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INTRODUCTION

The methodological guide proposed here is the main result from the intellectual output 1 of the InCrea Erasmus+ project.

The general landscape of the project is constituted by the growing consensus in Europe exists on the need for youth to be better prepared to cope with the social and economic challenges of knowledge-based societies (Siarova et al., 2017) as well as to develop key competences necessary for personal fulfilment, active citizenship, social inclusion and employment in the 21st century (EC, 2016, 2017b; OECD, 2015). These include social and civic competences, and several transversal themes such as problem solving, initiative, decision making, and management of feelings are covered.

Additionally, the severe worsening of educational disparities and the increase in dropout rates caused by COVID-19 pandemic's outbreak call for the adoption of a more holistic approach to inclusive education.

The main aim of InCrea+ is then to provide an innovative approach to inclusive education and to promote students' wellbeing through the implementation of arts educational contents and practices. Arts teaching, when referring to theoretically based strategies addressing the strengths and needs of a wide range of students, can effectively support a more inclusive school culture, while also promoting students' wellbeing and the development 21st century skills grouped in Learning and innovation skills, Digital literacy skills, Career and life skills.

The inspiring sources and drivers considered in the development of this manual are numerous and of different origin. They include recent theoretical developments and directions, both in literature and international guidelines. These foundations stem from Positive Youth Development, Universal Design for Learning and Educational Art Therapy.

Both the threats (challenges to inclusion), and the resources (the 21st century skills) are then addressed in the first 4 chapters, providing main definitions and classification together with the relationship with inclusion and inclusive education.

Several suggestions emerged from the transnational reports, and the analysis of current situation in partners' countries through experts and teachers highlighted the experience, needs and challenges in the different realities.

With Chapter 5 and 6 practices developed across partners' countries are described in detail thus showing available resources and also evidencing strengths and space for their improvement. The examples, summarized in the grids developed by partners, detail activities and programs implemented both in school and community settings.

The role of professionals in the cultural and creative sectors for the diverse programs proposed in the two settings emerge from the analysis reported in chapter 7. With chapter 8 attention is oriented to innovative tools currently available to make these activities attractive and effective with the target groups.

From an applied point of view, the guide aims to develop teachers' knowledge and ability to understand and incorporate inclusive educational artmaking in their school curricula, to develop skills they need to experience inclusion and participation, and to support successful future life.

InCrea+ expects to train teachers, creative and cultural professionals in artistic inclusive practices as well as share teaching tools, material and resources to foster creativity, culture, multiculturalism, wellbeing, increasing critical 21st century skills both in students and teachers.

With chapter 9 and 10 the focus moves then to the curriculum. A detailed description is proposed of the learning principles guiding the activities, their structure and content, the learning goals, as well as examples of activities developed by partners.

Some concluding remarks are proposed, and a specific space is devoted to ideas, suggestions about strategies, tools and templates that can help optimize the hoped benefits for the adolescents involved in these activities.

InCrea+ offers a connection from the personal to the social and cultural aspects of the individual's experience and looking inward. Increased inclusion and participation of all students into their schools, development of teachers and arts professionals experience on artistic inclusive practices, teaching tools, materials and resources to foster creativity, culture, multiculturalism and wellbeing are the hoped results of the project

CHAPTER 2

REGIONAL CHALLENGES TO INCLUSION

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1   INTRODUCTION

According to the Universal Declaration of Human rights (UDHR), article 26, everyone has the right to education. It further states that "Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups" (UDHR). In a rapidly developing world, marked by globalization and diversity, the issue of inclusion and education has become one of the focal points of research, innovation and practice. In fact, according to the UNESCO Global Education Monitoring report, equity and inclusion have become the heart of the 2030 Agenda. However, unequal distribution of resources is still prevalent, success in achieving these goals has thus far been limited and colored with challenges. Some of these challenges stem from common inequality characteristics, which include but are not limited to disability, ethnicity, language, migration, displacement, gender, and religion. Others are related to geographic and economic contexts and for example poverty, all of which have been enhanced by the Covid-19 pandemic.

This chapter will look into inclusive education (IE), seen as a principle that supports and welcomes diversity amongst all learners (UNESCO 2017). It will focus on several of the main challenges that are prevalent in Europe, namely migration, poverty, giftedness, special needs and disability and the Covid-19 pandemic. In order to present and address some of these challenges, the terms 'inclusion' and 'equity' must be clearly defined by referring to the UNESCO Guide for ensuring inclusion and equity in education (UNESCO, 2017):
Inclusion is a process that helps overcome barriers limiting the presence, participation and achievement of learners. Equity is about ensuring fairness, where the education of all learners is seen as having equal importance.

2   REGIONAL CHALLENGES TO INCLUSION AND EDUCATION

2.1   Migration

Migration has been prevalent in Europe over the recent years. Security conflicts and economic crisis have forced people to relocate in search for a new life. Some end up as asylum seekers and/or in refugee camps. Others are driven by global mobility and find work opportunities and integrate into the community. Entire families that come from other cultures, races, backgrounds and religious beliefs now live in Europe and their children study in the local schools. However, they all face challenges not only getting used to the new environment, but also being fully included in the education process. In fact, migration and all of its related aspects is deemed to be one of the highest risk factors in terms of exclusion. This produces new challenges for teaching, but also for assessment on which cultural biases may have far-reaching consequences for the students' further careers in education, occupation and life. (Altrichter, 2020).

According to reports by UNICEF and UNESCO, the statistics related to education and migration are quite worrisome:

●   28 million children were homeless due to conflict in 2016,
●   In 2017, 61% of refugee children were enrolled in primary school,

- In the same year, only 23% of refugee students enrolled in secondary schools.

According to the Green Paper, if education systems do not act to integrate migrants they have the potential to exacerbate ethnic divisions, segregation and to contribute to the socioeconomic disadvantage experienced by many migrant groups. (Rashid, Tikly 2010). This calls for an update of the current standardized model of schooling and examination, as the goal of equity is not always achieved and because according to researchers the grades of students are correlated to categories of social background (Alcott 2017). This problem is further enhanced by the fact that many teachers do not have enough intercultural competence to address 'cultural' differences (Altrichter, 2020).

When looking more in depth, there are several leading risk factors/challenges related to inclusion in education, underpinned by migration.

2.1.1. Language barriers

The language barrier is considered one of the most prevailing challenges to IE. Studies show, that because students in the multicultural classroom are often learning content in a second language, this will badly affect the students' achievement if they do not have language proficiency (Cooper, Helmes & Ho, 2004) (Alsubaie, 2015). Language deficiencies are said to be a barrier in all levels of education. The inability to understand the material, and the need for repetition can be frustrating for the students themselves, the teacher, as well as the rest of the classroom. Furthermore, it is said to lead to diminished self-confidence, additional time spent after school hours to avoid falling behind on the material, and often to social struggles and exclusion. For instance, in a Belgium study sample, non-native students were at a higher risk of being victimised, especially in schools where they constituted a minority(Higgen, Mo¨sko 2020).

Furthermore, the language barrier can affect the parent-teacher communication, which can be crucial for the child's progress and inclusion. According to research, parents often avoid going to the school, attend teacher-parent conferences or read/answer written communication from the school because of their knowledge level of the language. Even if family members know enough to understand written communications, their confidence to communicate their own thoughts, concerns, and suggestions could be limited. In many cases, the lack of translators who speak their native language leads to the need for the children to do the translations, which leads to miscommunication or lack thereof.

2.1.2. Culture

Culture includes everything that makes one group or community within a society distinctive from another. (Alsubaie, 2015).

When considering culture and IE, the related challenges are multifaceted. In terms of communication, what needs to be acknowledged is that there are significant variations between cultures in communication or interpersonal contacts of students in the multicultural classroom because they have a different style of nonverbal communication. This can lead to misunderstandings both between the teacher and the students, and among classmates. (Bohm, Davis, Meares & Pearce, 2002) (Alsubaie, 2015). Often, this can be a cause of exclusion, mockery, bullying from the peers, and frustration and confusion on the side of the teacher.

In most schools, specific cultural characteristics and diversities are not being addressed on regular basis and are often not presented in the curriculum. Hence, for many migrant students, they can represent their culture only on one-off projects or presentations, often leading to strengthening stereotypes, which may cause a feeling of not belonging and misrepresentation. This is formalized by researchers, who claim that from a broader perspective, for many, insecurities concerning their *social affiliation* also arise, where the new student, often new to the country as well, does not feel at home neither in his/her home or in the new environment. This can lead to alienation both in educational and social terms and in some cases, may lead to depression.

Both cultural and linguistic challenges that families face to communicate with the teacher and the school are often not considered. In the previous subsection, language was discussed as a challenge. However, the cultural aspect is multifaceted. There may be certain assumptions families have about communicating with schools based on their previous experiences or cultural values. In some countries, the teacher is highly respected and he/she should not be questioned about the used methods. In addition to that, there is a high diversity in terms of how minority families are involved in the children's education, which needs to be taken into consideration and the right approach has to be implemented.

