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INclusive CREAtivity through Educational Artmaking

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Introduction

The project “Inclusive CREativity through Educational Artmaking” (InCrea+) aims to provide an innovative method for Inclusive Education and promotion of wellbeing supporting the development of 21st century skills through the implementation of artistic educational content and practices. This report presents the results of two surveys that describe the point of view of teachers and professionals working in the Cultural Sector. The surveys were aimed at gathering information to better understand educators’ knowledge, opinions, expectations, wishes and the challenges they meet as concern inclusive education. Data were collected from April to June 2021 via Google Moduli. At the end, general conclusions are provided together with suggestions for the implementation of the InCrea+ curriculum.

A. Results from School Survey

A1. Participants background information

In total 100 teachers, 77% woman and 23% man, were involved in the survey from the seven partnership institutions¹ from six partner countries. In more details, 24 teachers were involved in Lithuania, 11 in Turkey, 23 in Italy, 12 in Bulgaria, 7 in Spain, and 23 in Romania.

Twenty-two teachers work in primary school, 39 in middle school, 12 work in high school and 27 teachers work at the same time in schools of different grades. This last group comes from data collected in Lithuania, Romania, and Spain.

Readers are acknowledged that the analyses reported may differ in the number of respondents to the specific questions.

Table 1A represents data reported by respondents concerning the subject they currently teach.

<i>Teaching Subject</i>	<i>N (%)</i>
Literature	5 (5,1)
Foreign modern languages	21 (21,4)
History/Geography	5 (5,1)
Physics/Maths/Biology	15 (15,3)
Technology	9 (9,2)
Sport	1 (1,1)
Music	3 (3,1)
Visual Arts/History of Arts	23 (23,5)

¹ Kauno Juozo Grušo meno gimnazija (LT), Trakų rajono savivaldybės pedagoginė psichologinė tarnyba (LT), Besime Özderici Ortaokulu (TR), Università degli studi di Padova (IT), CUBU Foundation (BG), Associació Meraki Projectes de València (ES), Fundatia EuroEd (RO)



Theatre	1 (1,0)
Psychological support and counselling	7 (7,1)
Health education	2 (2,0)
Other	6 (6,1)
<i>Total</i>	98 (100)

Table 1A. Frequencies and percentage of the teaching subject of teachers participating in the survey

As shown in the table, almost half of participants teach basic subjects in school curricula (i.e., language, literature, history and geography or STEM subjects) while 27% of them teach arts or art related subjects (music, theatre, visual arts). Diverse areas are then represented in the answers to the survey.

A2. Educational Challenges and Participants experience in inclusive education

The analysis of the several challenges students may face in responding to the context's requests was then carried out based on the answers provide by 85 respondents (See Table 2A).

<i>Challenges</i>	<i>N (%)</i>
Cultural	27 (22,9)
Socioeconomic	53 (44,9)
Social and emotional	72 (61,0)
Physical, cognitive, and behavioural	29 (24,6)
Giftedness	19 (16,1)
Talent	22 (18,6)

Table 2A. Frequencies and percentage of the teaching subject for participants in the survey

The most frequent challenges emerging from the survey are social and emotional ones, namely, depression, behavioural problems in self-expression, managing stress and anger. These represent 61% of the answers.

Socioeconomic challenges such as low-income families, job issues of parents, limited access to educational, technological, or other resources follow in frequency (44.9%). According to 23% of teachers there are cultural challenges, that include migration, language barriers or religion. A



similar frequency emerges for Physical or cognitive-behavioural impairment (24.6%). Finally, a relevant percentage of respondents reported challenges related to Intelligence Giftedness (about 16%) and Talent as special abilities (18.6%).

As regards the experience and familiarity with inclusive education issues, Table 3A shows the main aspects emerging in partners' countries. 79% of participants have experience in working with certified SEN students or other vulnerabilities and only 39.4% of them mentions experience with inclusive education strategies.

<i>Opportunities for experiencing Inclusive Education</i>			
Previous experiences	<i>Yes</i>	<i>No</i>	<i>Total</i>
	79 (79)	21 (21)	100
Knowing Inclusive Education Strategies	<i>Yes</i>	<i>No</i>	<i>Total</i>
	39,4 (39)	60,6 (60)	100(99)
Perceived level of experience	<i>Limited</i>	<i>Extended</i>	<i>Total</i>
	20 (57.1)	15 (42.1)	35 (100)
Type of experience	<i>Courses</i>	<i>Practice</i>	
	15 (46.9)	17 (53.1)	32 (100)

Table 3A. Frequencies and percentages of indices of experience and familiarity with inclusive education.

For about half of them the experience with inclusive education they report is, in fact, perceived as limited (57.1%). and it is based on participating to training courses (46.9%) rather than on practice. From the survey it also comes out that almost 40% of teachers involved had the opportunity to meet up to 4 students who face at least one of the challenges listed above and half of them 5 or more students. From a closer inspection, it seems that more frequently teachers involved in inclusive education projects are teaching basic subjects, namely literature, STEM, or languages.

Finally, when asked to define “inclusive education” according to their point view and knowledge, the analysis of the answers shows that it is mainly defined as the best way to value resources (46.2%), a mandatory choice to meet the needs especially of students who experience difficulties (35.2%) and a support toward inclusion and overcoming barriers for all (18.7 %). Although with variations, this trend seems quite common in all partners countries.

A3. Arts and Inclusive practices

Questions in this section address more specifically the views and knowledge related to arts in inclusive practices.



Arts as Means of expression in inclusive practices

Participants were then asked to write at least 3 artistic means of expression which came to their mind when thinking about Inclusive Practices.

<i>Means of expression</i>	<i>N (%)</i>
Music	45 (48,7)
Painting	44 (47,5)
Drawing	28 (30,1)
Theatre	22 (24,2)
Arts and craft lab	23 (25,1)
Dancing	20 (22,0)
Oral expression	14 (15,2)
Combined arts	14 (15,4)
Group work	10 (11,0)
Photography	10 (11,0)
Art therapy	8 (8,8)
Role playing	8 (8,8)
Body expression	6 (6,5)
Cinema and visit to museums	6 (6,5)
Poetry	3 (3,3)
Intercultural activities	3 (3,3)
Digital lab	2 (2,2)
Sport	2 (2,2)
Other	7 (6,6)

Table 4A. Frequencies and percentages of participants mentioning the artistic means for inclusive practices



Ninety percent of teachers reported at least two means of expression. Table 4A shows the global frequency of occurrence of the diverse answers.

