Unit, SosciEAtH, and a Board Member of EuNetMERYC. Her primary research interests include the sociological dimensions of music pedagogy and musical identities, music education in early childhood, informal learning practices, and lifelong music engagement and well-being. She has worked as a music educator for 25 years within the Public Education in Cyprus, as well as serving as the Director of Music Education at the Pedagogical Institute Cyprus. Dr. Papazachariou-Christoforou has presented research papers at numerous conferences worldwide, and her publications include peer-reviewed journal papers and research papers in referred conference proceedings.*

Thodoris Paraschou *studied Geology at the AUTH and has been working as a teacher in Secondary Education for seventeen years. He has taught both science and mathematics. He holds two master's degrees in Geography and Environment, with a scholarship from the SSF, and in Education Sciences, Critical Pedagogy and Teacher Education. He is involved in research and publishes articles in scientific journals. He has been involved with amateur, artistic theatre and animation groups implementing similar activities in the schools he has worked in. He has participated in the writing team of two books of GraphicNovel "Genre: Homo- Unhackable" (ISBN:978-618-536-74-8) and "...with a taste of Mathematics" (ISBN:978-618-5364-85-4).*

Robin Pascoe *is an Honorary Fellow, College of Health and Education, Murdoch University, Perth, Western Australia. From 2002-2019 he was Senior Lecturer Arts and Drama Education in the School of Education at Murdoch University. Robin held leadership positions in DramaWest and NADIE National Association for Drama in Education (now, Drama Australia) and chair of the National [Australian] Affiliation of Arts Educators NAAE. He was President IDEA the International Drama/Theatre and Education Association 2013-2020 and is now Immediate Past President. As President of IDEA, he was also chair of the World Alliance for Arts Education WAAE. Robin presents and publishes internationally on arts and drama education.*

Konstantinos Pashalis *is a student at the Department of Music Studies of the National and Kapodistrian University of Athens, majoring in sound technology. He holds a Degree in Harmony and has studied guitar and voice. He works as a musician and singer in live performances, while he is also a songwriter and has started the process of producing his first album. His main interest is working in music production and composing. One of his goals for the foreseeable future is to set up his personal professional studio in which he will be able to use more complex recording methods.*

Gabriella Pataky *is an associate professor at Eötvös Loránd University, head of Department of Visual Education and 3612+VisualSkillsLab, MA program director. Her research fields: built environment education, development of plastic skills, inclusion with art. She is one of the IMAG Quartet:: (the group of Principal-Editors&GraphicDesigner) works on InSEA's most visual journal and was a world councilor at the InSEA World Council (2017-2023).*

Maria M. Pateraki *studied Psychology at the Psychology Department of the University of Crete. She is a Doctor of Developmental Psychology at the University of Crete and his Ph.D. thesis deals with imitation in interactions between dizygotic twins and their mother. She has written individually and collectively books and articles on issues of her scientific interest in Developmental Psychology and in Developmental Psychology of Music. She teaches at the School of Pedagogical and Technological Education (ASPETE), Crete.*

Florentine Paudel *is a Professor at the University College of Teacher Education in Vienna, where she contributes to the Center for Research Management. Her academic journey includes completing a doctorate at the University of Vienna's Institute for Educational Science in 2021, following a PraeDoc position at the Center*

for Teacher Education (2017-2020). Her research and teaching interests center on literacy, language education, and inclusive pedagogy, with a strong emphasis on fostering inclusive university and school development. As part of her ongoing commitment to educational innovation, she has recently engaged with Service-Learning in the Erasmus+ project, focusing on transformative approaches that promote courage and change in arts education.

Morena Pauro *is a performing arts professional. Since 1994, she has been dedicated to promoting theatre through its various possibilities. She is an artistic curator and theatre organizer for Le Nuvole - Casa del Contemporaneo, a theatre production center. She is responsible for the artistic direction of the theatre programs for the Young Theatre section, aimed at new generations, at the Casa del Contemporaneo production center, managing four theatres: Teatro dei Piccoli in Naples, Sala Assoli in Naples, Teatro Karol in Castellammare di Stabia, and Teatro Ghirelli in Salerno. She oversees audience development projects, with a particular focus on children and young people, as well as the adult world surrounding childhood: parents, educators, and teachers. She is the creator and curator of the integrated project Teatro Scuola Vedere Fare.*

Dr. Victoria Pavlou*, Professor of Art Education at Frederick University, Cyprus, focuses on the professional development of generalist teachers in art education, children's learning preferences, and creative potential. Passionate about changing attitudes and fostering resilience through art, she connects art with real-life issues and explores synergies between art education and sustainable development. Co-editor of the 'Art, Sustainability and Learning Communities. Call to Action' book (2024) and the 19.1 iJETA special issue (2023), she currently coordinates the European-funded project 'Critical ARts Education for Sustainable Societies' and previously led the project 'Visual arts education in new times: Connecting Art with REal life issues'.*

Noemi Peña-Sánchez *holds a Ph.D. in Fine Arts at Universidad Complutense de Madrid (UCM). She is a lecturer in Art Education teaching undergraduate and graduate courses at the Faculties of Education and Fine Arts in the Universidad de La Laguna (ULL) in Canary Islands (Spain). She is involved in interdisciplinary educational projects that connect with her research interest dealing with socially engaged practices in formal and non-formal contexts involving issues of cultural diversity such as gender, race, and disability.*

Elissavet Perakaki *(PhD, post-PhD) serves as a music education teaching and research staff member (University of Athens, Department of Music Studies). She has taught music in public primary and secondary schools and conservatories since 1998. Her research interests include music in infancy, innovative teaching methods, creativity, music teachers' training, and lifelong learning. She organizes music educational programs for infants-caregivers and children. She is the president of the Greek Society for Music Education (GSME) and is currently the chair of ISME's Music in the Schools & Teacher Education Commission (MISTEC). She is the (co)author of four books about music education in Greek (Fagotto 2008, 2018, 2023; Ellinoekdotiki, 2021).*

Jesher Edrei Perez *is currently an assistant professor of music education at the University of the Philippines, College of Music, where graduated with his bachelors degree in the same program. He then took his Master of Arts in Music Education from the University of Reading, Institute of Education, United Kingdom, from 2020 to 2021. He is an active coordinator, teacher, and conductor to music workshops, seminars, camps, and festivals around the Philippines and to some countries in Asia. Jesher is an active researcher and advocate of culturally responsive pedagogy in music teaching.*

Tone Pernille Østern *(Dr. of Arts in Dance) is Professor in Arts Education with a focus on Dance at Department for Teacher Education at NTNU, Norwegian University of Science and Technology. She is active as artist/researcher/teacher with a special interest in participatory arts, choreographic processes, inclusive and critical pedagogies, bodily learning, and performativity in teaching, learning and research. Practice-led research,*

a/r/tography and educational design research are important approaches in her research. A recent publication is the Arts and Culture Norway research report Artist – an available profession? A research project about artists with disabilities in Norway (Østern et al., 2023).

***Dr. Beryl Peters** has dedicated her career to arts education through teaching, advocacy, writing, and research. She has taught music and the arts in K-12 schools and post-secondary from Texas to the Yukon. She is currently Director of Practicum and Partnerships at the Faculty of Education, University of Manitoba. Dr. Peters served as Arts Education Consultant for ten years with the Manitoba Department of Education, developing K-12 arts education curriculum and resources. Dr. Peters holds multiple teaching and research awards including a national Arts Researchers and Teachers Society Doctoral Graduate Research Award for her research in Orff-based approaches to literacy.*

***Patricia Phillips** received her Master's degree in Art Education, and Bachelor's degree in Elementary Education. Art teacher-turned librarian, she has co-taught undergraduate Assessment and Science Methods classes for pre-service teachers. Her elementary teaching experience includes brick and mortar as well as online environments. Ms. Phillips is certified K-6 Elementary, K-12 Art, K-12 Humanities, and PreK-12 Media. She has previously served as Team Leader, Fine Arts Director, and Teacher of the Year. She has led workshops and presentations at state, national, and international levels, and is an award-winning artist with a passion for inspiring students to embrace their creative potential.*

***Dr Erika Piazzoli** is a Trinity Fellow, Associate Professor in Arts Education, School of Education, Trinity College Dublin. She joined Trinity in 2025 and is currently the convenor of the Arts in Education Research Group (AERG). Her research interests lie within the areas of drama and language education, embodiment, aesthetic learning, performative language practice, forced displacement and arts-based research.*