2.1.3. Mental health

The mental health of the student directly affects his/her performance. When looking at migration and mental health, what needs to be addressed is the stress that some of the children go through. Fleeing a country due to security risks and seeking asylum, leaving their home behind has long-term effects on the mental state of the child. According to research conducted with teachers, the strain caused by the experiences they have had in their home country or during their flight is obvious. If children experienced traumatic situations it can lead to difficulties in concentrating and in some cases even result in posttraumatic stress disorder. (Higgen % Mo¨sko 2020). This in turn can lead to low educational performance, which is heightened by the previously indicated potential language barriers and having difficulty getting adjusted to the new environment. Feeling like an outcast, in emotional and mental distress unequivocally hinders opportunities for IE, as well as social inclusion. Furthermore, in some instances, children from troubled countries might not have learned how to solve conflicts without violence. (Higgen & Mo¨sko 2020) Hence, when faced with a troubling situation, bullying or mistreatment, they may resort to anti-social and even aggressive behavior. This leads to yet another strain on the road to inclusion.

2.1.4. Race, gender and religion

At the center of effective teaching in a multicultural classroom is in fact racial awareness, where recognition of racial, ethnic, and cultural diversity in the classroom informs teaching strategies (Poorvu Center for Teaching and Learning). A body of research confirms the ways that micro-aggressions in particular can affect academic performance (Sue, 2013), and instructors should consider ways to develop an inclusive class climate that respects all persons in the classroom (Poorvu Center).

Race is one of the predominant basis for discrimination. Migrant students that also have a different racial or ethnic background than the prevalent group in the class or school, are often excluded or become a target of bullying. This can lead to depression, conflicts, exclusion and even physical abuse all of which have a comprehensive negative impact on the child.

In terms of religion, it is also one of the most mentioned reasons for barriers between children and also a factor that can affect inclusion in education. Diverging public holidays or values concerning relationships for example, can cause conflicts and insults. (Higgen &Mo¨sko 2020). The lack of understanding of practices and their acceptance, can lead to discrimination and exclusion from the educational process and can affect social relationships at the school. What is important to note in relation to that, is the issue of gender and the gap that still exists in regards to access, learning achievement and continuation in education. The evidence is that education systems often perpetuate rather than challenge gender inequalities (UNGEI, 2012). According to statistics, girls worldwide are more likely to have limited access to education than boys. This is due to, among others, both cultural and religious attitudes towards the gender roles, especially in developing countries. However, some migrant families after coming to Europe may hold back their daughters from school based on these attitudes or sometimes even fear about the new different environment. In some countries, due to culture or religion, boys and girls study separately especially after a certain age, however this is rarely the case in Europe, unless specialised schools are considered. This limits the opportunities of girls to access IE and it is a challenge that is difficult to overcome.

2.1.5. Teachers' preparedness

The diversity and inclusion strategy of the European Commission sets a target for the accepting of diversity, rejects discrimination and urges towards securing equal opportunities (Figure1) However, despite being a multicultural society and having a substantial track record in inclusive education and diversity, it seems that there are still some difficulties in transferring that into the classroom (Carballo, 2009), and teachers are and can be the real change actors.

Figure 1. Diversity and inclusion strategy of the European Commission (2017)

Many critical theorists argue that teaching is a political act. The politics of teaching involves the exercise of critical consciousness in a decision making process regarding what to teach and how to teach (Freire, 1995; Hooks, 1994; McLaren 2003).

Since teachers are part of our society, they inevitably have stereotypes and prejudices, some of which they may not even realize or acknowledge. These could involve racial discrimination, gender roles, and cultural stereotypes among others. According to research, teachers who have prejudices related to diversity, have more difficulty teaching a multicultural classroom effectively or providing IE. Flores and Smith suggest that teachers need to go through the difficult process of reflecting their own feelings and attitudes, in order to provide children with an education that is free from prejudice (Higgen, & Mo¨sko 2020). It is important that teachers are also aware that the so-called colorblind perspective, which views cultural, racial and ethnic backgrounds as irrelevant, and assumes that treating all individuals the same will erase issues of inequity and injustice (Guo & Jamal, 2006) is not the solution. More often than not, it leads to a widened gap and further away from actual inclusion.

In fact, another challenge, and probably the most prevalent, that they face that also underpins the aforementioned is the lack of resources and training to work effectively in a diverse classroom and provide IE. In many cases, financial restrictions make it difficult to ensure the best environment for inclusion. However, research shows that teachers acknowledge the challenges that a diverse classroom presents, and respectively their need to obtain tools and training to work effectively (Carballo, 2009). It is important to note that there is a gap between the initial training that future teachers are provided, and the one necessary for addressing said challenges and the constantly developing environment. Furthermore, teachers need to adjust their teaching style when they are confronted with a diverse classroom, as in some instances they are expected to follow the curriculum while simultaneously teaching a new language to some students. According to interviews conducted with teachers, this, combined with the need for extra time to be provided to some of the new migrant students while the rest work independently, repeating the same information or having to explain it in different ways, can be perceived by the child's peers as "special treatment" and become a cause for teasing or bullying. Overall, there is a delicate balance that needs to be maintained.

2.2. Disabilities

According to the World Health Organization, at least one out of ten people in the world has a disability. Disability is not something that you are necessarily born with. A disability can be acquired over the course of one's life.

Definitions of disability vary a lot not only from country to country, but also within the different groups, but if we need to select and provide one simple and easy to understand definition, it would be that a disability is a *physical, mental, or psychological condition that limits a person's activities*.

There are no boundaries to disability. It affects children and adults regardless of their social, ethnic, economic status or geographic situation. Having said that, we need to take into consideration the fact that poverty does make people particularly vulnerable, because conditions, occurring with greater frequency in poorer countries, such as malnutrition, lack of or poor health care, the higher probability of accidents in risky working environments or the lack of early detection of illnesses and abnormalities are among the main causes, standing behind disabilities.

Disabilities can impose numerous challenges before a productive and satisfactory life. For people with disabilities, it is frequently hard to access various health services, employment and education, due to obstacles in the environment as well as due to the attitudes of other people.

The social model of disability has been created as an attempt to change the position of people with disabilities and change the perspective of both society and groups with disabilities towards disabilities. According to the social model, disabled people are seen as being disabled not by their impairments (e.g. deafness or mental illness) but by failure of society to account for their needs (Toolkit on disability for AFRICA INCLUSIVE EDUCATION). The understanding that being disabled is part of the normal spectrum of human life and society must expect disabled people to be there and include them, is an understanding, which also InCrea+ adheres to and is attempting to contribute to via artistic methods in school education. The medical model cannot provide disabled people with the access to the full range of educational, employment, social and other opportunities as well as to equal lives.

Considering that adequate education is the first step, which needs to be secured in order for one's chances for an equal and fulfilling life to be improved, here we will pay special attention to the provision of inclusion in quality school education. The first human rights treaty to call for such education is the Convention on the Rights of Persons with Disabilities, fixing the requirements in its Article 24: Education.

2.2.1. Disabilities, special education and IE

In the not-so-distant past, education of children with disabilities was implemented in special schools, which, regardless of the potential benefits, usually wore and still wear (in the places where they exist) an aura of stigma and isolation, as well as incur higher costs for the community. General education schools are cheaper and locally available. Preparing them for provision of inclusive education is however a complicated undertaking.

What inclusive education basically means is educating students with special educational needs in regular educational settings. Inclusive education is certainly not only limited to placement. It actually means facilitating the education of these students with a complex package of provisions, which include curriculum adaptation, adapted teaching methods, modified assessment techniques, and accessibility arrangements. In short, inclusive education is a multi-component strategy (Suleymanov, 2015),

To go a bit further, when speaking of inclusive education (IE) of children with disabilities, the UNESCO policy guidelines justify three main reasons in support of IE. According to the first justification IE aims at developing ways of teaching that respond to different needs so that all children can take advantage of the classroom process. The second social justification states that IE is an excellent instrument for changing attitudes toward diversity and forming the basis of a non-discriminatory and non-biased society. The third economic justification states that IE is cost-effective – it is cheaper to establish and maintain schools that educate all children together than to set up a complex system of different types of schools specializing in different groups of children (UNESCO, 2009).

The international principles of inclusive education are defined in the Salamanca Statement and Framework for Action (UNESCO, 1994):

1. The guiding principle that informs this Framework is that schools should accommodate all children regardless of their physical, intellectual, social, emotional, linguistic or other conditions;

2. Special needs education incorporates the proven principles of sound pedagogy from which all children may benefit;

3. The fundamental principle of the inclusive school is that all children should learn together, wherever possible, regardless of any difficulties or differences they may have;

4. Within inclusive schools, children with special educational needs should receive whatever extra support they may require to ensure their effective education;

5. Special attention should be paid to the needs of children and youth with severe or multiple disabilities;

6. Curricula should be adapted to children's needs, not viceversa;

7. Children with special needs should receive additional instructional support in the context of the regular curriculum, not a different curriculum.