As you can see from Table 4A, the three more frequently mentioned means of expressions are music, painting and drawing with percentage that range from almost 50 to 30%. Theatre, arts and crafts laboratories and dancing are mentioned by nearly 20% of the teachers interviewed.

Expected benefits for students

When asked to briefly describe at least 3 benefits which students would gain if they attended the InCrea+ project, 80% of respondents reported at least two benefits for students. Table 5 shows the global frequencies of the diverse advantages foreseen by teachers.

<i>Advantages for all students</i>	<i>N (%)</i>
Relational skills	84 (84)
Communication	41 (41)
Reciprocal support	32 (32)
Thinking skills	25 (25)
Emotions	15 (15)
Graphic expression	7 (7)
Educational program	4 (4)
Gestures	3 (3)
Art knowledge	3 (3)
Stress control	2 (2)
Definition of goals	2 (2)
Motivation to explore the world	2 (2)
Leadership	1 (1)

Table 5A. Frequencies and percentages of benefits participants foresee for students experiencing inclusive education.



As we can see from an inspection to Table 5A, the three most frequent advantages refer to the social dimension, with relational skills mentioned by 84% of the participants and communication and reciprocal supports mentioned respectively by 41% and 32% of study participants. Aspects related to cognitive functioning are seldom mentioned and refer to thinking skills, definition of goals and world exploration.

More specifically, respondents were asked to consider the benefits that would have on students with SEN or other vulnerabilities participating in the INCREA+ project. Eighty-one percent of the participants reported at least two benefits (see details in Table 6A). As we can see from the table, when referring to certified SEN students or with other vulnerabilities, the three most frequently reported advantages deal both with cognitive (83%) and social functioning (55%) and specifically inclusion (23%).

<i>Advantages for students with special needs</i>	<i>N (%)</i>
Cognitive skills	83 (83)
Relational skills	55 (55)
Inclusion	23 (23)
Practical skills	21 (21)
Emotions	11 (11)
Learning	11 (11)
Understanding	7 (7)
Leisure	4 (4)
Thinking	4 (4)
Arts	4 (4)
Responsibility	3 (3)
Connection with the context	2 (2)
Role play	1 (1)

Table 6A. Frequencies and percentages of benefits foreseen for students with SEN or vulnerabilities

Answering this question, explicitly teachers refer to benefits in everyday life (see practical skills, 21%). The general pattern emerging is consistent in the diverse partners' countries.



Useful competences

Teachers were asked to imagine they participate in the INCREA+ project and to list at least 3 competences they believe to be useful in supporting the development of the training program.

Competences	N (%)
Creativity	40 (40)
Language	34 (34)
Teamwork	24 (24)
Reasoning	17 (17)
Emotions and stress management	16 (16)
Organization	12 (12)
Learning	12 (12)
Social competences	12 (12)
Listening	8 (8)
Planning	7 (7)
Self-awareness	7 (7)
Digital competencies	4 (4)
Adaptability	4 (4)
Professional practice	3 (3)
Problem solving	3 (3)
Painting	2 (2)
Other	4 (4)

Table 7A. Frequencies and percentages of teachers' competences useful for the development of the training

Seventy-seven percent of participants identified at least two competences. Considering all answers, the most frequently mentioned competences, with quite similar absolute frequencies are Creativity, followed by Language Competences and Teamwork (Table 7A).

These competences clearly remind of the cultural and social challenges teachers mentioned as frequent in the first part of the survey.



Together with Reasoning, they are frequently mentioned and the most frequent across the partners' countries.

The role of arts' specialists

The involvement of arts specialists in this project on Inclusive Education through arts is perceived as not possible by 2% of respondents while it is valued as mandatory for 67% and possible for 41% for the other participants. Eighty-nine participants answered to the question asking for the kind of involvement and roles that according to respondents should be assigned to arts specialists are described in Table 8A.

<i>Type of involvement</i>	<i>N (%)</i>
Important and crucial	24 (27.0)
Providing useful techniques for learning	20 (22.5)
Management and coordination roles	18 (20.3)
Cooperating with students	6 (6.7)
Motivating and stimulating participation	6 (6.7)
Counseling	5 (5.6)
Tutoring actions	3 (3.4)
Supporting a common goal	3 (3.4)
Role playing	2 (2.2)
Problem solvers	2 (2.2)
<i>Total</i>	89 (100%)

Table 8A. Roles and relevance of arts specialists in the training program: Frequencies and percentages

Besides answers that simply underlined their relevance, respondents more frequently mention an involvement to educational activity supporting management and coordination (20.2%) or providing useful techniques (20.2%) and, to a lesser extent, counselling teachers (5.6%). But they also mention a direct role with students, such as in motivating their active participation in the activities (6.7%), in tutoring actions (3.4%) and solving problems (2.2%).

A4. Educational artmaking and 21st century challenges

Following international studies and organizations that indicate several skills as crucial for addressing the 21st century challenges, respondents were then proposed to read a list of competences and



choose 5 which they believe were the most important in their view (See Table 9A).

<i>21st Skills</i>	<i>N (%)</i>	<i>Mean values (s.d.)</i>
Creative thinking	72 (72)	8,99 (1,80)
Empathy	48 (48)	8,63 (1,96)
Good Communication	45 (45)	8,64 (2,00)
Critical Thinking	44 (44)	8,99 (1,80)
Management of Emotions	40 (40)	8,57 (2,03)
International Relationship	38 (38)	8,64 (2,02)
Decision Making	36 (36)	8,11 (2,10)
Working with others effectively	36 (36)	8,59 (2,16)
Self-Awareness	31 (31)	8,53 (2,13)
Goal Setting	28 (28)	8,15 (2,26)
Problem Solving	28 (28)	8,23 (2,20)
Initiative	27 (27)	8,42 (2,01)
Management of stress	24 (24)	8,25 (2,33)
Digital Literacy	20 (20)	7,45 (2,37)
Self-directed learning	18 (18)	8,30 (1,92)
Time Management	17 (17)	8,02 (2,14)
Leadership	11 (11)	7,35 (2,64)
Exploration of the world of work	10 (10)	6,99 (2,73)

Table 9A. Frequencies and percentages of 21st century skills reported as the most important ones and their mean relevance (standard deviations in parenthesis)

As shown in the table, the first five skills mentioned refer to diverse domains of functioning: intraindividual both cognitive (Creative Thinking, 72 participants; Critical Thinking, 44 participants) and non-cognitive domain (Management of Emotions, 40 participants) but also to interpersonal domain, namely empathy (48 participants) and good communication (45 participants).