***Adalgisa Pontes** is Adjunct Professor at the School of Education of the Polytechnic Institute of Viana do Castelo. She teaches in the undergraduate programs of Basic Education and Gerontological Social Education, as well as in the master's programs of Preschool Education and Teaching of the 1st Cycle and Artistic Education. Since 2018, she has been supervising dissertations and internship reports, as well as participating in various examination boards for public defenses leading to the master's degree as an examiner. Music serves as the foundation for all her work, including pedagogy, research, training, creation, and interpretation. She has a particular interest in artistic projects closely connected to the community and in research on the didactics of Artistic Education.*

***Iro Potamousi** holds a BA in Sociology (Panteios University) and an MA in Theatre/Drama in Education (Warwick University, UK). She is a PhD candidate researching citizenship education, religion and experiential learning. As a sociologist and theatre pedagogue, she has worked in formal and non-formal education, specializing in group dynamics and social intervention. Since 2019, she is the general director of Learn Inn EKPA at the National and Kapodistrian University of Athens. She teaches in postgraduate and lifelong learning programs and has published scientific articles, vhapters in books on experiential learning, citizenship education and religious consciousness and theatre in education.*

***Dr Nick Poulakis** is a member of the Ethnomusicology and Cultural Anthropology Laboratory at the National and Kapodistrian University of Athens and an adjunct instructor in the Modern Greek Culture Program at the Hellenic Open University. Engaged in various research projects, he has authored articles and book chapters covering topics such as ethnomusicological films, video life-stories of migrants, anthropology of film and TV music, media education, and audiovisual literacy. His books Musicology and Cinema: Critical Approaches to*

the Music of Modern Greek Films and Music from Optical Theatre and Silent Cinema have been published in Greek by edition Orpheus.

Jeff Poulin *is an American educationalist, cultural administrator, and social entrepreneur working globally. In 2019, he founded and currently serves as Managing Director of Creative Generation, a values-forward global collective that collaborates with young creatives and those who cultivate their creativity to take local actions towards global changes in pursuit of a more just world. He serves on the faculties of arts management at several universities and leads large-scale initiatives for cultural, education, and community-based organizations worldwide. A tap dancer by trade, Jeff is a teaching artist and continues to work with youth dance programs and mentor the next generation of young creatives.*

Ioanna Pournara *has recently completed her master's degree in Physical Education and Sports with specialization in gymnastics coaching at the School of Physical Education and Sports Science, National and Kapodistrian Univerity of Athens. Her research interests focus on children's physical activity and cognition. Ioanna is committed to promoting a healthy and active lifestyle and seeks opportunities to inspire and educate students as a physical education teacher or contribute to academia as a professor.*

Ange Pratt *has been involved in arts education across primary, secondary and tertiary contexts for almost 30 years. She is currently Learning Area Manager (The Arts) in senior curriculum and assessment at the Queensland Curriculum and Assessment Authority (Brisbane, Australia). Ange is in the final stage of her PhD at Queensland University of Technology, with her research study focusing on senior secondary arts education and 21st century skills. During her years as Lecturer in Education at CHC (Brisbane, Australia), Ange's focus was curriculum and assessment across a range of learning areas.*

Evgenia Psaroudaki *is a graduate of the Department of Archaeology and Art History of the Kapodistrian University of Athens and of the Postgraduate Department of Music Education of the European University of Cyprus. Music studies: Bachelor and Diploma in Piano, advanced music theory and Classical Singing Degree. Through the Greek National Competition for music teachers, she was appointed to the teaching profession and since 2010 has been working at the Music School of Heraklion in Crete, in the piano field. Her main research interests are music pedagogy and the interdisciplinary connection of music with the history of art and culture. At the same time, she participates in numerous artistic events in her country as a pianist, accompanist and opera choral singer.*

María Lorena Cueva Ramírez *is Professor of the Didactics of Plastic Expression Area from Jaen University (Spain). PhD in Heritage with international mention (2020) and Master´s Degree in Secondary Education Teachers (2015) from Jaen University. Degree in Fine Arts from Granada University in 2014. She develops her research around socio-educational intervention based on the arts and artistic mediation, collaborating with different groups and social communities. Member of the HUM-862 Research Group and the Ibero-American Research Network in Arts, Culture and Education for Social Transformation (RIIACETS). Editor-in-Chief of the Digital Magazine of Studies in Society, Arts and Cultural Management TERCIO CRECIENTE.*

Jo Raphael *(B.Ed, M.Ed, PhD, SFHEA) is Senior Lecturer in Arts Education (Drama) in the School of Education at Deakin University, Australia. She is actively involved in teaching and researching in schools, community, and higher education settings within Australia and internationally, focussed on arts and arts-based approaches to learning across discipline areas including humanities, science, and education for sustainability. Her research is influenced by social justice principles drawing on the transformative potential of collaborative arts-based and participatory action research methods. Jo is co-director of Deakin University's Centre for Regen-*

erating Futures, Artistic Director of Fusion Theatre, and President of Drama Australia. https://www.deakin.edu.au/about-deakin/people/jo-raphael

Viola Rekvényi *is a lecturer at the Visual Education Department at ELTE TÓK. She has a diverse international background in various fields of art and design. She graduated at Glasgow School of Art, UK and at MOME, Budapest. She is an active member of InSEA. Since 2021, she is a co-editor and graphic designer of InSEA's visual journal, IMAG, through which she constantly keeps up with current trends and phenomena in the art education scene.*

Iskandar Rementeria *is Associate Professor at the University of the Basque Country (EHU) in Music Education at the Faculty of Education, in the INCREARTE Master at the Faculty of Fine Arts, and in the Master of Teacher Training for Compulsory Secondary Education (specialty of Music Education). Musician, Degree in Philosophy (UD) and PhD in Fine Arts (EHU). His main line of research is focused on generating methodologies that favor the transmission of the specificity of artistic creation. In relatioEXT.ABST*

Nathan Rickey *is a musician and PhD candidate at Queen's University, Canada. His research focuses on how educators can leverage classroom assessment to enhance students' learning. Drawing on self-regulated learning theories and learning analytics, he examines the cognitive and affective mechanisms of students engaged in self-assessment to support teachers in fostering lifelong learners. His research is informed by his work as a high school English teacher wherein he observed self-assessment's central role in empowering agentic learners. Nathan's work has been published in top education journals, such as the Journal of Educational Research.*

Asherine Joanne Roa *is a graduate student at the University of the Philippines College of Music. She is the incumbent president of her hometown's community orchestra, the Taytay Philharmonic Youth Orchestra. She was one of the spoken presenters at the 2023 APSMER Seoul. Currently, she is one of the board members of the Philippine Society for Music Educators and also an instructor at the University of the Philippines Integrated School.*

Ornella Robutti *is full professor in Mathematics Education at the Department of Mathematics "G. Peano" of the University of Torino (Italy) and person in charge of the in-service and pre-service mathematics teachers' education programs. Her fields of research are: students' cognitive processes in mathematical activities; teaching mathematics in technological environments; teachers working in communities of professional development; meanings of mathematical objects in institutional contexts; boundary objects and boundary crossing between communities. She is author of many publications and has been involved in many international projects, such as the STEAM-Connect project, and national projects.*

Filipa Rodrigues *is Professor at the Visual Arts Department of the Leiria Polytechnic School of Education and Social Sciences since 2017, Filipa Rodrigues has teaching experience in undergraduate and postgraduate courses in Teacher Training, such as in Social Education graduate courses, Elementary and preschool education teaching training courses, MA course in Artistic Intervention and Animation, MA course in Special Education and MA in educational innovation. She is a researcher at CIIS - Center for Interdisciplinary Research in Health_ the Catholic University of Lisbon, CIEBA; Center for Research and Studies in Fine Arts and at CI&DEI - Center for Studies in Education and Innovation of the Polytechnic of Leiria. Filipa has a Ph.D. in Art Education from the Faculty of Fine Arts of Lisbon and a Ph.D. in Cognition and Language from the Catholic University of Lisbon (ICS_UCP). She is an active member of APECV - Association of Teachers of Expression and Visual Communication and member of the Scientific Committee of "Imaginar" journal and co-editor of International Visual Literacy Association books (IVLA) of selected readings in visual arts. Filipa is part of Arte Central trainer team and provides art education training. Recently, in the postdoctoral program,*

she embarked on the field of visual anthropology and developed interview techniques based on the elicitation of visual material with Deaf participants in Cairo.