2.2.2. Benefits of inclusive education

The benefits of inclusive education go far beyond the academic aspects, the opinions on which, in certain geographical locations, are actually quite controversial. The benefits, on which experts are unanimous, cover the *social benefits,* because learning in a general environment gives children with disabilities the opportunity to interact with a diverse group of peers and develop relationships with them. This allows them to improve their social skills and their behavior by having appropriate examples in the general education classroom. These examples and the careful behavioral corrections, which teachers and fellow students are encouraged to undertake, lead to social acceptability, which is one of the main advantages of IE.

Another benefit of IE is the overcoming of social prejudice. Exposure to inclusive settings leads students in general to obtain a better understanding of various aspects of life and hence a more tolerant attitude and acceptance of individual differences.

2.2.3. Obstacles

Inclusive education faces numerous **obstacles**. One of the main obstacles on the list is the *lack of proper teacher training*. Often teachers feel they are not prepared for teaching in an inclusive setting because appropriate training or professional development have not been delivered.

This is one of the reasons why many students with disabilities as well as their parents actually preferred special education programmes over inadequately delivered inclusive programmes.

Even if exposure of students with disabilities to age-appropriate curriculum materials may seem very beneficial, if these materials are not properly modified according to their needs, these students would not be able to keep pace with all the others and be successful. In contrast with this, if content is oversimplified in order to address the needs of students with disabilities, this will place average and high achieving students at a disadvantage.

Among the obstacles we can also list some of the most obvious – the *lack of physical accessibility* in all places where inclusive education is taking place. Numerous are the cases where schools are prepared with a ramp that can lead a child in a wheelchair in the school, but the accessibility ends there, i.e. all the remaining floors and school areas are out of reach.

Another obstacle or barrier to IE are the so-called *attitudinal barriers.* Negative attitudes and harmful beliefs place significant barriers before the education of persons with disabilities. There are cases in which children with disabilities are not allowed to attend school due to wrong beliefs on the side of school management and society. We are not speaking of cases where parents are trying to hide a certain medical condition, which imposes a real threat to both the affected child and the people around it in the school. The attitudinal barrier is related to the fact that according to certain groups children with disabilities are considered incapable of participating in education and any such ambition on the part of the child or its parents may face not only rejection, but also violence, abuse or social isolation.

We need to mention another type of barrier to IE – the *economic ones.* Families with children with disabilities have higher costs compared with other families. The constant need for rehabilitation, for coverage of certain medical services, for special treatments slim down the family budgets. All school fees that need to be paid by the families impose an additional burden. This is particularly relevant for families who are struggling financially and even in affluent countries this is often the case, considering

that one of the parents, usually the mother, does not pursue a paid carrier because of the need to provide support and care at home.

2.2.4. Overcoming the challenges

Considering the benefits of IE, educators and education specialists or programmers should focus on implementing strategies for **overcoming the challenges and obstacles**.

Before we even dip a toe into the educational aspects of IE, we can consider several simple steps a teacher can take in order to give IE a chance. The first thing would be to *place the students with disabilities adequately within the classroom*, setting them up in the front, accompanied on the desk or in the row by students without disabilities.

The teacher should also never forget how important *equal treatment* is to the social atmosphere in the class. If students with disabilities sense that the disabled student is given greater privileges and is not corrected when he/she misbehaves or fails to deliver, they will either turn upon them or avoid any relationships.

The process of inclusive education of a student with disabilities should be laid down in the form of an *individual education plan*, elaborated by teachers, educational experts, parents and the students themselves. The plan should include information on what is necessary in order for the disability-caused needs to be met in order for general education to be effective. Those involved in writing this plan should meet regularly to check whether the progress corresponds to what is envisaged.

The plan needs to include a statement of measurable goals, a strategy for the child's participation, a statement of the child's progress, guidelines for involving the parents and keeping them informed and updated about the progress, achieved throughout the year.

Considering that usually teacher with inclusive classes usually do not have third party support, provided by another teacher or external expert, for the sake of managing the classroom and making cohesion possible, he/she can create a *circle of friends* around the child or children with disabilities. This would make it possible for the child to get help even when the teacher is paying attention to a different group of students. The circle of friends could comprise of peers who do well in school and live near the child with disabilities. The members of this circle volunteer to help with assignments, thus helping the disabled child to make academic progress, but also breaking down the psychological and attitudinal barriers. The involvement of parents and community in this process is another must when we speak of overcoming attitudinal barriers, because the community would gradually accept the normality of both the disability and the fact that it is a part of the life of the community. Organizing training or info seminars for member of the community for explaining the various disabilities and the abilities and potential that go together with those add another step in the right direction for inclusive education.

Another effective idea for making inclusive education possible is the adoption and application of the so called *universal design for learning (UDL)*, which represents a framework that addresses both the physical aspects of the learning environment and the academic ones, meaning that it aims at arranging the classroom settings to be usable by all students without modifying and applying special design (thus taking care also of the social aspect of the classroom, where all students would feel comfortable) and at the same time catering for the instructional environments, which becomes flexible, providing curricula, which do not follow the "one-fits-all" approach. As far as the instructional component is concerned, the UDL adheres to three principles, namely: provide multiple means of representation (the "what" of learning); provide multiple means of action and expression (the "how" of learning); provide multiple means of engagement (the "why" of learning). (Suleymanov, 2015)

Considering that we already delved into the instructional aspects of IE, we need to mention that in order to make IE work, all teachers should be receiving training and it should be covering aspects enabling successful inclusion and gradual building up of skills and competences, as well as information on policies and strategies to promote the right of persons with disabilities to participate in the educational process at all levels. This knowledge and awareness would enable teachers to feel less powerless and inadequate when they need to adapt the educational environment to meet a range of learning requirements. Such training may cover utilization of accessible technology, where such is available, adaptations to the curriculum, ensuring physical accessibility (e.g. via UDL), parental involvement as well, because if the parents of both the children with and without disabilities are onboard, the chances of IE being effective are much higher. Involvement of parents of children without disabilities would be crucial for overcoming the attitudinal barrier, while involvement of parents of children with disabilities, who are in fact its first educators, can be crucial for overcoming isolation, as well as for filling in

knowledge gaps, related to their children's conditions, interests and abilities, which the teachers would have no alternative way to obtain.

Teacher training would also necessarily include knowledge on how to work with students with mental issues and particularly those who demonstrate externalizing behavior, which could be extremely disruptive to the educational process and to the class atmosphere. Teachers should be aware also of the perils of withdrawing students, who bring no havoc to the classroom, but fall into isolation, lack an environment of friends and are therefore in danger of unlocking deeper longterm issues with unpredictable outcomes. A teacher with included student/s with mental health issues should rely on support from additional staff members and/or should form a circle of friends around the affected child or young person, ready to distract him/her from the disrupting behavior, provide support, mediate conflicts and lower the general distress level (Higgen & MoËsko, 2020).

External to the power of the teachers remains solving the economic issues. The decisions to lower school fees and lift the financial burden on families with children with disabilities lie either with the school administrations, when we speak of private educational institutions, or with political decisions, when we speak of municipal and state schools.

One of the best ways to support IE would be if it is also inclusive in the educator domain, which means guaranteeing that persons with disabilities can become teachers. This would not only bring in specialist skills and understanding but can also make a strong contribution to reducing discrimination and giving all children role models of inclusion.

The simple placement of students with disabilities in the same classroom together with peers without disabilities is perfectly inadequate. All classroom members need to be engaged in meaningful learning and should be in this process together – pulling children out of the common classroom for additional instruction should be brought to a minimum and should not be the alternative. All students learn better if teaching is tailored to their abilities, interests and differences. It is the educators' job to ensure that all students are receiving the attention and support they need in order to be successful. This would provide them with an equal and appropriate education. The question for education today and for the future must not be "should schools implement inclusive education?" it ought to be "how do schools implement inclusive education and make it successful?" (McMillan, 2008).

2.3.   Poverty, financial challenges and digitalization

Another critical challenge to both access to and inclusion in education is poverty. Poverty is intrinsically linked to a wide variety of issues that either directly or indirectly affect education and related achievements - hunger, lack of home/shelter, access to medical care, security and many others.
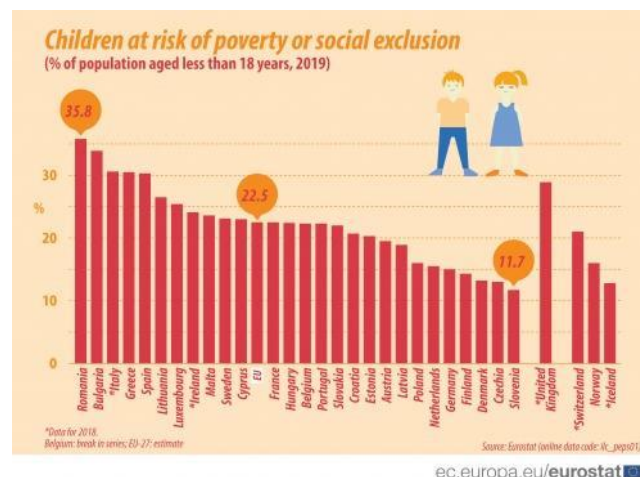
Figure 2. European data on risks for poverty https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Children_at_risk_of_poverty_or_social_exclusion#:~:text=In%202019%2C%20an%20estimated%2022.5,aged%2065%20years%20and%20over).