They are frequently mentioned across the partners' countries, both the most and the least mentioned. It is relevant to note among these last Digital Literacy, Leadership and Exploration of the World of work.

The same pattern emerged from the question that followed. Using a scale from 1 to 10 *considering*



1 as indicating “not at all important” and 10 as “highly effective” in improving the skills, respondents were asked to rate how much they think educational artmaking could improve life skills analysed.

Useful Artistic products and/or activities in addressing 21st century skills

Teachers were then asked to list 3 artistic products and/or activities they might use when addressing these skills. Eighty-two percent of teachers reported at least two products or activities they would use.

<i>Useful artistic means</i>	N (%)
Theatre	28 (28)
Paintings	24 (24)
Music	23 (23)
Games	20 (20)
Famous artistic expressions	16 (16)
Laboratories	13 (13)
Team’s work	12 (12)
Artistic panels	11 (11)
Crafts	11 (11)
Actions	10 (10)
Dance	10 (10)
Technology	8 (8)
Photography	8 (8)
Communication	7 (7)
Texts	5 (5)
Cinema	3 (3)
+Contact with nature	2 (2)
Sport	1 (1)

Table 10A. Artistic means and activities according to teachers useful in promoting 21st century skills



As we can see from inspecting the Table 10A, the most frequently mentioned art expressions are theatre, painting, and music together with games. Among the most frequently mentioned there also both individual and group activities, both verbal and non-verbal forms of expression. Besides artmaking expressions, although less frequently, famous expressions of arts were also mentioned. A closer qualitative look to partners countries, suggests that the most frequent ones are also consistently mentioned across the partners' countries.

A final question asked participants about their interest in the INCREA+ project: 78.6% expressed the interest to participate in the project and implement the program.

B. Results from Creative and Cultural Sector Survey

B1. Participants background information

In total 46 professionals from the Creative and Cultural Sector (CCS), 76.1% woman and 23.9% man, were involved in the survey from the six partner countries. In more details, 7 professionals were involved in Lithuania, 5 in Turkey, 6 in Italy, 5 in Bulgaria, 7 in Spain, and 16 in Romania. Readers are acknowledged that the analyses reported may differ in the number of respondents to the specific questions.

As shown in the Table 1B, more frequently they work within formal educational institutions (schools, university).

<i>Work contexts</i>	<i>N (%)</i>
Formal Educational contexts	28 (65,2)
Cultural or social associations	4 (9,3)
Freelances	3 (7,0)
Non formal institutions	2 (4,7)
Public local institutions	4 (9,4)
Other	2 (4,7)
<i>Total</i>	<i>43 (100)</i>

Table 1B. Frequencies and percentages of the diverse contexts where participants work

Some participants work within both private and public local educational institutions and associations or freelances. Here, as mentioned, the analyses reported may differ in the number of respondents to the specific questions.

More frequently respondents work within formal education contexts (65.2%); however, several CCS are represented in the survey.



Table 2B represents data reported by respondents concerning the field within the Creative and Cultural Sector within which they currently work.

<i>Activity areas</i>	N (%)
Ceramics	2 (4,8)
Painting	15 (35,7)
Graphic design	2 (4,8)
Music	6 (14,3)
Theatre	10 (24,4)
Visual arts and Creativity Labs	5 (12.3)
Other (Art therapy, Street Art, Cinema)	4 (9.75)

Table 2B. Frequencies and percentage of the diverse fields within the professionals from Creative and Cultural Sector participating in the survey

As shown in the table, the activity sectors where more frequently participants work deal with painting and theatre but also Visual arts and Creativity Labs.

B2. Educational Challenges and Participants experience with inclusive education

The analysis of the challenges students face in respondents' context was then carried out (See Table 3B).

<i>Challenges</i>	N (%)
Cultural	7 (14,9)
Socioeconomic	11 (23,4)
Social and emotional	13 (27,7)
Physical, cognitive, and behavioural	11 (23,4)
Giftedness	5 (10,6)
Talent	4 (8,5)

Table 3B. Frequencies and percentage of the teaching subject for participants in the survey



The most frequent challenges emerging from the survey are social and emotional ones, namely, depression, behavioural problems in self-expression, managing stress and anger. These represent 61% of the answers.

To a similar extent, respondents mentioned challenges associated with Socioeconomic (i.e., low-income families, job issues of parents, limited access to educational, technological, or other resources), social and emotional issues (i.e., depression, behavioural problems in self-expression, managing stress and anger) but also challenges following physical or cognitive-behavioural impairment. More limited the role ascribed cultural challenges or related to Intelligence Giftedness and Talent seen as special abilities.

As regards the experience and familiarity with inclusive education issues, Table 4B shows the main aspects emerging in partners' countries. About half study participants had the opportunity to experience inclusive education; 65% have experience in working with certified SEN students.

<i>Opportunities for experiencing Inclusive Education</i>	<i>Yes</i>	<i>No</i>	<i>Total</i>	
	25 (54.3)	21 (45.7)	46 (100)	
<i>Previous experiences</i>	<i>Yes</i>	<i>No</i>	<i>Total</i>	
	26 (65,0)	14 (35,0)	40 (100)	
<i>Perceived level of experience</i>	<i>No</i>	<i>Limited</i>	<i>Extended</i>	<i>Total</i>
	24 (63,2)	6 (15,8)	8 (21,0)	38 (100)
<i>Knowing Inclusive Education Strategies</i>	<i>Yes</i>	<i>No</i>	<i>Total</i>	
	22 (51,2)	21 (48,8)	43 (100)	

Table 4B. Frequencies and percentages of the diverse indices of experience and familiarity with inclusive education.

A high proportion of them (79%) reported no experience or a limited experience. Additionally, in half of the case the experience they report is based on participating to training courses (46.9%) rather than on practice. Finally, when asked to define “inclusive education” according to their point view and knowledge, the analysis of the answers shows that it is mainly defined as a mandatory choice to better understand and support students experiencing difficulties (20,5%) a useful tool in supporting inclusion and overcoming barriers for minorities (51.3 %), the best way to value resources (23,1%). A minor number refers to the way to convey openness, tolerance (5.1%). Although with variations, this trend seems quite common in all partners countries.