Anna Patricia Rodriguez-Carranza *is the current chairperson of the Music Education Department, College of Music, University of the Philippines. She currently sits on the board of Philippine Society for Music Education and Comparative and International Education Society - Indigenous Knowledge and the Academy She received the 2018 National Commission for Culture and the Arts Thesis/Dissertation Grant for writing a historiography on the undergraduate programs of the UP College of Music (1918 to 2018). She has presented at APSMER (2017 Melaka, 2023 Seoul) and has published journal articles with PULSE (Thailand) and Musika Jornal (Philippines).*

Anna Boček Ronovská*, Ph.D. She pursued her education at the Department of Art Education, Faculty of Education, Palacký University in Olomouc and also serves as an instructor at the Department of Computer Graphics and Design, Faculty of Informatics, Masaryk University in Brno.She focuses about forging connections between art education and various disciplines such as technology, therapy, and fields beyond the visual arts. She specializes in performance and processual drawing intermedia transformation. Her explorations extend to the integration of body and spontaneous artistic expression, pushing the boundaries of artistic practice and education.*

Prof. Mag Mike Rumpeltes *is a music teacher with over 30 years of experience in primary and secondary education. He has been teaching and researching at the PH NÖ since 2017 and at the University of Music and Performing Arts Vienna since 2002 in initial, further and continuing education. As head of the two nationwide networks "Music" and "Dance in Schools", he is responsible for further training events for music teachers from primary and secondary schools. He is a member of the Erasmus project TEAM (Teacher Education Academy of Music). Publications in the fields of "movement and dance", "cultural sustainability in music lessons", "digitalization in music lessons", etc.*

Ismini Sakellariadi *has studied History and Archaeology as well as English Language and Literature in Greece, and Combined Studies (including Drama, Music and Dance) in the UK. Following ten years of formal and informal education and training in Fine Art and Ceramics, she completed postgraduate courses in Ceramics (University of London, Goldsmiths' College) and in Social Anthropology (University of London, LSE). She teaches Art at the Experimental School of the University of Thessaloniki. She has participated in Ceramics, Photography and Printmaking exhibitions in Greece and abroad. She has collaborated with the School of Early Childhood Education, Aristotle University of Thessaloniki, teaching Ceramics and assisting with the tuition of undergraduate courses on Visual Arts and Art Education. She has also taught Ceramics to Art Teachers. Her publications include articles for IMAG and for InSEA publications.*

Ângela Saldanha*, born in Portugal, has undergone two Postdoctoral degrees in Digital Media Art, Open University, Lisbon: PhD in Arts Education, Faculty of Fine Arts, University of Porto, Portugal. She collaborates with the Research Centre for Arts and Communication, UA. Portugal, and integrates the Institute of Research in Arts, Design and Society, FBAUP- Portugal. She has several academic backgrounds in the area of multimedia, ceramics and contemporary artistic production. As an artist she exhibits her works nationally and internationally, where she usually works in works of an artivist nature, of community involvement and of critical reflection on society. She was APECV coordinator in the H2020 Project AMASS (https://amassproject.weebly.com/narratives.html). She integrated community projects with University of Brasilia and collectives of women artists.*

Noemi Peña Sanchez *Ph.D. in Fine Arts at Universidad Complutense de Madrid (UCM). She is a lecturer in Art Education teaching undergraduate and graduate courses at the Faculties of Education and Fine Arts in the Universidad de La Laguna (ULL) in Canary Islands (Spain). She is involved in interdisciplinary educational projects that connect with her research interest dealing with socially engaged practices in formal and non-formal contexts involving issues of cultural diversity such as gender, race, and disability.*

Ranjith Sankaranarayanan *is currently serving as the Academic Director for Migsoft Training Centre in Glasgow, while also working as an Associate Lecturer and Trainer at Glasgow Caledonian University, City of Glasgow College, and Fife College. He brings over 15 years of industry expertise, particularly in 4PL (fourth-party logistics), retail, production, and wholesale sectors in Scotland. Ranjith is an accomplished percussionist, specialising in the Edakka, a divine percussion instrument from Kerala, India. His passion for traditional arts has led him to perform in various classical and fusion settings, including for Kathakali, Ottam Thullal, Mohini attam rooted in Kerala's cultural heritage.*

Dr Andri Savva *lectures on courses related to visual arts and education to primary and pre - primary teachers in the Department of Education, University of Cyprus. Her recent research work draws attention on a broad theoretical framework of contemporary art education, emphasizing pedagogies that promote meaningful art learning. She has participated in the CiCe Academic Network (2012-2015) and has been also a member of the national committee for the visual arts curriculum of Cyprus public schools. She has published on aspects of visual arts and education in national and international journals and has presented her work in various international and national conferences.*

Sina Schmidt *graduated from the music department of the Landesschule Pforta. After studying German literature, philosophy and musicology in Dresden and Potsdam, she worked as an assistant director and dramaturge. In 2012 she founded her own theatre company, with which she has since realized her site-specific performances oriented towards artistic research. In recent years, for instance, she has created the productions "Spam!", "#netzwerke"/"#theatre" (2015), "Men in Space - Ikarus" (2017), the documentary music theatre piece "Schreibtischherrschaft" (2016), "Don't Cry, Work" (2017), the lecture performance "Auf Abwegen" and the mobile music theatre piece "Von Wegen - auf der Suche nach Fontanes Brandenburg" (2019). In addition, she developed the multimedia performance "Observations" on the topic of self-representation and surveillance, which was shown in 2019 at the performance festival "Ist das Kunst oder kann das weg?" and in 2020 at the international theatre festival Olga Alosono in Fomento, Cuba.*

Maria Schubert *is a dramatherapist, theatrologist, and PhD candidate at NKUA. She is currently head of the board for the Hellenic Association of Dramatherapists and Playtherapists. She collaborates with Aeon Dramatherapy Institute and Spell speech, language and learning center. She writes and translates books on Dramatherapy. Her papers have been included in the Dramahterapy Journal and the Drama Therapy Review. Her PhD research is on Dramatherapy Performance in Eating Disorders and Body image Disorders.*

Vivian Rigol Sera*. Master's degree in Didactics of Higher Education from Oscar Lucero Moya University of Holguin, Cuba. She holds a degree in Classical Piano from the José María Ochoa Conservatory of Holguín and a degree in Music Education from the Higher Pedagogical Institute of Holguin in Cuba. In the research area she has participated as a lecturer at conferences on music education. In 2024 she received the University Teaching and Innovation Award. She is currently a professor of Thesis Seminar and Music Education, and serves as an undergraduate thesis advisor.*

Kristýna Ševčíková *graduated from the Faculty of Education at Palacký University, majoring in Fine Arts Education, Czech Language and Literature, and Gallery and Museum Pedagogy. She is currently a doctoral*

student at the Department of Fine Arts Education and also teaches Czech language and specialized art subjects at a high school. Together with a colleague, she began writing a blog "From Rubens to the Blue Whale," where they aim to mediate the educational potential of Czech and international galleries and museums. As an educator at a higher vocational school, she prepares future teachers, striving to inspire them to utilize these opportunities.

Kostas Sevdalis *is an actor and animator. He graduated from the acting school of Dramatic Arts "Modern Times". Currently, he is studying at the Department of Theatrical Studies at the National and Kapodistrian University of Athens. He has participated in numerous theatrical productions, including productions for children and schools and he also plays percussion musical instruments. He has been responsible for teenager programs including theatrical games, animation, and implementation of development strategies.*

Abhinand Shibu *is a graduating MA student in Education and Technology at the UCL Institute of Education, soon starting a joint doctoral program in Learning Sciences at ETH Zurich and EPFL, based in the EPFL ML4ED laboratory. His core research interests revolve around Artificial Intelligence in Education (AIED), focusing on multimodal tutoring systems and interpretable pedagogical models. He also enjoys exploring interdisciplinary constructivist approaches to education. Abhinand's long-term aspirations involve aligning motivations and bringing together various EdTech stakeholders to build well-resourced, socially considerate, evidence-based technologies that are effective and deployed at scale.*

Livia Silvestri *is a postgraduate fellow in mathematics education at the University of Torino (Italy). She works on projects of professional development for secondary school teachers, focused on the STEAM approach and the laboratory methodology. The focus of her research concerns the study of teaching approaches with particular attention to multidisciplinary, interdisciplinary and transdisciplinary approaches. She worked for the European STEAM-Connect project, mainly by supporting teachers in the design and experimentation of STEAM activities.*