The official poverty line is 1.25 USD per day. According to Pritchett (2006), the idea was to make this lower level so low that it would be impossible to argue or disagree about the financial status of anyone living on such an amount. (Armstrong, 2009) However, in Europe, people may live on more per day and

still be considered poor. Statistics show quite worrisome figures in relation to children at risk of poverty or social exclusion.

There are several critical effects of poverty that have been selected to be discussed in this chapter. Taking the top to bottom approach, it is important to consider the fact that schools themselves face financial challenges that hinder their capacity to provide inclusive education.

As mentioned in the previous section, investments in school buildings' renovations and adaptations that ensure accessibility for children with physical disabilities are often limited or non-existent. Elevators, railings, handicapped bathrooms are often too expensive for the school, especially in poorer and more remote areas, which directly takes away the possibility for such children to have access to education at that particular institution.

In cases of some SEM, the environment can have either a positive and negative effect on their well-being, ability to focus, etc. Adaptations to the school rooms, class size and additional personnel also require funding that is often insufficient, hence inclusion of those students can rarely be fully achieved. School personnel are facing many challenges in their efforts to serve diverse families and children with disabilities. Inadequate human and fiscal capacity are usually driving factors for this issue. There have been a large of number of cases reported where a child in a wheelchair or with SEM does not have the ability to receive education at a certain educational institution, so they have to be home-schooled (the rate is especially high in remote areas), with different degrees of success.

2.3.1. Poverty and low academic achievement

According to a study conducted on special education, poverty alone can cause low academic achievement. Poverty, along with cultural and linguistic differences, tends to lower academic achievement and result in high dropout rates (Enwefa, Enwefa, & Jennings, 2006). According to the Organisation for Economic Co-operation and Development (OECD, 2018), students from low socio-economic backgrounds are twice as likely to be low performers, implying that an individual's social circumstances present obstacles to them achieving their educational potential.

Parents from low income backgrounds may also affect the inclusion of their children in the education process. More of often than not, they lack the availability, confidence or capacity to both engage in their children's studies and developing networks in the community. have (Peters, 2007, cited in Sime, 2014). Parents sometimes feel inadequate in their knowledge to help their children with their homework or on matters related to higher education (Koshy et. al, 2013). This in turn affects the confidence and the preparedness of students to reach higher and achieve more at school.

In addition to that poverty presents a number of other challenges. The provision of food and the cost related to that can be a burden for some parents, thus not ensuring adequate nutrition for the students, which according to studies negatively affects both health and performance.

2.3.2. Education related expenses that present a challenge for low-income families

Furthermore, although education is free, there are a number of expenses that need to be covered by the family.

- Textbooks and other materials: for many parents that are poor or even living under the poverty line, acquiring textbooks and all other necessary materials for their children can be a struggle, especially for higher grades. Even though in some countries, or communities, exchanges or hand-me-down books are available, this is not the case for all.
- Clothing: there are schools that require uniforms (which are paid), but in most choice of clothing is up to the student. For poor families, this is another expenses, often put at the back of the priority list. Studies have shown that the way a child dresses may lead to his/her exclusion from the social network at school and even bullying. In some severe cases, the latter has caused dropouts.
- Transportation: Especially in more remote areas, schools can be very far from the place of living of some children. Transportation, for example a school bus, is rarely available. Due to the low income of the parents, children may not be able to have physical access to the school.
- Digitalisation: In an ever-changing world, we see the fast development of technologies and their integration in education. More and more we can see need for the use of internet, computers, application and so on. This digitalization in education has been more and more prevalent, and even more so during the Covid-19 pandemic, which will be discussed in the last section of this chapter. However, it is important to note that poor or low-income families may not have access

to the technology tools, stable internet connection, etc. to ensure the inclusion of their child in the education process.

All of these factors can lead directly to exclusion from education. The risks related to poverty and limitations or overall lack of IE are complex, linked to a number of social constructs, fiscal barriers and are difficult to overcome.

2.4. Giftedness

Each school year begins with planning and organizing. Teachers, parents and students will all make a plan and try to estimate how the school years is about to progress. There is however one group of students who will probably attract less attention than usual and these are the gifted learners. Those who are talented, creative and innovative and at the same time, inexplicably ignored in their need to learn in a particular way.

Gifted students learn in ways, which differ and are more advanced than the ways regular learners do. Learning represents converting information into knowledge, which is then elaborated, broken down or reorganised in various ways. Gifted students learn more within a given period of time than other peers. They also form a broader, more detailed and differentiated knowledge of a topic. Furthermore, these students do not base their conclusions on explicit statements, which is the usual case, but rather on evidence and reasoning. Combining knowledge from more than one source leads towards an intuitive theory, which is not necessarily correct, but the gifted child is also able to validate its new knowledge, change it accordingly or reject it if it is wrong.

If giftedness is considered from the point of view of its manifestation in the classroom, we can identify *verbally gifted children*, who make conclusions about the direction of the teaching and leave the teacher and their peers with the impression that they are ahead of what is happening in the classroom, and *visual-spatially gifted children*, who formulate more lateral or creative concepts, which are often unexpected and questioning the teaching process or approach. The latter students – the visual-spatially gifted ones – are frequently not academically or socially successful, i.e. they often fall within the category considered as being twice-exceptional.

2.4.1. Giftedness and talent
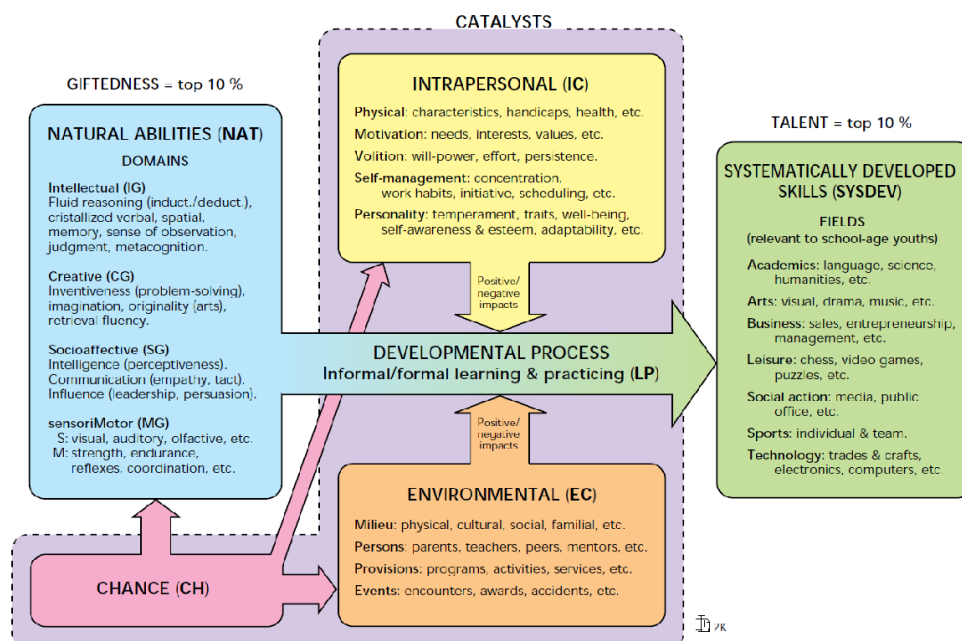
Figure 3. Gagne's Differentiated model of Giftedness and Talent (online). Retrieved from the World Wide Web on 23 July 2021 from https://giftedstudentliteracy.weebly.com/gagnes-differentiated-model-of-giftedness-and-talent.html

A clear description of the definition and the connection between giftedness and talent is given through Françoys Gagné's "Differentiated Model of Giftedness and Talent". According to Gagné, human abilities are more general in early childhood and can be described as gifts, which can be creative, sensorimotor, intellectual and socio affective (see Figure 3).

These gifts, when they are systematically developed, evolve into talents through learning and with the aid of catalysts, which are of intrapersonal, environmental and/or genetic – Gagné (2004) calls it chance-character.

The only sphere, which the educational system cannot influence, either positively or negatively, is the genetic sphere. Proper educational interventions in the shape of adequate training programmes and exposure to the necessary array of events, activities and services can help children discover the gift they could work upon and at the same time support the development of personal traits that accompany the process of transformation of gifts into talents.

2.4.2. The twice-exceptional

The so-called twice-exceptional children were already mentioned in this chapter, but they form a group, which is very much worth discussing in greater depth.

Certain children's status is easy to explain - some are highly gifted in math, writing or music, while others have challenges affecting their learning – be it ADHD, dyslexia, dyscalculia, autism or some sensory processing issues. The most complicated group however is formed by children who fit both of these categories. They are the so-called twice-exceptional, i.e. they manifest a combination of exceptional abilities and learning or developmental challenges. The number of twice-exceptional bright figures in various scientific and creative fields is a clear sign of how important it is for the educational system to exert the necessary efforts and to introduce the necessary flexibility, which can aid the process of recognizing and understanding the twice-exceptional ones so that they are supported in the process of making the best possible use of their strengths and compensating for their special need.