B3. Inclusive education and Arts

Questions in this section addressed more specifically the views and knowledge related to arts in inclusive practices. For practical reasons, whenever possible, the themes emerging are reported in the same order as for teachers to make a qualitative comparison easier.

Arts as Means of expression in inclusive practices

Participants were then asked to write at least 3 artistic means of expression which came to their mind when thinking about Inclusive Practices at school (Table 5B)

<i>Means of expression</i>	<i>N (%)</i>
Music	12 (26.1)
Painting	12 (26.1)
Drawing	9 (19.6)
Theatre	15 (32.6)
Arts and craft lab	14 (30.4)
Dancing	17 (37.0)
Combined arts	2 (4.3)
Group work	5 (10.9)
Art therapy	5 (10.9)
Role playing	2 (4.3)
Cinema	2 (4.3)
Intercultural activities	3 (6.5)
<i>Creativity</i>	2 (4.3)
<i>Writing</i>	3 (6.5)
<i>Experiments</i>	5 (10.9)
<i>Exhibitions</i>	2 (4.3)
<i>Other</i>	3 (6.5)

Table 5B. Frequencies and percentages of CCS mentioning artistic means associated with inclusive practices

Most of them reported at least two means of expression. Table 5B shows the global frequency of occurrence of the diverse answers. As shown in Table 5B the three more frequently mentioned



means of expressions are dancing, theatres, but also and specifically Arts and Crafts Labs. These range between 30 and 37%. Music and Painting is also mentioned by nearly 20% of the teachers interviewed.

Expected Benefits for students

When asked to briefly describe at least 3 benefits which students would gain if they attended the INCREA+ project, 80% of respondents reported at least two benefits for students. Table 6B shows the global frequencies of the diverse advantages foreseen by teachers.

<i>Advantages for all students</i>	<i>N (%)</i>
Relational skills	5 (10.9)
Reciprocal support	1 (2.2)
Thinking skills	2 (4.3)
Emotions management	6 (13.1)
Graphic expression	7 (15.2)
Educational programs and labs	3 (6.5)
Gestures	2 (4.3)
Art knowledge and innovative ideas	23 (50.0)
Creativity	6 (13.1)
Needs' identification	6 (13.1)
Positive psychological resources and values (confidence, joy, tolerance)	19 (41.3)
Participation in activities	12 (26.1)

Table 6B. Frequencies and percentages of benefits CCS for students experiencing inclusive education.

As we can see from an inspection to Table 6B, the three most frequent advantages refer to the specific art-related knowledge development, followed by psychological resources and values, and direct participation to activities. Social and emotional advantages are sometimes mentioned too. More specifically, respondents were asked to consider the benefits that would have on students with SEN or other vulnerabilities participating in the INCREA+ project. Eighty-five percent of the participants reported at least two benefits (see details in Table 7B).

As we can see from Table 7B when referring to students with SEN or vulnerabilities, the three most frequently reported advantages are widespread in nature: they, in fact deal with practical skills (37%), social-emotional (respectively relational skills, 21.7%, and emotional, 21.7%).



<i>Advantages for students with special needs</i>	<i>N (%)</i>
Cognitive skills	9 (19.6)
Relational skills and communication	10 (21.7)
Inclusion	8 (17.4)
Practical skills	17 (37.0)
Emotions management	10 (21.7)
Learning	3 (6.5)
Understanding	7 (15.2)
Leisure	4 (8.6)
Thinking	4 (8.6)
Arts	4 (8.6)
Responsibility	3 (6.5)
Connection with the context	4 (8.6)
Creativity	7 (15.2)
Proactivity	6 (13.1)
Identity	4 (8.6)
Multiculturalism	2 (4.3)
Safe work context	2 (4.3)
Role play	1 (2.2)

Table 7B. Frequencies and percentages of benefits CCS for students with SEN or vulnerabilities experiencing inclusive education.

The general pattern emerging is consistent in the diverse partners' countries.

Useful competences

Participants were then asked to imagine they participate in the INCREA+ project and to list at least 3 competences that as teachers they believe to be useful in supporting the development of the training program for students. Seventy percent of participants identified at least two competences.



Considering all answers, the most frequently competences mentioned, with quite similar absolute frequencies are Creativity, followed by competencies in diverse Arts expressions and on materials to use in the activities (see Table 8B).

<i>Competences</i>	<i>N (%)</i>
Creativity	14 (30.4)
Emotions and stress management	9 (19.6)
Social competences	10 (21.7)
Listening	8 (17.4)
Professional practice, experience	4 (8.6)
Sense stimulation	5 (10.9)
Set adequate materials and settings	4 (8.6)
Competencies in arts (music, dance, theatre, games)	11 (23.9)
Verbal communication	13 (30.2)
Knowledge	4 (8.6)
Art therapy	2 (4.3)
Other	2 (4.3)

Table 8B. Frequencies and percentages of competences useful for the development of the training program according to CCS participants

These competences clearly remind of the cultural-specific point of view. No mention is made of digital competencies. Given the number of participants this is something worth further exploring.

The role of arts' specialists

The involvement of arts specialists in this project on Inclusive Education through arts is perceived as mandatory for 60% and possible for 40% for the other participants from the 40 participants who answered the question.

CCS participants answered to the question asking for the kind of involvement and roles that according to respondents should be assigned to arts specialists are described in Table 9B. As you can see the roles that CCS participants recognize themselves refer to counselling in content development but also to actions supporting the development of the activities throughout the program (tutoring actions).



<i>Type of involvement</i>	<i>N (%)</i>
Providing useful techniques for learning	2 (5.0)
Management and coordination roles	6 (15.0)
Cooperating with students	2 (5.0)
Motivating and stimulating participation	2 (5.0)
Counselling	8 (20.0)
Tutoring actions	7 (17.5)
Supporting a common goal	3 (7.5)
Role playing	2 (5.0)
Problem solvers	2 (5.0)

Table 9B. Roles and relevance of arts specialists in the training program according to CCS participants: Frequencies and percentages

Participants also mention a role in organization orienting generally the attention to a support to training providers rather than directly supporting students.

B4. Educational artmaking and 21st century challenges

Respondents were then proposed to read a list of 21st century competences (Table 10B).