Alexandra Simou *is a postdoctoral researcher at the Department of Philology (Laboratory of Theatre, Music and Film Studies), University of Crete. She holds a PhD in Theatre Pedagogy from Aristotle University of Thessaloniki (Department of English Language and Literature) and an MA from University of Brighton. Her work has been published in journals and theatre programmes and she has presented papers in theatre conferences in Greece and abroad. Her academic interests include Applied Drama and Theatre Pedagogy, Cultural Studies and Theatre and Performance Studies.*

Polyxeni Simou *holds a MSt degree in Drama in Education. She works in secondary education and directs school theatre performances. Her academic interests are education, art, literature, drama/theatre in education, psychology. She is a facilitator in Drama and Theatre in Education workshops and presenter at various conferences. She has several scientific publications. She has worked as the Cultural Affairs Coordinator at the Directorate of Secondary Education in Athens. She is a member of the Hellenic Theatre/Drama & Education Network. She is a doctoral candidate at the Department of Theatre Studies at the National and Kapodistrian University of Athens.*

Anita Sinner i*s a Professor of Art Education at The University of British Columbia, Canada. Her research interests include artwork scholarship, international art education, historical perspectives and community teacher education. She works extensively with stories as pedagogic pivots, with particular emphasis on artful inquiry in relation to curriculum studies and social and cultural issues in education. Anita is the lead editor of the Artwork Scholarship book series with co-editor Rita Irwin.*

Judit Skaliczki *is an Assistant Professor in visual education at the Eötvös Loránd Universtiy Budapest which she joined in 2020. She graduated from the Budapest University of Technology and Economics (BUTE) with an MSc in Architecture. She is pursuing her doctorate in Built Environmental Education at the Doctoral School of Architecture of BUTE. In 2021 she joined the editorial board of the InSEA IMAG Magazine as a reviewer.*

Ioannis (Yannis) Skopeteas *is Associate Professor in Direction and Camerawork in Film and Digital Audio-visual Arts in National and Kapodistrian University of Athens, Department of Digital Arts and Cinema. He holds an MA in 'Image and Communication' from Goldsmiths University of London and a Ph.D. from the University of Westminster, conducted on a state scholarship, concerning cinematography practice in the Greek features of the mid-1990s. He has written a monograph on 'Videocamera and audio-visual recording' and a book on 'Narration and Genre in fiction films. With case studies from the Greek cinema'. He has written the script and directed more than 29 documentaries of a special scientific interest, in collaboration with other University professors and scientists, as well as more than 100 professional audiovisual works (advertising, corporate, shorts).*

Lisbet Skregelid *is a Professor at the Faculty of Fine Arts at the University of Agder, Norway. Here she leads the research group Art and Young People and the PhD specialization Art in Context. She is engaged in questions regarding why art matters in society in general and in education in particular. Her research interests are within the expanded field of art education, and she has many years of praxis experience in this context. In her latest research Skregelid's own art practice is the point of departure for discussing art educational issues and questions related to sustainability.*

Remi André Slotterøy *is currently a Ph.D. candidate in drama and theatre at the Faculty of Fine Arts at the University of Agder. He has earlier been working as a drama and music teacher in high school education. Slotterøy has also contributed in developing learning material for drama in Norwegian high schools. His research interests include dramadidactics, curriculum studies, new materialism and post-human perspectives.*

Dina Maria Soares *works as Intermunicipal Coordinator in the National Plan for the Arts. Degree in Music; Master's Degree in Pedagogical Supervision and Training of Trainers from the Faculty of Psychology and Educational Sciences of the University of Coimbra; specialized training in Special Education – Cognitive/motor domain. Teacher of Music Education in public and private schools and trainer in the area of Music Didactics and the implementation of Curricular Autonomy and Flexibility (DAC). She has collaborated as a trainer in the Aesthetic and Artistic Education Program (PEEA-DGE) since 2018, having performed the functions of PEEA Ambassador and later integrated the Artistic Education Team of the Directorate-General for Education (Music area). She is interested in research on the effects of the teaching/learning of Music on the development of academic skills in children and also in the investigation of the process of implementation of Curricular Autonomy and Flexibility through the Domains of Curricular Autonomy.*

Petra Šobáňová *has been working continuously at the Department of Art Education, Faculty of Education, Palacký University Olomouc (CZ), currently as an associate professor in the field of didactics of art education. She also gives lectures on museum pedagogy, basics of museology, didactics of art education and gallery animation. She participates in a number of projects, either as the main researcher or as a co-researcher and external collaborator. She is the guarantor of the follow-up Master's program entitled Education in Culture, which she has promoted and accredited.*

Carlotta Soldano *is junior researcher (RTDa) within the Department of Philosophy and Education Sciences of the University of Torino. She teaches Foundations and Didactics of Mathematics to future kindergarten and*

primary school teachers who attend the master course in Primary Education. She obtained a master degree in Mathematics and a PhD in Mathematics Education at the University of Torino. Her main research interests concern the study of geometric reasoning within dynamic geometry environments and the development of inquiring-game activities for the teaching and learning of mathematics.

Elvira Soto Moreno *is a young actress and a cinema student. Currently she's taking the second year of Cinema Degree at Cordoba University and the third year of acting school in Granada. In her yet short career, I've been able to participate in a few projects, like some short films for students or theatre plays, whether for college tasks or independent projects, as the most recent one, "Koroneiki'' created and directed by Pedro Ernesto, where she had the luck to incarnate the lead character. Now, she's looking forward to going deep in this area and expanding my knowledge.*

Estrella Soto Moreno *has a Master's Degree in Art Research an Aesthetic Education from Jaen University. Degree in Fine Arts from Granada University. She has experience in the field of contemporary artistic creation with a special interest in human relations through the experience of creation. As a result of these interests, she has exhibited, published in journals and participated in international conferences. Some of these notable activities are the participation in the exhibition "Art on paper" or "Fluir, confluir, divergir y converger" at the Faculty of Fine Arts in Barcelona.*

Pavlos S. Soulis *was born in 1976 in Patras. He studied mathematics at the Department of Mathematics of the University of Patras. In the same department he pursued postgraduate studies in applied mathematics and modern physics, specialized in Chaotic Behavior of systems with many degrees of freedom. He continued his research at the University of Trieste with a scholarship from the International Center for Theoretical Physics (ICTP). In 2021 he completed his undergraduate studies at the Department of Theatrical Studies of the Faculty of Philosophy of the University of Athens, receiving an award of excellence from the State Scholarships Foundation (IKY). He currently teaches mathematics in secondary education and the class of History of Theatre at the New Greek Theatre drama school of Giorgos Armenis. His research revolves around the study of place in both dramatic and performance texts as well as the analysis of entropy in stage performance. He has organized workshops for professional actors and directors on the transition from order to chaos under the auspices of the Aristotle University of Thessaloniki and the Patras Municipal and Regional Theatre (ΔΗΠΕΘΕ Πάτρας). Since 2012 he has been a regular collaborator of the theatrical group Little Things Orchestra.*

Arnhild Staal Pettersen *is Artistic and Managing Director at DansiT Choreographic Center. She is a dancer in Inclusive Dance Company and Artistic Director for The Dance Theatre. Her 20 years of experience as creative and performing dance artist in choreographic processes, influence her leadership, curation, and facilitation in her daily work at DansiT. She is dedicated to challenge the prevailing view of whose stories are told and what bodies are seen on stage and in the art field. As freelancer she has been dancing with companies like Cirka Teater, RAA Productions and Heine Avdal & Yukiko Shinozaki / fieldworks.*

Philip Stade *is a music educator and researcher with extensive experience in secondary and primary music teaching, digital media in education, and participatory learning models. He specializes in the intersections of popular music, copyright, and digital capitalism, with a focus on empowering students through innovative, project-based learning. Since 2023, he has been a research assistant in the TEAM (Teacher Education Academy for Music) project at the University of Music Freiburg, Germany. He holds a Ph.D. in Popular Music Studies from the Cologne University of Music and Dance, where his dissertation explored "YouTube vs. GEMA – Music and Copyright in Digital Capitalism."*

Maria Stamou *holds a BA in English Language & Literature & a specialization in Linguistics & ELT. She believes in lifelong learning & professional development & with this in mind she obtained a second specialization in History & Theory of Theatre & Cinema & a second BA graduating from the Dpt of Theatre Studies. She has been teaching English, Drama at the Chania Music School for the last 12 years, where she has been organising European, cultural and other programmes. At the same time she is involved in the production of educational material and takes part in workshops and conferences.*