Often, twice-exceptional children manage to mask their learning problems until they reach a certain educational level or they face a specific scientific field, which is hard for them to process or progress. It can also happen the other way around, having the special needs mask the giftedness, leaving it undeveloped. There are also cases when both the disability and the giftedness remain unrecognized.

In the not so frequent occasions when the twice-exceptional children are successfully identified, the support they need in school appears difficult to get, because one-fits-all gifted programmes may present areas that are challenging to them and this is valid for all gifted children, because they do not represent a coherent, homogenous group, sharing the same educational needs (Sapon-Shevin, 2003).

On the other hand, when the giftedness remains unrecognized and the child is placed in a specialized programme this may not challenge them in any meaningful way, leading to frustration and anxiety.

Whichever the case, behavioral problems – whether those are manifested in the form of lack of confidence or anxiety and frustration - can be used as a clear sign that the programme offered does not fit the child's potential and status (Beth, 2021).

In order to demonstrate further the complexity of the topic, we should also mention that giftedness can often mislead experts to wrongly diagnosing children as autistic or having ADHD. In numerous cases, gifted children's hypersensitivity to various stimuli such as bright lights, noise or crowds, keeping a distance from their peers may make them look isolated and strange. At the same time, when a gifted child is into a certain topic, they dive in it with an intensity, which may be incomprehensible to their peers or even to some of the adults in their environment.

In the best-case scenario gifted children need to get the special attention and opportunities during the period of their school education. The possibilities for self-discovery and development must not be left to the greater freedom that college and university years provide, because the gifts need to be nurtured into talents at a much earlier stage of life.

2.4.3. Identifying gifted students

IQ tests have long ruled as the popular approach used for identifying giftedness. Still this approach is problematic for certain profiles and/or it only assesses a narrow band of culturally valued knowledge. General learning capacities and various types of giftedness often remain unchecked. Additionally, teachers are usually not qualified to interpret IQ assessments adequately.

Classroom assessments are typically designed to test how well students have learned what has been taught, not how they have expanded their knowledge.

Therefore, an alternative is necessary, allowing teachers to assess the quality, maturity and the level of sophistication of how students reason and what learning strategies they use, their capacity to enhance knowledge, as well as what they actually know or believe is possible concerning a certain issue.

Identifying a gifted student is not an exact science. It requires a teacher to have the necessary education and some relevant experience to be able to recognize certain behavioral features — both positive and negative ones — that outline a student as gifted or having the potential of a high achiever.

Here comes an attempt for a list of some general behavioral traits that gifted children may exhibit – not necessarily all of them - that can help experienced and attentive teachers identify a gifted student in order to ensure their academic success and personal development:

- Curious and motivated
- Asks many questions
- Has a good memory
- Quickly retains information
- Masters reading skills early
- Demonstrates strong math skills
- Thinks independently
- Expresses unique, original opinions
- Possesses higher level thinking and problem-solving skills
- Has a strong sense of justice and likes to engage in debates on current issues and real-life problems

There are however also traits that can affect in a negative way the learning process if a gifted student's needs are not taken care of:

- Easily goes off task or off topic
- Impatient when not called upon in class
- Gets bored easily
- Resists repetitive work
- Takes on too much work
- Does not work well in groups
- Critical of others and themselves

"Giftedness is not always seen as a socially positive and valued trait", According to Dr. Marianne Kuzujanakis, a pediatrician and a director of Supporting Emotional Needs of the Gifted (SENG) "Many gifted kids are bullied, others underachieve to hide their abilities, and some experience anxiety and depression with increased risk for self-harm. As many as 20 percent may drop out of school," she adds. Approaching a student in a non-threatening way is of key importance, as is the provision of a diversity of experiences in school, at home and in the community in order for areas of strength to be identified, self-knowledge to be integrated and the picture of the adult high achiever to be formed.

2.4.4. Does education cater to the needs of the gifted?

When questioned by educators and policy makers, gifted students share that their classrooms do not provide the most appropriate opportunities and conditions for them to learn or to demonstrate what they know. Students also noted that teachers have a limited capacity to spot and identify the multiple manifestations of giftedness. They also state that only the most obvious gifted profiles are prioritized in regular education, leaving the twice-exceptional profile uncatered for.

Considering that these students thrive and excel when they are given a chance to demonstrate their interpretations initially in formats they can manage, e.g., visual formats or via physical representations, the InCrea+ artistic approaches will come in extremely handy for this type of learners, leading them towards the use of more conventional ways of expression such as writing. Twice-exceptional children usually rely on alternative forms of communication such as building models, drawing pictures, acting their concepts out for example or even using such advancements in the IT sector as digital arts.

The lack of appropriate educational instruments or approaches, especially in middle to higher secondary years, leads to high levels of disengagement from regular education by some gifted students.

It is becoming more and more obvious, and this is relevant not only for gifted but also for children with disabilities and all children in general, that making sure that everyone is included in the educational process, achieving some basic levels or performance standards, is not what we need to target. The direction we should be making efforts in is that all children get a chance to utilize their emerging talents and abilities to the fullest, which requires specialized attention and support provision (Feldhusen, 2003).

One of the biggest issues with the majority of gifted programmes is that they aim at helping gifted children develop their general capabilities. The programmes we need to be developing should help gifted students identify and expand or even sophisticate their special talents, because the future successful career and the potential benefits to society would come from the special talents and not from the general capabilities.

2.5.   COVID-19 threats

The World Health Organization declared on March 11, 2020, that the disease caused by Sars-CoV-2 could be characterized as a pandemic. In this unusual and odd situation, schools had to scale back and suspend activity in order to reduce infection risks. The pandemic has given everyone a chance to understand better how social inequalities can manifest within the educational sector.
As several authors mention in the *COVID-19 as a global challenge: towards an inclusive and sustainable future* article (p. e312)**,** COVID-19 also brought an education crisis, governments around the world have temporarily shut schools in an effort to enforce social distancing and slow viral transmission. The United Nation Educational, Scientific and Cultural Organisation (UNESCO) estimates that 60% of the world's student population has been affected, with 19 billion learners out of school across 150 countries. Studies have shown that loss of access to education not only diminishes learning in the short term but also increases long-term dropout rates and reduces future socioeconomic opportunities.

2.5.1. The impact of the pandemic

The consequences of COVID-19 school closures are predicted to have a disproportionately negative impact on the most vulnerable and risk exacerbating existing global inequalities (see Figure 4, 5 and 6). Vulnerable children will have fewer opportunities to learn at home, face greater risk of exploitation, and may lack adequate food in the absence of access to free or subsidised school meals and could experience malnutrition. The responses of education systems to COVID-19 need to be particularly cognisant of cultural and contextual factors, including gender, socioeconomic, and geographical differences, in order to ensure that they do not exacerbate inequalities.
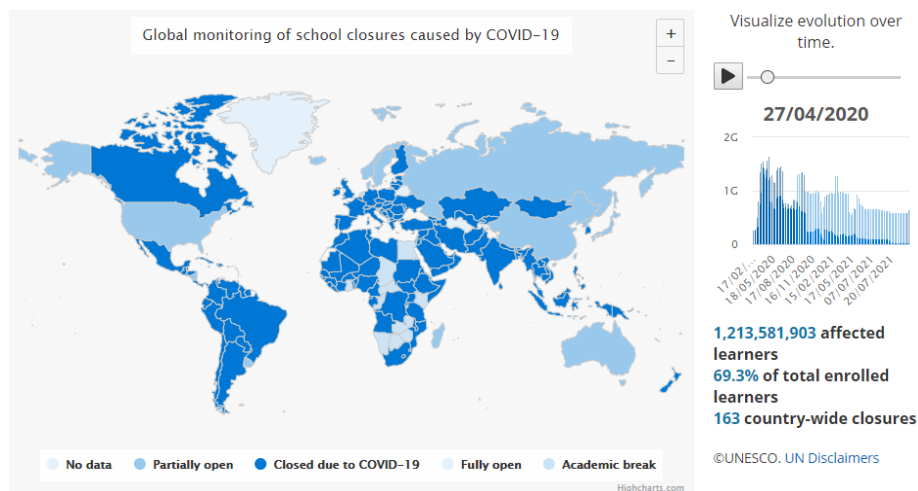
Note: Figures correspond to number of learners enrolled at pre-primary, primary, lower-secondary, and upper-secondary levels of education [ISCED levels 0 to 3], as well as at tertiary education levels [ISCED levels 5 to 8]. Enrolment figures based on latest UNESCO Institute for Statistics data. See methodological note.

Figure 4. Global monitoring of school closure caused by COVID-19. Retrieved from the UNESCO website on April 27, 2021 from https://en.unesco.org/covid19/educationresponse#schoolclosures

Global monitoring of school closures

Note: Figures correspond to number of learners enrolled at pre-primary, primary, lower-secondary, and upper-secondary levels of education [ISCED levels 0 to 3], as well as at tertiary education levels [ISCED levels 5 to 8]. Enrolment figures based on latest UNESCO Institute for Statistics data. See methodological note.