As shown in Table 10B, the first five skills mentioned refer to intraindividual dimensions, dealing with autonomy competencies in learning and time management (respectively 91.5% and 87.2%). Also, Digital Literacy are on the top five competencies mentioned together Creative Thinking and Decision Making (respectively 76.6 and 74.5%). Relational aspects are more in the background as well as more cognitive skills. It is relevant to note that the least mentioned are Leadership and Exploration of the World of work.

The same pattern emerged from the question that followed. Using a scale from 1 to 10 *considering 1 as indicating "not at all important" and 10 as "highly effective" in improving the skills, respondents* were, in fact, asked to rate how much they think educational artmaking could improve the 21st life skills they analysed. It is additionally worth to note a trend toward a more limited value assigned to digital literacy in making artmaking effective in supporting learning of these skills.



<i>21st Skills</i>	<i>N (%)</i>	<i>Mean values (s.d.)</i>
Creative thinking	36 (76,6)	8,58(2,41)
Critical Thinking	17 (36,2)	7,74 (2,50)
Decision Making	35 (74,5)	7,61(2,54)
Digital Literacy	40 (85,1)	6,37(2,63)
Empathy	29 (61,7)	8,11(2,39)
Exploration of the world of work	3 (6,4)	6,55(2,57)
Goal Setting	12 (25,5)	7,47(2,47)
Good Communication	26 (55,3)	8,08(2,51)
Initiative	12 (25,5)	8,11(2,46)
International Relationship	15 (31,9)	8,08(2,44)
Leadership	5 (10,6)	6,89(2,49)
Management of Emotions	31 (66,0)	7,97(2,40)
Management of stress	8 (17,0)	7,82(2,61)
Problem Solving	9 (19,1)	7,34(2,63)
Self-Awareness	14 (29,8)	7,87(2,47)
Self-directed learning	43 (91,5)	7,66(2,32)
Time Management	41 (87,2)	7,29(2,56)
Working with others effectively	19 (40,4)	7,78(2,65)

Table 10B. Frequencies and percentages of 21st century skills mentioned and mean relevance (standard deviations in parenthesis)

Useful Artistic products and/or activities in addressing 21st century skills

CCS participants were then asked to list 3 artistic products and/or activities they might use when addressing these skills. Seventy-eight percent of CCS workers reported at least two products or activities they would use.



<i>Useful artistic means</i>	<i>N (%)</i>
Theatre	9 (19.6)
Paintings	14 (30.4)
Music	13 (28.3)
Games	4 (8.6)
Design	3 (6.5)
Drawing	7 (15.2)
Laboratories	5 (10.9)
Team's work	7 (15.2)
Artistic panels	7 (15.2)
Visual Arts	1 (2.2)
Actions	1 (2.2)
Dance	6 (13.1)
Photography	1 (2.2)
Collective exhibition	2 (4.3)
Motivational courses	3 (6.5)

Table 11B. Artistic means and activities according to CCS participants useful in promoting 21st century skills

As we can see from inspecting Table 11B, the most frequently mentioned are painting, and music followed by Theatre. Among the most frequently mentioned there are both individual and group activities, both verbal and non-verbal forms of expression.

A closer qualitative look to partner countries, suggests that the most frequent ones are also consistently mentioned across the partners' countries.

A final question asked participants about their interest in the INCREA+ project: 75% expressed the interest to participate in the project and implement the program.



C. Highlighting perspectives of teachers and Creative and Cultural Sector professionals: main points

After the detailed analysis of the responses produced by participants in the two groups, in this section we will try to summarize the main elements emerging from the survey and highlight their potential contribution to the INCREA+ Project. In fact, as emerged from the previous analysis, the survey involved teachers working in schools of different order and grade thus offering a wide overview of situations; professionals in the CCS, on the other hand, are experts in different art forms. It is first worth mentioning that although the two groups are characterized by a different number of participants, their different familiarity with Inclusive education issues or expertise in means effective in art expression, both assign high relevance to inclusive education and recognize the value of referring to arts as meaningful support to inclusive education. More specifically, their answers contribute to providing useful information and answers to the project questions addressed with the survey.

Challenges to Inclusive education. As shown in Table 1C, all the diverse possible themes proposed to their attention are selected by both groups, with socioeconomic and socioemotional challenges more frequently mentioned by teachers. About the same relevance is given to other potential challenges and to cultural and intrapersonal (physical, cognitive, and relational) aspects. Interestingly, if we combine giftedness and talent, their percentage overcomes cultural and level of functioning and underlines the attention that professionals are now giving to these aspects in their students.

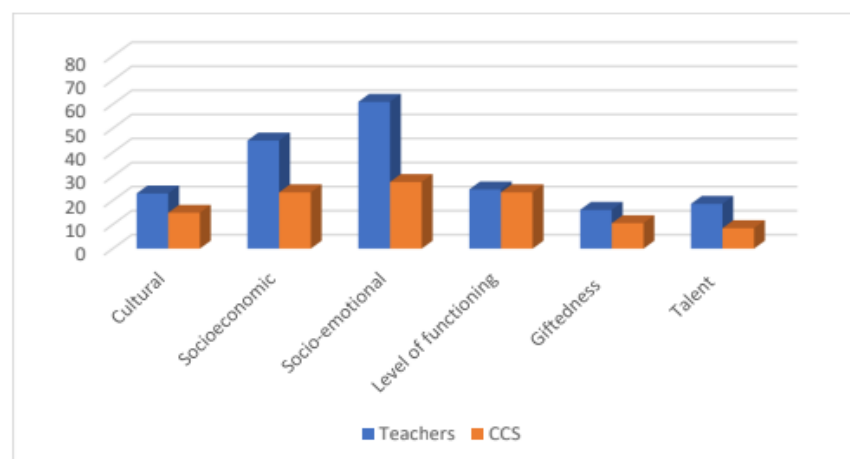


Table 1C. Challenges to inclusive education according to teachers and CCS participating in the survey

Arts and their support to Inclusive practices: options and expected impact. Although with slightly different proportions (see Figure 2C), the arts participants more frequently associated with inclusive practices are music, painting, drawing, theatre, arts and crafts, and dancing with the first two more frequently mentioned by teachers and dancing more frequently mentioned by CCS.