Dr. Sofia Stavropoulou *(Post-Doctoral Researcher NKUA) is a graduate of the Department of Music Science and Art at the University of Macedonia (Greece). She is also a graduate of the intradepartmental postgraduate program: Music Culture and Communication, of the University of Athens (UOA), (MA). She holds diplomas in Piano and Music Theory Studies, as also in Byzantine Music. She is also a graduate in Singing studies. Her thesis (PhD) is related to the amelioration of children's singing voice and real time visual feedback software. She worked as a Music teacher in primary and secondary education for 12 years and now she is an Art consultant at the Institute of Educational Policy, Greece.*

Zacharenia Stavrou *is Teacher in Primary Education (University of the Aegean, 2013) with a MSc in Applied Psychology in Education (National and Kapodistrian University of Athens, 2019). She completed a three-year course of Music and Movement Education Orff-Schulwerk (Professional Level 3) (Moraitis School, 2022).*

Chrysovalantis Steiakakis*, is an Art Historian – Dr. in "Studies in Hellenic Culture". As a member of the Association of Greek Art Historians (EEIT), he has taken part in research programs. Additionally, he has worked as an archaeologist too. Currently, he teaches history of art in the public and private sector in Greece and he works as an appointed teacher in the Greek Public Secondary Education, as well, seconded at the Institute of Educational Policy. At the same time, he is a freelancer curator and he remains searchingly active, attending congresses, publishing studies and giving lectures on issues related to aesthetics.*

Georgia Stephanou *is Full Professor in 'Cognitive Psychology with emphasis on Applications' at the University of Western Macedonia, Greece. She holds a PhD and a Master degree specialized in Psychology from the University of Manchester, U.K. She has published several papers in scientific journals, conference proceedings and books. She is a member of editorial board of scientific journals and has been a member of scientific and organizing committees of scientific conferences as well as she has acted as a reviewer in scientific journals. Research interests focus on cognition, metacognition, motivation and affects mainly in education, interpersonal relationships and achievement behaviour.*

Dr. Agni Stylianou-Georgiou *is an Associated Professor of Educational Psychology in the Department of Education at the University of Nicosia where she teaches Educational and Cognitive Psychology courses. She studied Elementary Education at the University of Cyprus and has a PhD in Educational Psychology (Cognition and Instruction) from the University of Connecticut. Her research interests focus on metacognition, creative teaching and learning in digital and face-to-face environments. She has been involved in EU funded projects and her research work has been presented at International Conferences and published in International Conference Proceedings and Journals.*

Xin Su *received her DMA from The Ohio State University, USA. In 2022, she joined the faculty at the Music Department in the School of Arts and Communication, Beijing Normal University (BNU). She serves as a lecturer for Choral Conducting and conducts the Northland Choir. In Spring 2022, she was the Adjunct Instructor for the Choral Art Society at Ohio Wesleyan University. In seasons 2020-2022, Xin was the*

Artistic Director of Clintonville Community Choir in Columbus. She served as a guest conductor ProMusica Chamber Orchestra for Messiah Sing-Along in 2018 and 2019.

***Anniina Suominen** is a Professor of Art pedagogy at Aalto university, School of Art, Design and Architecture. She is the Head of Education for the Department of Art and Media. Her authored and co-edited publications explore various themes, such Critical articulations of hope from the margins of arts education: International perspectives and practices (2018), Feminism and queer in art education (2018) and Arts.Education.Sustainability (2021) and Animals, plants, biophytes, lichen and fungi in art and research (a special issue in Research in Art and Education journal, 2022). She is centrally involved in developing artpreneurship education and research at Aalto University.*

***Wilfried Swoboda** is Artist & Philosopher, PhD in educational theory with research activities in basic pedagogical research focussing on 'mental immersion': development of the theory of immersion, ongoing national and international lectures and publications. Teacher qualification for special education, computer science and museum education. MA in school development, IPMA Level D and MBA in Project and Process Management. Network activities: - International Society for Education through Art (InSEA) - Collaborative Action Research Network (CARN-DACH) - World Association of Lesson Studies (WALS). Review Committee Member of the International Academic Forum (IAFOR). InSEA World Award 2024 'Excellence in Praxis in Education through Art'.*

***Dr. Evan Syropoulos**, an accomplished educator and researcher, holds unique interdisciplinary expertise in English Literature, Critical Theory, and the Performing Arts. With a BA in English Language and Literature, MA in English Literature and Culture, and PhD in Musical Theatre from Aristotle University, he conducted postdoctoral research and/ or taught at universities in Belgium and London. Since 2016, he has significantly contributed to ACS Athens, serving as Writing/Research Studio Coordinator, IB English A: Literature and IB English A: Language and Literature teacher, and, from 2022, as Division Chair of Language and Literature.*

***Nikolaos Tasos** is a graduate from the Department of Mathematics of the University of Athens (1999) and holds a postgraduate specialization in Business Mathematics (2001, N.K.U.A). In 2017 he completed a second postgraduate course at O.U.C in the sciences of education and specifically in Educational Leadership and Policy. Professional experience: From 2008 to 2020 he taught mathematics in secondary schools (Gymnasiums and Lyceums) of Piraeus. Since 2020 he has been working on secondment at the I.E.P and holds the position of Consultant B in the subject of Mathematics. Scientific / Research Interests: His research interests concern research methodology, change management, school effectiveness, evaluation of programs and staff in education, administration of educational units and the teaching of Mathematics.*

***Daniel Tavares** is an Adjunct Professor at the School of Education of the Polytechnic Institute of Viana do Castelo and at the University of Minho, in the Institute of Social Sciences. He graduated in Portuguese and Lusophone Studies from the University of Minho, where he took his doctorate with the thesis on self-portrait on poetry. He is also a researcher at the Centre for Humanistic Studies and a member of the Research Group on Identity(ies) and Intermediality(ies) - Group 2i. He has carried out research into poetry and (self)portraiture, with a particular focus, more recently, on questions of ageing and extinction.*

***Sofia Thanopoulou**, a Theatre Studies graduate from the University of Athens with an MA in Physical Theatre from Surrey and Royal Holloway, is a versatile professional in the arts. Trained as a dancer and physical performer, she has served as a choreographer, performer, and movement director in various productions. Since 2004, Sofia has dedicated herself to theatre education, teaching in Greece and the UK for private and*

public institutions, shaping curricula for IB, BTEC, and A Level courses. With over 20 student theatre productions directed and numerous performance events organized, Sofia is an advocate for nurturing young talent.

Efthalia Niki Thomopoulou *is a musician, vocalist, and player of the traditional instrument "Kanun." She is a graduate of Pallini Music School and a final-year student in the Department of Music Studies at the National and Kapodistrian University of Athens, specializing in Ethnomusicology with a teaching certification. From a very young age, she studied "Kanun" under the guidance of professors St. Papanikolaou, L. Konstantatou, G. Demelis, E. Zaitidou, and T. Poulios. She attended music and movement education seminars with N. Bourneli. In addition to her music studies, she trained in classical and contemporary dance for 15 consecutive years at the Athina Lambaridi–Dimou Dance School and participated in contemporary dance seminars. As a musician, she has taken part in music ensembles, festivals, concerts, and educational music programs.*

Despoina Tiaka *is a classically trained pianist and educator with a Diploma in Piano. She has a bachelor degree from the department of Music, Science and Art of the University of Macedonia and a Master degree from the department of Musicology of the National Kapodistrian University of Athens, both specializing in piano performance. Despoina has furthered her studies in piano through an Erasmus program at Johannes Gutenberg University, Currently, she is pursuing a PhD focusing on rhythm in piano pedagogy. She has taught in various music schools across Greece and performed in numerous concerts and festivals. Her expertise extends to contemporary and traditional music, with interests in music technology.*

Israel Tirado-Garcia *is Assistant Professor at Fine Arts. University of Seville. 2018 Diseño y creación pieza escultórica Comité Olímpico Español. (C.O.E) / Artalia Designs S.L. (www.artaliadesigns.com) / España 2017 - 2017 Diseño y creación pieza artística Copa del Rey de Vela. / Artalia Designs S.L.(www.artaliadesigns.com) 2016 - 2016 Creación artística Identidad Corporativa Festival Internacional de Cine de Almería / Diputación de Almería 2016 - 2016 Diseño y creación pieza artística Festival Internacional de Cine de Almería / Artalia Designs S.L. (www.artaliadesigns.com) 2009 - 2010 Arquitecto Técnico. Dirección de obra. Programa de Rehabilitación 2009. / Junta de Andalucía.*