Figure 5. Global monitoring of school closure. European School situation on 30 July 2021, retrieved from the UNESCO website https://en.unesco.org/covid19/educationresponse#schoolclosures

As we've imagined, the extended closures of educational institutions could have serious consequences among young people population, across the world, whether we are talking about developed and/or developing countries, with the poorest and most marginalized children being impacted the most.

Total duration of school closures
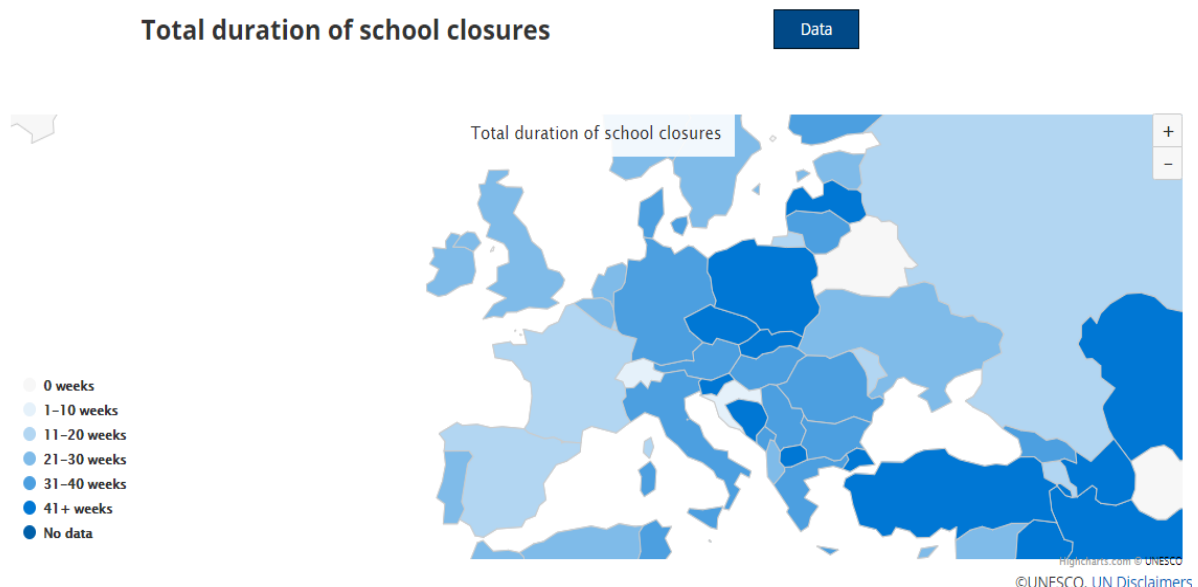
Figure 6. Total duration of school closure. European area. Rretrieved from the UNESCO website on 30 July 2021 from https://en.unesco.org/covid19/educationresponse#durationschoolclosures

As shown in Table 1, *full and partial school closures due to COVID-19 differently impacted school life in European countries for some grades, or with reduced in-person instruction.*

Table 1. UNESCO global dataset on the duration of school closures (total for full and partial closure).
Data retrieved from the UNESCO website on 30 July 2021
https://en.unesco.org/covid19/educationresponse#durationschoolclosures

Country	ISO	Duration of FULL and PARTIAL school closures (in weeks) *Last update: 30 June 2021*
Bulgaria	BGR	41
Italy	ITA	38
Lithuania	LTU	38
Romania	ROU	32
Spain	ESP	15
Turkey	TUR	49

Many articles worldwide, like *Inclusive education during COVID-19: Lessons from teachers around the world* (2020), as well as teachers and researchers, mention that Covid-19 precipitated an education crisis, fueled by the deep and multiple inequalities, otherwise obscured in classrooms. Lockdowns and school closures suddenly brought them into sharp relief. The consequences of the health and financial crisis for inclusion in education were both immediate and gradual. For learners with disabilities and/or additional learning needs, the move to remote learning has presented additional challenges, including barriers to engaging with technology, reduced access to educational supports and individualised learning interventions, and a loss of social connections. For instance, many resources are not accessible for blind or deaf even if the technology exists. Children with attention deficit, hyperactivity disorder, or learners who are sensitive to change such as those with autism spectrum disorders, may struggle with independent work in front of a computer.

The European Commission specialists mention that the impediments for the educational system include inaccessible infrastructure for students/schools/teachers, non-adapted materials and curricula, low teachers' preparation on inclusive education and IT&C and many others. Also the economic shocks caused by COVID-19 have had devastating consequences by compounding the poverty and food insecurity many families were already facing, mentions the Inter-agency Network for Education in Emergencies (INEE) and The Alliance for Child Protection in Humanitarian Action report (NO EDUCATION, NO PROTECTION,2021).

Families were not in a financial and technical position to provide their school children with support, laptops, smartphones or internet access, and struggled to support teaching at home.

2.5.2. Covid-19, social isolation and distant learning

By increasing social isolation, the pandemic also increased the risk of marginalized students disengaging further from education and leaving school early (UNESCO GEM Report, 2020*).*

Outside the educational system, lockdown, self-isolation and social distancing put some children at greater risk, including stigma and discrimination, limited access to quality health care, family violence, neglect or abuse, household poverty etc. As in normal times children are seen by many different adults every day teachers, neighbors, grandparents and friends, in these difficult times there are fewer opportunities for adults to spot the signs, help or raise the alarm. In the situation where parents become the leading actors in their children's education, those children living in dysfunctional families are impacted along with all those mentioned above.

School closures are having a significant negative influence on academic attainment and on social and emotional learning (SEL). Education stakeholders tried quickly to disseminate online and other distance learning resources, offering lessons via internet, television, and radio, as well as printed study materials to cover up the loss of face-to-face instruction. Analysis of these global efforts, realized by INEE and

The Alliance for Child Protection in Humanitarian Action (NO EDUCATION, NO PROTECTION,2021), has produced several key findings:

- The content and quality of distance education varies widely, even within a country, and children's ability to engage in learning depends heavily on the resources and support available in individual households.
- Many learners are struggling to access distance learning options, due to barriers related to information and communications technology, infrastructure, and digital literacy.
- Challenges in access to and the availability of education have been exacerbated for children and young people living in crisis-affected and post-crisis contexts, as well as those from lower socio-economic backgrounds.
- Accessibility for children and young people with disabilities has been extremely limited across available distance learning platforms, many of which were not designed to be inclusive.
- Other groups of children and young people have also been marginalized; girls in particular are less able to engage with the distance education offered, due to their household duties.
- Across contexts, parental engagement—including their individual availability, level of education, ability or willingness to support their children's learning at home while juggling multiple priorities—is a significant factor in the success or failure of remote learning modalities.
- Without daily face-to-face contact with teachers, children and young people lose not only their teachers' pedagogical expertise in facilitating participation and engagement with the content, including SEL, they also lose dependable routines and protective oversight.

2.5.3. Limitations of services

In the same report, it's also mentioned that schools offer social services beyond academic learning, encouraging the enrollment and retention of young people who might otherwise be excluded from education and society. The essential services that were limited or lost due to school closures include:

- An estimated 396 million children and young people worldwide lacked access to school-based nutrition and nutritional supplement programs, which both combat malnutrition and incentivize parents to enroll their children in school.
- Children and young people with disabilities have lost access to specialized or rehabilitative care. This encompasses differentiated academic support and clinical services.
- Children and young people lack access to the formal mental health and psychosocial support (MHPSS) services often provided in schools; integrating these services into the school day prevents stigmatization of those with mental health issues and "normalizes" the healing process, in particular for refugee children and young people.
- School closures mean children and young people have lost important informal social amenities and safeguards. Relationships with their peers and teachers can promote positive mental health, and the schools provide entry points into social networks for both pupils and their parents. This is particularly important for marginalized groups, such as lesbian, gay, transgender, queer, and/or intersex (LGBTQI) youth.

European Union (EU) has renewed The Digital Education Action Plan (2021-2027) to support the sustainable and effective adaptation of the education systems of EU Member States to the digital age, facing the challenges and opportunities of the COVID-19 pandemic, which has led to the unprecedented use of technology for education and training purposes. According to this document the pandemic has demonstrated that having an education and training system which is fit for the digital age is essential. While COVID-19 demonstrated the need for higher levels of digital capacity in education and training, it also led to the amplification of a number of existing challenges and inequalities between those who have access to digital technologies and those who do not, including individuals from disadvantaged backgrounds. The pandemic has also revealed a number of challenges for education and training systems related to the digital capacities of education and training institutions, teacher training and overall levels of digital skills and competences.

Almost all countries introduced distance learning to ensure the continuity of education. Teachers had to email homework to students and parents, record classes and put them online, and use live educational apps or online platforms to communicate with students.