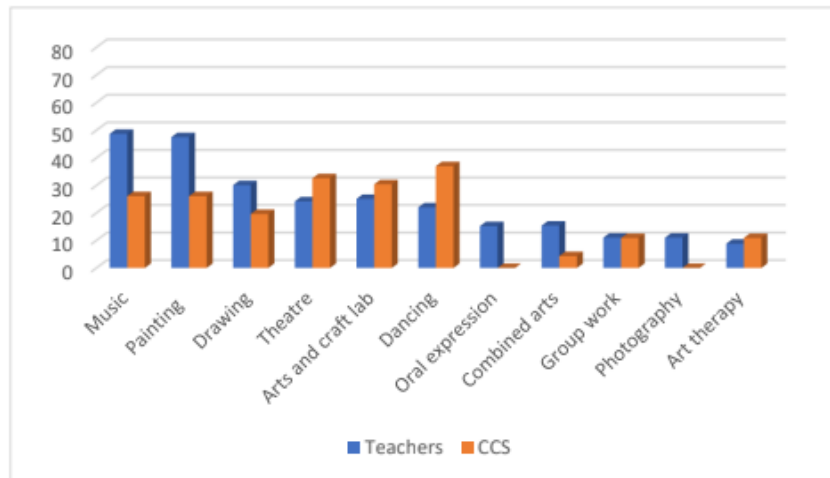


Table 2C. Artistic means of expression associated with inclusive practices according to teachers and CCS

It seems then, that participants refer to artistic expressions that could be grouped in three main forms: (a) *sensory artistic expression*, where both visual and auditory means of representation are involved (music, drawing, painting, for instance), (b) *performance artistic expressions* (dancing, theatre, for instance) but also (c) *Arts and Crafts expressions* where participants are expected to create things of beauty, possibly with a functional value.

Expected benefits from Inclusive practices. What more neatly differs between the two groups is the type of advantages they envisage for all students. As clearly shown in Figure 3C, the benefits teachers more frequently foresee for their students deal with social and relational aspects, networking skills, and on thinking skills; professionals from CCS, on the other hand, point more on knowledge development related to the Arts *per se*, the support to intra-individual resources and positive characteristics, and to a minor extent to active participation in the proposed activities.

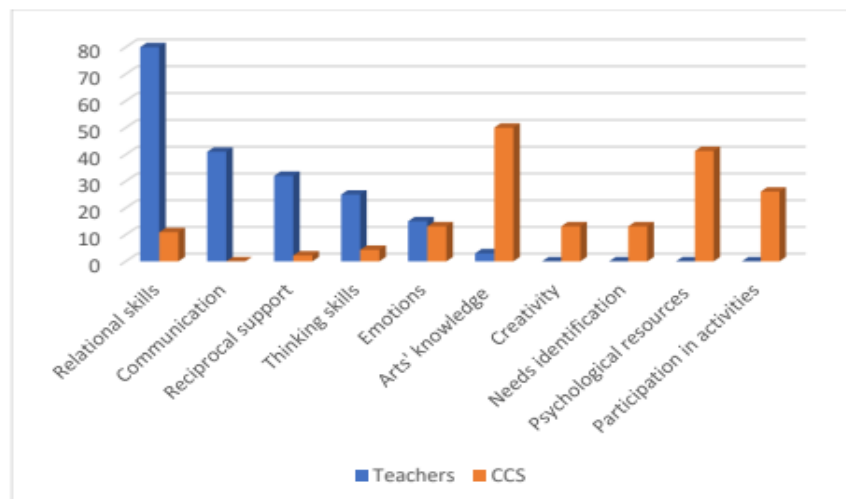


Table 3C. Main benefits teachers and CCS foresee for all students experiencing inclusive education.



When explicitly orienting the attention to students with special education needs or vulnerabilities, the patterns emerging from the answers differ.

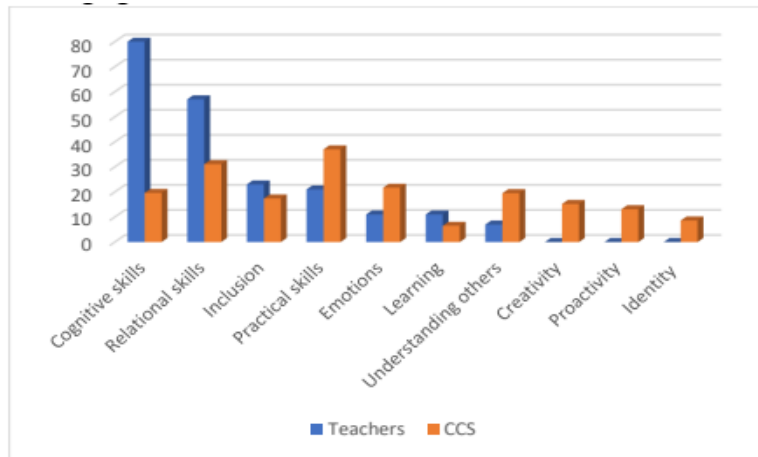


Table 4C. Main benefits teachers and CCS participants foresee for students with SEN or vulnerabilities experiencing inclusive education.

Interestingly, as shown in Figure 4C, the benefits teachers more frequently foresee improvement on both cognitive and relational skills while CCS underline the impact on practical activities of everyday life, on expression of emotion, on understanding and learning.

Competences and roles of professionals. Moving on the side of the adults proposing the activities, the competences they perceive as relevant in eventually conducting activities aimed at Inclusive education and Artmaking, two patterns arise that call for the relevance of diverse sets of competences.

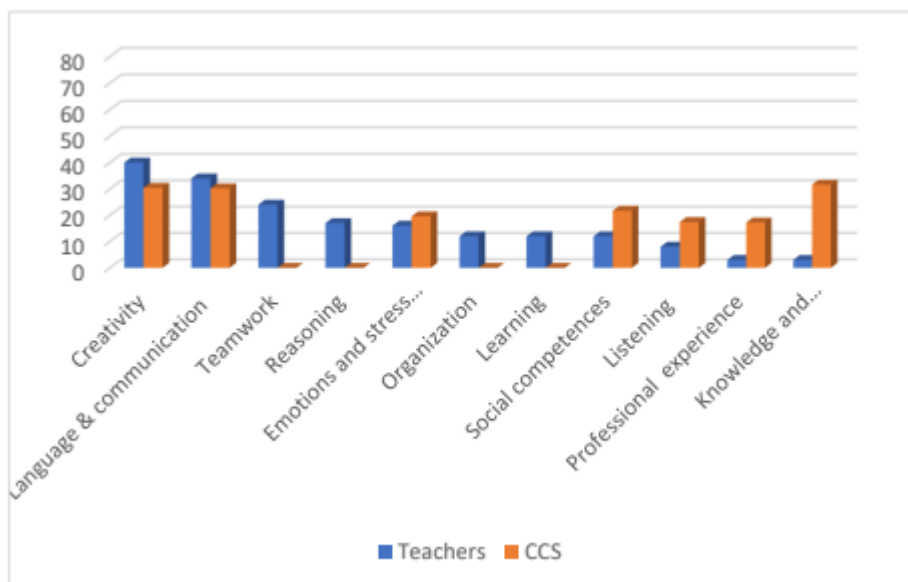


Table 5C. Main competences useful for the development of Inclusive Education and Artmaking according to teachers CCS participants



Group differences emerged as teachers underlined the relevance of teamwork, organizational and learning skills, while professionals from CCS underlined the role of listening skills together with competencies in the specific domain, that is in arts and experience in the dimensions of artistic expression (see Table 5C).