Teresa Torres de Eça*, born in Portugal 1961. Initial training as plastic artist by the Fine Arts School at the University of Porto, 1984. PhD in Arts Education at University of Surrey Roehampton, UK in 2004. Has a long career as visual arts teacher; researcher and visual artist. Currently she coordinates the Research Group in Arts, Community and Education at the Portuguese Association of Teachers of APECV. She also collaborates with the Research Centre for Arts and Communication, UA, Portugal.*

Marie Johanna Trautmann *has been a research assistant at the University of Kaiserslautern-Landau, Germany, since 2018. She is writing her PhD on ambiguity as an approach to thinking and practicing art education in the climate crisis. In 2019-2020 she also worked in the education department of the Staatsgalerie Stuttgart. She studied art education and German language and literature at HBK and TU Braunschweig and at Chelsea College of Art and Design in London. Since 2024, she has also been an ambassador for the European Climate Pact.*

Dr Angeliki Triantafyllaki *is Assistant Professor of Music Education, Technology and Teacher Education at the Department of Music Studies, National and Kapodistrian University of Athens, where she teaches on undergraduate and postgraduate courses in music education, digital technologies in music education, instrumental music education and research methods. She has worked on numerous international and national projects and has published in the areas of music teacher education, instrumental music teaching and learning, music technology and creativity. She is currently involved in the pan-European collaborative research and development network, TEAM (The Teacher Education Academy for Music, Future-Making, Mobility and Networking in Europe).*

Marilena Triantafyllidou *is a founding member and artistic director of Artika Theatre Company. She started her theatre career as an actress in 2001 and turned to directing in 2013. She is also a singer and a singing teacher. From 2018 to 2023 she was Artika's project manager in the large-scale European project "Mapping", while recently she translated into Greek the research book "Mapping. The research". Since 2020 she has been actively involved in the development and promotion of TYA in Greece. She speaks English, French, she is a graduate of DEREE College and mother of a wonderful boy.*

Cristina Trigo-Martínez *is collaborating teacher in Art Education; Faculty of Education Sciences (University of Santiago de Compostela) and a member of the research group LITER21. I'm interested in the spaces of intersection between education; contemporary art, environment and museum and the possibilities of linking these areas. Previously (1998-2014) I was an educator and coordinator of the Educational Department at the Galician Center of Contemporary Art (CGAC; Santiago de Compostela). I am also part of the C3 collective made up of educators, researchers and artists that works as a cell that expands proposals for artistic action.*

Ilona Troscenkova *is Master of Arts. Art educator, ceramics artist. Project coordinator in Pardaugavas Music and Art school Riga, Member of InSEA, participated in the InSEA congreses since 2018. Last membership in the InSEA seminar "Art Education: Conflicts and Connections" was in Malta, 9-11 October, 2019 with visual essay together with D. Paeglite "From Patterns to Ornament"- Children and their Cooperation in Learning National Art Messages in Migration Situations and in Cooperation with their Country of Origin". In the 2010 had experience of a student exchange program at Eugeniusz Geppert Academy of Art and Design in Wroclaw, Poland, Faculty of Ceramics and Glass, as well as Erasmus+ exchange practice in 2012 at International Ceramics Studio, Kecskemet, Hungary. Research interests: Art Education, Sculpture and basics of design, Ceramics art.*

Polyxeni Tseligka *comes from Greece. She studied Musicology (BA) at the National and Kapodistrian University of Athens, and Music Psychology (MA) at the University of Sheffield, in UK. Her formal studies on music also include conservatory degrees in European Music Theory, (Harmony-Counterpoint-Fugue) and the Accordion. She has actively participated in various courses, seminars, and master classes conducted by renowned artists, as well as in seminars in Music Therapy, Special Education and Art Therapies. She has collaborated with prestigious orchestras, ensembles, and performers in many concerts and festivals, theatrical plays, discography, and other events. At the same time, she remains dedicated to advancing her expertise in the "Concert Accordion" (Bayan). She has been teaching the accordion in Music High Schools since 2010, following her prior experience in general secondary education (2005-2010). Currently, she is a PhD candidate at the University of Macedonia, focusing her research on the Teaching of the Accordion.*

Dr Marios Tsigonias *is an Assistant Professor at the Department of Graphic Design and Visual Communication of the University of West Attica. He holds a PhD in Holistic and Environmental Packaging Design from the Hellenic Open University. His postdoctoral research is titled "The contemporary professional profile of workers in the Graphic Arts sector and its relationship with the education provided to them in Greece". He is also the Director of the Hellenic Graphic-Media Research Lab - GRAPHMEDLAB of the Department of Graphic Design and Visual Communication of the UNIWA.*

Irene Tsimboukidou *is an associate lecturer at the ecclesiastical academy of Athens. She holds a PhD in art education from exeter university, UK, and an MA in fine arts from the highest institution of fine arts, Sofia Bulgaria. She has worked for the establishment of Greece's arts schools, for the Greek Ministry Of Education and as an art teacher in secondary education. She has exhibited her art work and published her research in Greece and abroad.*

Steriani Tsintziloni *is an Assistant Professor at the Department of Theatre Studies (UOA). Coming from dance, she holds a PhD from Roehampton University in Dance Studies. She combines academic research with curation, and artistic projects. She has taught at the University of Patras, the Hellenic Open University, the Dance School of the Greek National Opera and the State School of Dance. She was Curator for Dance at the Athens Festival (2016-2019). In 2020-2021 she was selected for the Visiting Artists Program at the Center for Hellenic Studies of Harvard University (CHS Washington). Her monograph Under the shadow of the Parthenon. Dance in the Athens Festival of the Cold War (1955-1966) was published by Kapa Publishing and was short-listed for the 2023 State Award.*

Panagiotis Tsiridis *was born in Limassol of Cyprus in 1967 and he has lived in Athens since 1974. He studied music and consulting psychology and he works as a music pedagogue in primary schools. He collaborated with Athens University as a collaborator specialized in intercultural education. As a lecturer, he participated in several conferences and seminars for teachers and educators and he wrote many articles about art and education. Panayiotis plans educational programs for cultural fields and he is the leader of the team "Logou Paignion". Since 2017 he has been the pedagogical advisor of El Sistema Greece. He wrote plays for children and adults (Patakis and Psichogios publishers).*

Konstantina Tsoli *is Associate Professor on School Pedagogy and Teaching Practice at the Department of Pedagogy and Primary Education, National and Kapodistrian University of Athens. She is Deputy President as National partner/coordinator of the Ministry of Education and Religious Affairs at the European Agency for Special Needs and Inclusive Education. She has published three books and many book chapters, articles in scientific journals with reviewers, and proceedings of scientific conferences, Greek and international. She also participates in European/international projects. Her research interests focus on soft skills, creativity, innovation, social and emotional learning, emotional intelligence, classroom and school climate.*

Dr. Viviana Tzovara *has been engaged in the instruction of Modern Greek as a foreign/second language at both the National and Kapodistrian University and Harokopio University. She is also an author of textbooks for Greek as a foreign language. Her scholarly pursuits include the exploration of technological advancements and various art forms such as photography, painting, music, and drama as applied to educational practices.*

Andra Ulme*, Dr. arch. is a Professor at the Institute of Architecture and Design of RTU. Since 2004, she has been a lecturer, from 2015, an Associate Professor, and from 2021, a full Professor with RTU. She has been an interior architect and designer, specialising in public and private interiors, in hotel interior design, has completed more than 25 projects in suburbs over the last ten years, mostly in luxury style. She is the author of more than 50 publications about spatial design, architecture, urban planning, history of architecture, accessibility of environment, universal design, and educational problems published in Latvia, Estonia, Lithuania, Croatia, Poland, Portugal, Italy, Greece, and Russia. Since 2017, she has been an international expert in architecture, design and art. Her research interests are architecture, contemporary problems of architectural and design education, virtual reality exploration of unutilised hidden resources and research of utilisation possibility of these resources to promote the development of the national economy of Latvia.*

Aello Vardopoulou Galani *is a graduate of the Folk and Traditional Music Department of the University of Ioannina specializing in music and of the Art School of Gerakas / Dancing Department. Currently, she is studying at the Department of Theatrical Studies at the National and Kapodistrian University of Athens while she also teaches music and music-motor at kindergartens and daycare centers. Since 2012, she has participated professionally in theatre performances, theatrical educational programs, concerts, dance, and dance theatre performances. She has also presented origami seminars and teaches traditional dances. She has a degree in contemporary singing and plays the accordion.*