2.5.4. Identified priorities during the pandemic

Every country had to identify priority challenges when implementing measures to ensure continuity, equity and inclusion in education while face-to-face classes are suspended, these priorities can be included in the following categories (COVID-19 Report, ECLAC-UNESCO, 2020, p. 16):

- Equity and inclusion: focus on the most vulnerable and marginalized population groups — including refugees and migrants, the most socioeconomically disadvantaged populations and persons with disabilities— and on sexual and gender diversity.
- Quality and relevance: focus on improving the content of curricula (in relation to health and wellbeing, in particular) and on specialized support for teachers, ensuring appropriate contractual and working conditions, teacher training for distance learning and the return to school, and socio-emotional support in order to work with students and their families.
- Education system: preparedness of the education system to respond to crises, i.e. resilience at all levels.
- Interdisciplinary approaches: planning and implementation focused not only on education, but also on health, nutrition and social protection.
- Partnerships: cooperation and collaboration between different sectors and actors to achieve an integrated system, focused on students and education staff.

According to the Report of UNESCO online conference, a global picture of learning loss is hard to obtain, according to a study by the UNESCO Institute for Statistics, 100 million children and youth are projected to fall below the minimum proficiency level in reading because of COVID-19, erasing gains made over the past two decades.

UNICEF data reveals that school children with internet access at home have higher foundational reading skills than children who do not have access. Also, despite disparities in ownership, television is the main channel used by governments to deliver remote learning, Radio being the third most-used platform to deliver education while schools are closed.

2.5.5. The road to recovery

One year into the COVID-19 pandemic, according to a UNESCO report Education: From disruption to recovery close to half the world's students are still affected by partial or full school closures, and over 100 million additional children will fall below the minimum proficiency level in reading as a result of the health crisis (UNESCO, 2021).

Marking this first "anniversary" of the largest disruption of education in recent history, the world's education ministers, led by the UN Secretary-General António Guterrres, decided to prioritize education recovery to avoid a "generational catastrophe", the world population must simply prioritize and protect education, and achieve the Sustainable Development Goals. The three themes of foremost concern on policy agendas were: reopening schools and supporting teachers; mitigating drop-out and learning losses; and accelerating the digital transformation (UNESCO, 2021) (One year into COVID: Prioritizing education recovery to avoid a generational catastrophe, 2021, p. 1-2).

Recovering education aims to ensure that:

- No child is left behind - ensuring all children and youth are back in school and receiving comprehensive support to succeed.
- Every child is learning - accelerating learning and breaking down the digital learning divide.
- All teachers are empowered - supporting the teaching workforce (One year into COVID: Prioritizing education recovery to avoid a generational catastrophe, 2021, p.15).

In order to stop the gap from widening as a result of this new kind of crisis, the situation requires immediate responses to ensure the quality of educational outcomes for all children, especially the vulnerable and disadvantaged ones.

As we've mentioned above governments need to mobilize resources, both human and financial, in order to foster inclusion and equity in education, forming partnerships among parents/caregivers; teachers/education professionals; trainers and researchers; national, local and school-level administrators and managers; social service providers (health, child protection); representatives of minority groups that are at risk of exclusion (Rodrigo Mendes Institute, 2021, p.21).

But above all we must highlight some of the positive outcomes of this pandemic. Migration to online teaching has forced teachers to speed up with technologies and improve their skills. Of course many of

them still need training on how to use technology in order to ensure inclusion, and to involve children with special needs, but the majority of teachers relied on technology not only to communicate with students but with students' families too, providing the opportunity to strengthen this partnerships, offering a greater way to communicate feedback and paying attention to their student's learning and emotional needs. The pandemic can also be a catalyst for a more supportive and inclusive education that allows students to access lessons remotely and provides a flexible educational offer, online or hybrid.

The Covid-19 crisis has shown all of us that the issue is not just about finding technical solutions to support education, but to focus on how to cover temporary loss of learning and to ensure inclusion.

3. CONCLUSION

There are numerous challenges to inclusion in education on a global level. Most of them can also be found manifesting on a regional level in Europe as well. This chapter attempted to look at some of the prevalent risks for the implementation of IE, some of which the project Increa+ will be directly addressing.

Migration has been found by researchers and teachers to be one of the most prevalent challenges to inclusion, with all of its aspects presenting different types and degrees of risk. Looking into the cultural, religion, gender, racial barriers to inclusion that can stem from migration, as well as discrimination and stereotyping that can come with it, and not forgetting the mental health implications, we can safely argue that migration is a complex issue in terms of IE.

Disabilities present another major challenge to IE, whether we are considering physical or mental disabilities or students with SEN, the spectrum of challenges is quite vast and varies depending on the country context, disability, and often finance. In fact, when considering finance, it has been found that poverty is directly linked to exclusion in educational contexts. This stems from lack of facilities and investment in student environments, insufficient teacher training, increasing expenses, transportation, health care and many others.

Giftedness and talent are two categories that provide a basis for challenge to inclusion that were also discussed in this chapter and will be addressed through the Increa+ project. Their way of learning, process and needs differ from the rest in the classroom and are often not properly taken care of. The model- one fits all, cannot cater to "gifted" children, thus becoming a challenge to inclusion.

All of the aforementioned challenges have been enhanced during the Covid-19 pandemic. We can really see now the gap widening in terms of inclusion with all the risks and barriers coming to the forefront and becoming even more difficult to overcome in an environment of social distancing and online education. What would be really key moving forward in terms achieving inclusion in education would be teacher training, improvement in resources and long-term and sustainable strategies to address challenges and prevent risks.

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ADDITIONAL RESOURCES:

Affect, *Cultural barriers and migration: Module 2 How to Overcome Language Barriers*, as seen at: https://affect.coe.hawaii.edu/lessons/overcoming-differing-views-of-education/

Affect, *Cultural barriers and migration: Module 4 Ways to Overcome Cultural Barriers*, as seen at: https://affect.coe.hawaii.edu/lessons/overcoming-differing-views-of-education/

CHAPTER 3

THE 21ST CENTURY SKILLS AND INCLUSIVE EDUCATION

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1 INTRODUCTION

This chapter deals with 21st-century skills that generally refer to the high-level skills and learning trends that students need to develop in order to succeed in the information age. These skills are required by educators, business leaders, academicians, and governmental institutions in 21st-century society and business life. Moreover, the chapter will address the issues related to Inclusive Education.

While education turns into a rapidly growing phenomenon in the information age we live in; the fact that everyone has access to information is seen as an important indicator of the level of development of countries. On the other hand, education is an important tool for world politics and economy with the function of raising qualified human labor. Along with social changes, education has begun to be treated as a human right that all people should benefit from equal opportunities without any discrimination (Akçamete, Büyükkarakaya, Bayraklı & Yıldırım, 2012).

According to UNESCO (2014), Inclusive Education is defined as "a process of addressing and responding to the diversity of needs of all learners through increasing participation in learning, cultures, and communities, and reducing exclusion within and from education."

2 21ST CENTURY SKILLS

2.1 What are the "21st century skills" and why are they important?

2.1.1 The context in which the 21st century skills were developed

It is difficult to predict what kind of jobs current first-graders are going to work in the future. However, it is already clear that they will need to use their critical thinking, objectively evaluate the information received, generate original ideas, be able to work in a team, constantly learn as well as change and analyze themselves.

As we see the modern world, it seems to be unsettled, dynamic and demanding. The pace of life is increasing, everyday life forces us to be active, open minded and ready for change. We face the challenge of effectively entering a world of complex relationships, connections and solutions. Nothing is simple, nothing is obvious and unambiguous. Known methods do not always work, and solutions passed down from generation to generation do not work at all.

More and more often we feel confused and we are afraid of how we are going to make it in this harsh reality. How are our children going to make it? Can you help us with that? We naturally turn our attention to school (widely understood – from kindergarten to university) and the teachers who work there. After all, there are experts in school, people who are ready to support the development, broaden the horizons of thinking and help to master new useful skills. But the question is, is the teacher himself ready to overcome this challenge? Does he have the competencies to educate children and adolescents in currently desired directions? Unfortunately, the answer to such a question is not obvious and unambiguous. However, before accepting or rejecting such an approach, the following questions must be answered:

- What are the key competencies and according to what regulations are they presented for the discussion on human education and development?
- What is the school's capacity to respond effectively to the need for competence development for children and youngsters?
- What obstacles effectively hinder or even make this impossible?
- What role does the teacher themself have to play in this regard? How is he prepared for that?

Current educational activities related to key competencies are based on the 22th May 2018 recommendation of The European Council (2018) on key competences for lifelong learning.

The problem of these competences was raised by the European Union much earlier, in 2006, when the countries of the European Union adopted a recommendation on key competences for lifelong learning. The Council (2018) explained that "key competences are those whose training is needed by all – fulfillment and personal development, employment, social inclusion, a sustainable lifestyle, a successful life in a peaceful society, healthy life management and active citizenship". They are developed considering a lifelong learning perspective, from early childhood to lifelong learning, through formal, informal, and self-directed learning in all contexts, including family, school, workplace, neighborhood, and other communities. It should be emphasized that all eight competencies identified by the Council are equally important and each of them is significant for a successful life in society.

2.1.2. The 21st century skills according to the European Council

There is no advantage among them, none is more important than the others. We need all these competencies to be effective in the face of the challenges of the 21st century. The European Council (2018) has identified eight key competencies in its system:

1. Literacy competence
2. Multilingual competence
3. Mathematical competence and competence in science, technology and engineering
4. Digital competence
5. Personal, social and learning to learn competence
6. Citizenship competence
7. Entrepreneurship competence
8. Cultural awareness and expression competence.