Following on the analysis of the relevance of the adults involved in proposing these activities, the role of arts specialists clearly appears first in counselling and tutoring actions as proposed by CCS themselves (Table 6C). Also in this case, diverse patterns between the two groups emerged in the competences needed. This result calls for an integration of the two perspectives.

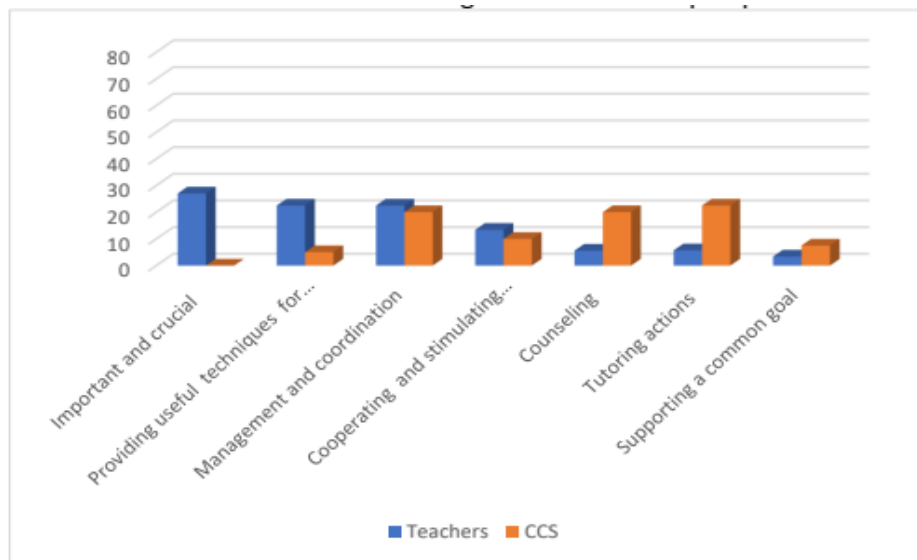


Table 6C. Main roles and functions teachers and CCS ascribe to arts experts

Educational Artmaking and 21st century challenges. The 21st century skills refer to a a broad set of knowledge, skills, work habits, and character traits that are believed— by educators, school reformers, college professors, employers, and others—to be critically important to success in today’s world. These skills are required to enable an individual to face the challenges of the 21st century world that is globally active, digitally transforming, collaboratively moving forward, creatively progressing, seeking competent human-resource and quick in adopting changes.

The skills in the diverse lists available, can be substantially grouped under the following headings: *Learning skills* (i.e., Critical Thinking, Creativity, Collaboration, Communication, Problem solving); *Literacy Skills* (i.e., Information Literacy, Media Literacy, Technology Literacy) and *Life Skills* (i.e., Empathy, Flexibility and Adaptability, Leadership, Initiative and Self-Direction, Social and Cross-Cultural Interaction). Both groups in the survey, although to a different degree (Table 7C), list in their priorities some Learning skills (see Creative thinking, Critical thinking, Communication) and to some Life Skills (management of emotions). While the choices made by teachers are widespread across the skills, professionals from CCS more specifically give high priorities to skills related to Literacy (Digital Literacy) but also to other Learning Skills closer to their deeper personal and professional experience with artistic expression, namely self-directed learning, and time management.

Diverse patterns, then emerge, suggesting for an integrative approach that includes all the groups of 21st skills in developing a program that aims to foster them with artistic means.

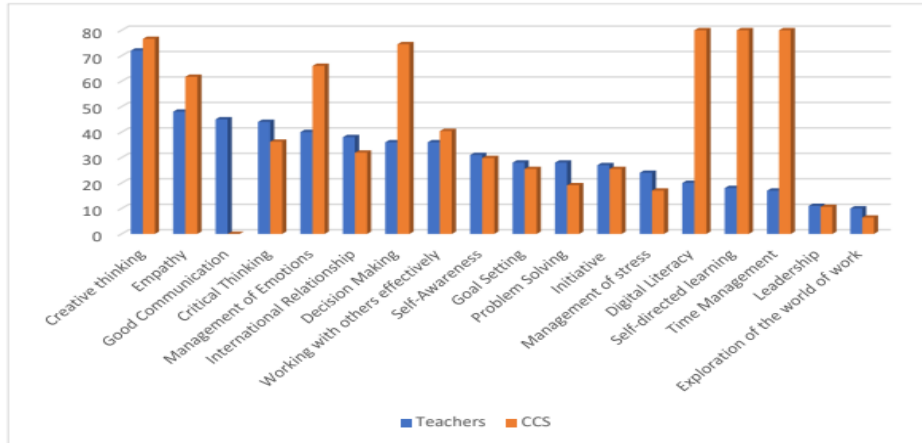


Table 7C. Priorities teachers and CCS ascribe to the diverse 21st century skills

The question that naturally follows from these data drives us to the potentially useful artistic means supporting the development of these skills according to teachers and professionals from CCS (Table 8C)