Susana Vargas *is the Director of Communications and Digital Strategy at the Bogotá Museum of Modern Art – MAMBO. She holds a teaching position at the Department of Art History at the University of the Andes in Bogotá and pursues independent research. Her interests encompass museum education and digital strategy, the intersection of social media and culture, digital frontiers for museum practice, counter-monuments and pedagogy, as well as arts-based research methods.*

Anastasia Vasileiadou *is a Religious Education teacher and is leading the theatre group of the 1st Vocational High School in Rethymno since 2017. She has participated in many training workshops of the Hellenic Theatre/Drama & Education Network. In 2021 she was chosen together with her theatre group for a year-round programme of the National Theatre of Greece on theatre in school and in the life of teenagers, which led to the performance "The end of Jo".*

Christina Vasileiou*. I am an interdisciplinary researcher and artist working on the lived experience and aesthetics of care. My work centralises aesthetic interpretations and explorations of what it means and feels to care, in a practice that merges performance, applied performance, and uses of matter in installations and audio-visual work. Echoing struggles of burnout and trauma, my practice has developed as a self-devised, performative method of healing. I recently completed (2024) a PhD at Guildhall School of Music and Drama, London. My performances and applied performance works have been presented at art festivals and events in London, Athens, Copenhagen.*

Dr. Maria Vassiliadou *is an Associate Professor of Art Education and the Erasmus co-ordinator at the Department of Pre-Primary Education at Frederick University. She studied Fine Arts at the Superior School of Fine Arts, Athens, Greece. She continued her studies at the Universidad Complutense of Madrid where she received her Ph.D on Artistic Education and Art Therapy with distinction cum laude. Dr. Vassiliadou is teaching at Frederick University since 2008 and previously she used to be a lecture at Frederick Institute of Technology since 2001. Her research interests focus in art education, museum education, multicultural education through art and the use of art therapy in special education and society, multicultural education through art leed her to participate at different international conferences. She is a practicing artist and she has participated in multiple exhibitions and artistic workshops in Cyprus and Europe. Beyond her thesis, she has published several articles in different international scientific journals. Dr. Maria Vassiliadou is co-founder of the CySEA (Cyprus Society for the Education through Arts)*

Heather Vaughan-Southard *is an arts education consultant specializing in social-emotional learning (SEL) and nervous system regulation in education. She is the Professional Learning Director for the Michigan Arts Education Instruction and Assessment project (MAEIA), developed by the Michigan Assessment Consortium, supported by the Michigan Department of Education and the Michigan Arts and Culture Council. She served as a member of Deb Dana's polyvagal training team for courses offered through the Polyvagal Institute. She has presented nationally and internationally on the topics of arts education and the social-emotional learning in culturally responsible teaching.*

Spyridoula Vazou *is an Associate Professor of Kinesiology at the Department of Kinesiology, Michigan State University, working in exercise psychology and pedagogy. Her research interests focus on developing (a) physically active environments to promote learning, cognitive function and academic performance, and (b) strategies to motivate youth to be physically active. Using a whole-child development approach, Spyridoula has developed classroom-based integrated physical activity programs implemented in schools in Iowa.*

Raphael Vella *is a full Professor of Art Education at the Faculty of Education, University of Malta, where he coordinates postgraduate degrees in Teaching and Learning Art and Social Practice Arts and Critical Ed-*

ucation. His recent research and publications focus on socially engaged artistic practices and sustainability issues in art education. He has also written or co-edited various publications, including Artist-Teachers in Context: International Dialogues (Sense Publishers, 2016). He is also a practising visual artist and curator of contemporary art.

***Ana Luísa Veloso** (Guitarist, Graduation in Music Education, Porto College of Education, 2005, PhD in Music Education, Aveiro University, 2012) is a Portuguese assistant researcher at INET-md, University of Aveiro, where she is now developing the project "A Sound Centered approach to Music Education: A Pedagogical Framework for a new paradigm in teaching and learning music during childhood", financed by the Portuguese Foundation for Science and Technology. She is also a member and associated artist of the association Sonoscopia where she participates in several artistic and educational projects related to music improvisation, contemporary and experimental music and sound art.*

***Fotini Venetsanou**, Professor, School of Physical Education & Sport Science, National & Kapodistrian University of Athens*

***Helmi Vent** is Professor emerita of Experimental SpaceSoundBodyTheatre at the Mozarteum University Salzburg, Austria. Her main foci are: Performative Arts in the context of Applied Humanities; arts-based research. Helmi is also the Director of LIA – Lab Inter Arts, an international platform for crossover-projects in various artistic and cultural fields, and also Video Film Producer of her own interdisciplinary art performance projects. Guest activities (lectures, seminars, artistic and transcultural projects, performances) led her through many countries in the world. In 2013 she received the Ars docendi-Staatspreis (state award) for excellent teaching, category Innovative Teaching Concepts, at the public Austrian universities.*

***Athanasios Verdis** is Associate Professor of Educational Research and Evaluation at the Educational Department of Secondary Education of the National and Kapodistrian University of Athens. He holds a degree in Educational Studies from the Department of Primary Education of the University of Athens and has studied Research Methodology at the Universities of Oxford and London with a scholarship from the State Scholarship Foundation. His research interests focus on quantitative and qualitative research methodologies with special interest in narrative and art based inquiries. He is a founding member of the Hellenic Society for Educational Evaluation.*

***Antonis Ververis** was born in Athens and brought up on the island of Lesvos, Greece. He studied Musicology and Music Education at the Aristotle University of Thessaloniki, and Sociology at the University of the Aegean. In addition, he received graduate degrees from Roehampton University, UK, and Lynchburg College, USA in Choral Education and Choral Conducting, respectively. He holds a PhD from Aristotle University where he carried out research on gender stereotypes in Music Education. Since 2018, he has been teaching in the Department of Music Studies at the University of Ioannina, Greece.*

***Koldo Vío** works in different projects of Applied Theatre all over the world, and has given workshops and educational interventions in international projects and in different universities as the postgraduate programme of Applied Theatre of Ramon Llull University-Spain, of Porto University-Portugal and of Academy of Music and Theatre/Klaipeda University-Lithuania, or as Instructor in annual training courses "Psychology and Art" at University of the Aegean-Greece. He also works as a theatre director both with children, adolescents, community and professional groups. As well he has worked in the National Theatre of Northern Greece as director and as professor at the Drama School.*

***Magda Vitsou**, PhD in Theatre in Education, Master of Arts (M.A.), is Laboratory Teaching Staff in the Department of Early Childhood Education, University of Thessaly. She has majored in "Puppetry in education and art therapy", in London School of Puppetry, and UNIMA Chile. Her scientific interests and publications focus on issues of Drama in Education, puppetry, bilingualism/multilingualism and social life of minority groups. She has contributed to several research projects related to applied drama and puppetry in education and school inclusion of students from minority background.*

***Vasiliki Volioti** is a teacher in secondary education. She has graduated from the Polytechnic Department, University of Patras and has gained an Master of Arts degree on 'STEM Education and Educational Robotic Systems' from the Department of Pedagogy and Primary Education, National and Kapodistrian University of Athens. Her research interests include Art and STEM education (STEAM education), Critical Education, and the relation between science and gender.*

***Anastasia Vrettou** is a graduate student specializing in Digital Methods in the Humanities at the Athens University of Economics and Business. She earned her bachelor degree in Early Childhood Education with honors from the National and Kapodistrian University of Athens. With extensive experience in creative and educational activities for preschool children, as well as tutoring for elementary and middle school students, she has also organized and conducted educationa linterventions in Negotiating drawing as part of her practical training. Anastasia is fluent in English, holding a C2 level certificate, and has completed significant seminars in Educational Management and Special Education. Her commitment to education is further demonstrated through her numerous volunteer roles, including leadership positions in youth camps and technical support for online education.*

***Ernst Wagner** holds a PhD in art history from the University of Munich, Germany and studied visual arts at the Academy of Fine Arts. He worked at the Institute for School Quality and Research in Education in Munich, since 2008, with the UNESCO Chair in Arts and Culture in Education at the University of Erlangen-Nuremberg and the Academy of Fine Arts in Munich. Wagner initiated international key networks in arts education, including EVC, ENO, INRAE and UNITWIN. His research spans intercultural communication, heritage education, and global citizenship. Wagner has published over 400 articles and books in ten languages.*

***Rea Walldén** is a film theorist and filmmaker, and Assistant Professor of Film Direction and Editing in the Department of Digital Arts and Cinema at the University of Athens. Her research interests include film and media theory, with a focus on avant-garde and experimental cinema, feminism, and film education. She has taught at Greek and British universities, and served on the Board of Directors of the Greek Film Centre, the European Network for Avant-Garde and Modernism Studies, and Women in Film and Television Greece. She has worked as a scientific consultant to the Greek Ministry of Education, participated in the Working Group on Audiovisual Education in the National Dialogue for Education, and represented Greece at the EU Working Group on the Modernisation of Higher Education. She has co-written the feature Thief or Reality and directed the documentary Obsessive Hours at the Topos of Reality.*

***Dr. Dennis Ping-Cheng Wang** is an associate professor in music education and Assistant Dean for Student Affairs at Faculty of Education, University of Macau, China. He won his Doctor of Musical Arts Degree from the University of Miami and was elected as a member of Pi Kappa Lambda National Music Honor Society and International WHO'S WHO of Professional Educators. He taught at the University of Miami, and Miami-Dade College, USA. He is an active music education researcher with the specialty including teaching of music, and music assessment. Moreover, he has published numerous books and research papers in music education conferences internationally.*

Peta J. White *is an Associate Professor in science and environmental education at Deakin University. She Co-directs the Centre for Regenerating Futures - a Faculty Centre that explores Anthropocene challenges and decolonising practices while building researcher capacity. Her current research follows three narratives: science and biology education; sustainability, environmental, and climate change education; and collaborative/activist methodology and research. See https://www.deakin.edu.au/about-deakin/people/peta-white*

Lissi Wiingaard Thrane *is an educated schoolteacher with a master's degree in art and education. She's been teaching creative and aesthetic processes at a teacher training college in Denmark for 9 years and are currently a Ph.D. candidate at the Faculty of Fine Arts at the University of Agder, Norway. Her research interests are creative & experimental processes, posthuman art education and teacher education.*

Christopher Wiley *joined the University of Surrey in September 2013 as Senior Lecturer and Director of Learning & Teaching in the School of Arts. Prior to this position, he was Director of Undergraduate Studies (2009–13) and Director of the MA Programmes (2005–09) in the Department of Music at City University London. He is currently Programme Director for the BMus Music programme (2018–), having been Director of Postgraduate Research (2017–18) and Senior Professional Training Year Tutor (2017–). He has previously taught at the Guildhall School of Music and Drama, the Open University, and Royal Holloway.*

Steve Willis *taught art in public schools for 23 years before coming to Missouri State University in Springfield, where he is a Professor of Art Education. His research interests are in indigenous knowledge, issues of equity, arts assessment, community engagement, and spirituality in art. He has served as a consultant for various schools, school districts, and community arts organizations; has presented at national and international conferences; and has published in national and international journals. Steve is active in both InSEA as a Vice-President (2017–2021) and USSEA as a National Consultant. As an artist, his images concern spirituality (http://night4hawk.wixsite.com/stevewillis).*

Serenity Wise *is a PhD candidate in Dance Studies at University of Auckland. Her background spans dance and visual art, as a scholar/practitioner in community-based dance and a curator/educator in art and object-based learning. Her current research explores social and community dance practices, sustainability, and policy. Serenity holds a Master of Community Dance degree from University of Auckland, and a Master of Art History degree from University of London (SOAS).*

Peter Wright *is an Associate Professor in Arts Education and Research Methods in the School of Education at Murdoch University. He works across the Arts with a commitment to personal, social, and cultural inquiry, agency, education and expression, health and wellbeing. As an award-winning researcher, he has contributed to and led a number of nationally competitive externally funded research projects including funding through The Australian Research Council, National Youth Affairs Research Scheme, and various philanthropic sources. His current research with young people is informed through a commitment to cultural and social justice, social imagination, and the ways they are mediated in and through the Arts*

Meng-Jung Yang *(they/them/theirs) is a queer researcher, teacher educator, and artist specializing in Art and Design Education (PK-12) and queer studies in Art Education. As a Taiwanese queer immigrant in the US, they are dedicated to amplifying the narratives of gender and racial minority communities. With a Ph.D. in Art Education from Northern Illinois University, their research, featured in Studies in Art Education and Visual Arts Research, decodes queer representations in media and encodes visual messages for educational impact. Committed to fostering empathy, they envision a future where every student discovers their voice, creates art, and advocates for their passions.*

***Elly Yazdanpanah**, a postdoctoral fellow at The University of British Columbia, adeptly merges art and education with a passion for cultural exploration. Originally from Iran, she holds a Ph.D. in art education from Concordia University, Montreal. Elly, with a background in design and fine art painting, exemplifies a commitment to interdisciplinary experimentation. Her impactful contributions extend to renowned art galleries in Iran and Canada, where she curates and manages exhibitions. Pioneering research delves into walking practices in art museums, unravelling the immersive nature of embodied experiences.*

***Demetris Yiasemides** studied music in the United Kingdom and worked as a flutist and trombonist in various ensembles (Anglia Sinfonia, ARU Big Band, Grand Union Orchestra, UAE Philharmonic Orchestra). He is currently a flute teacher at European University Cyprus and at Music High Schools. He has taught flute in Greece, Lebanon, Abu Dhabi and the United Arab Emirates. As a member of the Monsieur Doumani music group he is an active artist of the classical, folk and experimental music scene of Cyprus. Since 2021 he has been collaborating with the contemporary dance company Selas composing and presenting music.*

***Qiuli Yu** is CEO of Qiuli Studio based in Lanzhou city of China. His work "Compensatory Weakness Substitution" was exhibited at the Fukuoka Art Museum in Japan, alongside pieces by renowned artist Fang Lijun. In 2022, his work was exhibited at the Leonardo da Vinci Museum in Italy and was reported on by CCTV and various other media outlets. His work was also showcased at the Louvre during the Sino-French Art Festival, receiving coverage from party-affiliated media, CCTV, cultural departments, and numerous other media sources. Yu Qiuli's studio has guided many students to win city-level, provincial, and national-level art awards.*

***Efrosini Zacharatou** holds a Master of Arts from the Department of Modern Greek of the University of Athens and is a graduate of the Department of Philology of the University of Crete. She has been awarded a distinction as a scholarship holder by the State Scholarship Foundation. Mrs Zacharatou teaches Greek Language and Literature at the 1st Model Lyceum of Athens - "Gennadeio" implementing innovative teaching techniques. She has cooperated in syllabus writing with the Center for the Greek Language, she has attended numerous seminars and has participated in educational programs. She has also cooperated with the Educational Policy Institute as a trainer for the new Literature Curricula. Her research interests include Greek literature and language, Theatre, Latin Language, Comparative Philology and innovative educational actions.*

***Luís Zagalo** at the age of six began his musical studies at Academia de Música de Elvas, completing the general course of the Conservatory at this institution. He continued his studies at Universidade Nova de Lisboa, where he graduated in Musicology. Also at the same University, concluded a Master's degree in Musical Sciences - Psychology and Musical Pedagogy, with the highest classification. He then obtained a postgraduate degree in Educational Training, whose specialty focused on Didactics of Music, at Universidade de Évora. He continued his academic career completing the course of professional internship, at Universidade Aberta. Later he attended and completed the Master's degree in Music Teaching – Musical Training and Ensemble Class, at Escola Superior de Artes Aplicadas de Castelo Branco. He is currently working on the review of the doctoral thesis in Music at Universidade de Évora, under the guidance of Professor Christopher Bochmann.*

***Sofia Zagka** is a dancer and choreographer, having completed her studies at the Department of Fine Arts at the Athens School of Fine Arts. Since 2009, she has been actively engaged in education as a specialized visual arts teacher. In addition to her role as an actress with the Theatrical Group of Deaf "Crazy Colors," she actively participates in dance performances and showcases her artistic creations in solo and group exhibitions and she has collaborated with various cultural institutions. The Film Group of the Greek Archaeologists Association produced a documentary titled "The Road of Sophia," delving into her personal history.*

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Kateřina Žarnikov *is drama teacher, PhD student of the programme Theory and Practice of Drama Education at the Theatre Faculty of the Academy of Performing Arts in Prague, member Creative Dramatics Association (member of IDEA Europe). She has been teaching drama education for 15 years. She organizes and leads drama education workshops in the Czechia and Slovakia. During the COVID-lockdown she collected and shared experiences of Czech and Slovak drama teachers. In her doctoral research she compares the position of drama education in primary and lower secondary education in the Czech Republic and in neighboring countries.*

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