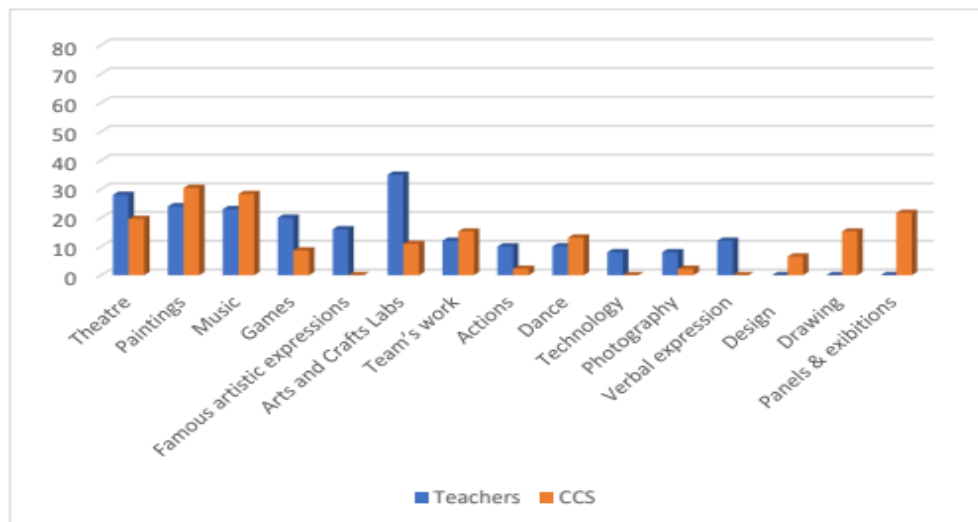


Table 8C. Main Artistic means and activities useful in promoting the 21st century skills according to teachers and CCS participants

A partial overlap emerges in the perspectives provided by study participants, in the means they call into action to promote 21st century skills. As for inclusive practices, participants refer to artistic expressions that again could be grouped in three main areas: the *sensory*, both visual and auditory, means of representation (music, drawing, painting, for instance), expressions involving a *performance* (dancing, theatre, but also exhibition as mentioned by CCS participants) and forms of expression (Arts and Crafts) where participants are expected to *create* things for leisure or with a functional value.



D. Integrating teachers and Creative and Cultural Sector perspectives: suggestions for the INCREA+ Project

The analysis and summary previously provided, highlight specific or partially overlapping perspectives according to the specific topic addressed.

Responses from teachers and CCS participating in the survey underline the need to integrate knowledge and perspectives, both in actions aimed at the experts and in the choices guiding the development of an innovative curriculum for secondary school students but also in the analysis of changes instilled and positive and inclusive development promoted in all students from secondary school.

As regards *educational activities aimed at professionals* interested in promoting Educational Artmaking and INCREA+ goals, the analysis of the results from the survey suggests as mandatory:

- a. Developing a clear and deep understanding of theoretical and methodological choices related to inclusive education and Universal Design for Learning
- b. Developing knowledge on current and expected future challenges, on 21st century skills, and on relevance of addressing skills from the diverse domains, namely Learning, Literacy, and Life and Professional Skills.
- c. Developing knowledge on the meaning of the experience coming from diverse artistic expressions, addressed both as art reading and art making.

As regards the *topics to address* in the curriculum for students, the patterns evidenced suggest the following basic guidelines:

- d. Develop activities addressing the main challenges to inclusion and inclusive education
- e. Develop activities tapping the 21st century skills from each of the three main areas (Learning, Literacy, Life and Professional Skills)
- f. In developing activities use artistic means tapping both sensory, performance and Arts& Crafts expressions
- g. Develop activities addressing both famous artistic expressions and artmaking activity, to support a reflective approach to coded experiences and the meaning making associated with a direct involvement.

Some *methodological choices* follow, with the relevance of an integration of the perspectives as a first key issue emerging from the analysis:

- h. Use multiple artistic means of representation, processing, and expression in each activity in the curriculum
- i. Actively involve participants in developing narratives related to inclusion and to the skills important for an inclusive personal growth
- j. Assess learning along the diverse themes and perspectives
- k. Include reflective questions and other tools tailored to support the meaning-making of the artistic experience or product
- l. Focus the reflective questions on the inclusion issues and the 12st skills both in terms of awareness of their relevance but also as active engagement in implementing proactive behaviours after participating in the curriculum implementation.

These suggestions are summarized in Figure 1D and proposed as a guide for the development of the curriculum

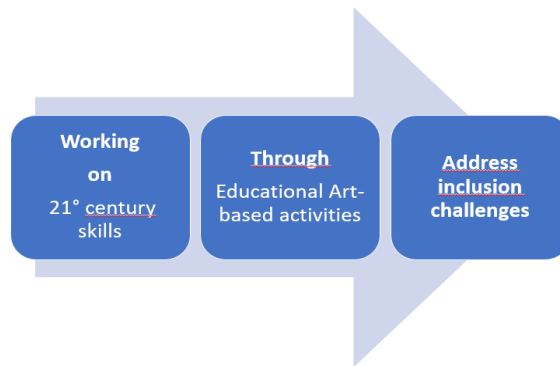


Figure 1D. Components for an INCREA+ Educational Artmaking Curriculum

More in details, working on 21st century skills through education art-based activities of diverse types and at the same time addressing the challenges to inclusion, the innovative curriculum will promote the development of skills that are crucial for future adults and foster wellbeing experienced as well as inclusion and a positive development.

Figure 1D visually represents them underlining the guiding principles, that is UDL and challenges to inclusion.

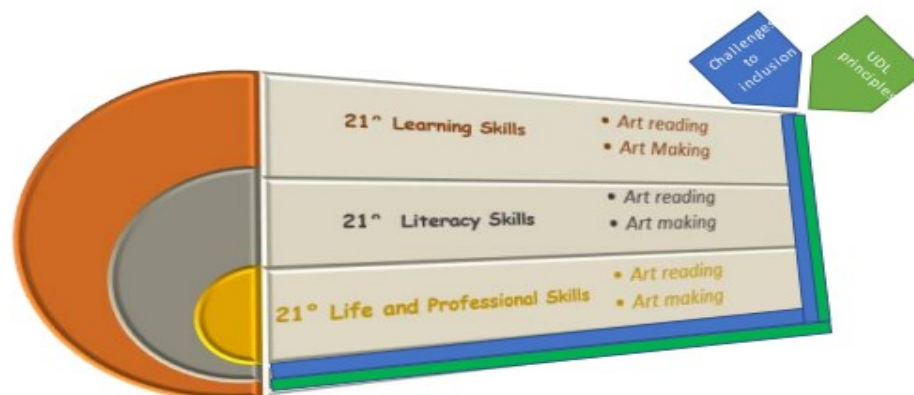


Figure 1D Components of an Inclusive Educational Artmaking

Making these choices, adopting at least the guidelines and principles proposed will support personal and community, current and future development of secondary school students and preventive actions against unexpected challenges.