Figure 1. Map on how/where to acquire skills

"As the situation changes radically in the 21st century, we as humanity are entering a crisis, which in both, social and personal life, means one simple thing – a situation for which we do not have pre-prepared solutions. Creating new, unconventional, unprepared solutions to a new challenge requires creativity that has to be encouraged."

Essential 21st century skills that are mentioned in various sources – creativity, critical thinking, problem solving, communication, collaboration. Creativity is often described as the ability to act in situations without a known solution. The creative process combines questioning, exploration and intuitive imagination, also combining incompatible elements. Along with playfulness and experimentation, technical skills, perseverance, failure and tolerance of uncertainty play an important role here. Creativity also includes the ability to work in a team with different thinkers.

In the last century, expertise was indicated by a single diploma, and it was enough to keep a job for life. In the 21st century, it is clear that knowledge will need to be constantly updated, existing skills strengthened, and new ones learned in order to be able to look openly and critically at ongoing changes, and to successfully adapt to a changing labor market."

According to Laužikaitė (2010), the head of the association "Kūrybinės jungtys" (eng. Creative connections), critical thinking is more relevant now than ever – every day we are facing situations where we must choose which information we can call right and how not to become a victim to fake news. "By not being able to think critically and question the information we receive, we are becoming more vulnerable and easier to manipulate," says the creative learning expert.

Other equally important skills are leadership and personal growth. These are the things that help you understand and rethink who you are, what you desire. These are habits that help you constantly learn, grow, achieve goals, and take responsibility. Creative learning experts recommend talking to children about what is success, happiness, do they feel happy themselves, what makes them happy and why? The conversation can be started much earlier than it would seem to be needed.

The OECD (2005) states that improving the quality of teacher education is a systematic change that is likely to lead to a better school performance.

We must talk about responsible and flexible education systems that respond qualitatively to the educational needs of children, youngsters and adults. One of the most significant criteria is the development of the ability to learn, which is inseparable from the idea of lifelong learning. We should pay even more attention to the development of research, technology and innovation, closer regional and international cooperation, and partnerships to achieve the key goal of inclusive, equitable and high-quality education and lifelong learning for all.

It is important to build a bridge between human skills and wisdom. Skills are being trained and they get improved very quickly. And wisdom is derived from experience.

2.1.3 The 21st century skills in the contest of the lifelong learning

The 21st-century skills enable individuals to respond to the needs of the century in which they live, to survive, and to be productive, can be acquired largely through education. In this context, while primary school is a basic and important educational step in acquiring 21st-century skills for students with its multi-faced range of courses, curricula are also the primary guides in this step.

According to Beers (2011), the 21st century is considered the beginning of the digital age with unprecedented growth in technology and subsequently with the information boom. New technologies and tools are renewing and constantly improving themselves almost without entering our daily lives.

Parallel to this change, in the 21st century, the abilities that people should have in business life, as civil citizens, and in the context of self-actualization differ considerably compared to the 20th century, and expectations from individuals also change (Dede, 2009; Wagner, 2008a). Individuals of our age are now expected to be able to adapt to rapid changes and developments, to use the information obtained in their lives, and accordingly to have a place in the society, to make the right decisions, to be productive, and to have the skills needed to live in the society.

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The 21st-century skills that express high-level skills and learning tendencies that need to be developed in order to be successful in the information age are the skills that include both knowledge and skill and emerge by blending these two concepts (Dede, 2009).

Many institutions or organizations have classified 21st-century skills in different ways (as above mentioned). Belet Boyacı and Atalay (2016) points out that 21st-century skills are categorized as learning and renewal, life and career, information, media and technology skills in P21 (Partnership for 21st Century Skills, 2009); creative thinking, effective communication, high productivity, digital age literacy at NCREL (North Central Regional Education Laboratory, 2003); creativity and innovation, critical thinking, problem-solving and decision making, communication and collaboration, digital citizenship, technological applications and concepts, research and knowledge fluency in NETS/ISTE (International Society for Technology Education, 2007); interaction with heterogeneous groups, and use of technology tools in the OECD (2005). It is seen that creativity, critical thinking, working in collaboration, and problem-solving are emphasized in all classifications of 21st-century skills.

The Partnership P21 (2009), addresses 21st-century skills under three categories; learning and renewal skills, life and career skills, and information, media, and technology skills. Learning and renewal skills consist of problem-solving and critical thinking, collaboration and communication, creativity and renewal skills.

According to this classification, life and career skills consist of flexibility and adaptability, initiative and self-management, social and intercultural skills, leadership and responsibility skills; Information, media, and technology skills consist of information literacy, media literacy and information, communication and technology qualification (technology literacy) skills. Considering that the skills that individuals need to develop in order to survive and adapt to society can only be acquired through education, it can be stated as a necessity to raise individuals who can meet the demands of the 21st century and cope with the problems of the age (Tutkun, 2010).

Although individuals can acquire 21st-century skills through education at all educational levels from primary school to higher education, it is considered important that these skills are taught to students, especially from the primary school level. Because primary school is a very important step in laying the foundations of skills that individuals will use in their lives, such as making decisions, thinking independently, solving problems, and thinking critically (Silva, 2009).

In the 21st century, it is very important to raise individuals who can not only access information but also who can produce knowledge, cooperate and work in teams, take responsibility, have verbal and written communication skills, think, be creative, flexible, research and have problem-solving competence. It is possible for students to develop themselves cognitively, socially, and emotionally only if they can communicate effectively, develop their language skills, and use their native language correctly and with the subtleties of the language. These competencies are in line with 21st-century skills.
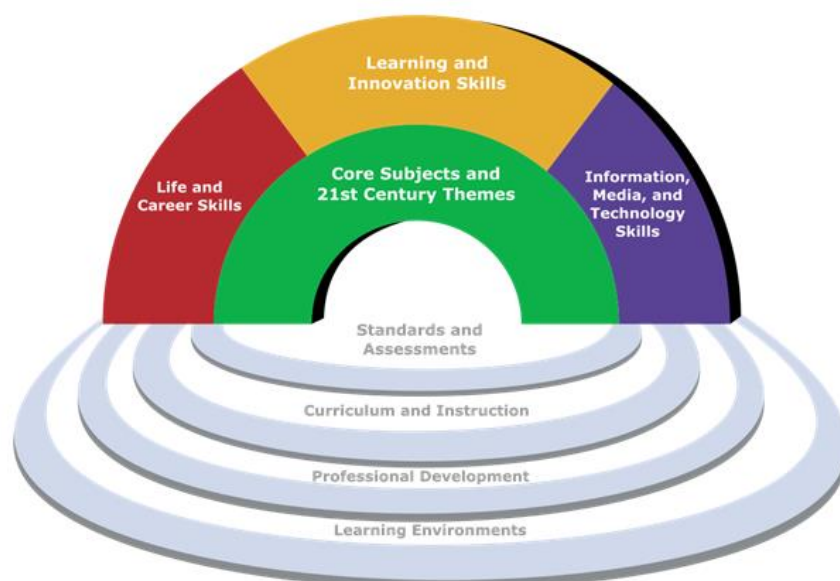
Figure 2. Core Subjects and 21st Century Themes by Partnership for 21st Century Skills
://www.21stcenturyskills.org/

According to this table prepared by the P21 platform with the contributions of teachers, academics, and leaders in the business world; It presents the skills that 21st-century students should acquire and useful topics to learn, as well as the systems that can be used to support these skills. The subheadings of the skills in the table are also listed as follows:

1. Learning and Renewal Skills
   - Creativity and Renewal
   - Critical Thinking and Problem-Solving
   - Communication and Cooperation
2. Information, Media and Technology Skills
   - Information Literacy
   - Media Literacy
   - Information and Communication Technologies (ICT) Literacy
3. Life and Professional Skills
   - Flexibility and Adaptability
   - Entrepreneurship and Self-orientation
   - Social and Intercultural skills
   - Productivity and Responsibility
   - Leadership and Responsibility

In this list, "communication, adaptation, and innovation" skills constitute the main skeleton of the skills that 21st-century individuals will need. The reason is that a new world is being formed, where technology is developing rapidly and increasingly taking up more space in our lives. Technological advances shorten distances and increase the speed of all kinds of communication and production. Among these changing balances, the winner will be the one who adapts the fastest to the new.

As for adaptation, it is enabled through communication. Moreover, the resources we have access to information are increasing. The Internet is becoming a resource pool. Getting the right information without drowning in this pool is enabled through technology and information literacy. Moreover, this new constantly changing world expects you to constantly produce, more importantly, to produce new things and keep up with this change. Therefore, innovation skills will be indispensable skills that the individuals of the future should have.

All these skills that are expected to be acquired in the 21st century are closely related to the concept of lifelong learning as a whole. Continuing lifelong learning activities for students to develop their knowledge and competencies in a perspective related to personal, civic, social, and/or employment skills will be an approach appropriate to the requirements of the age.

2.2 Inclusive education

2.2.1 An introduction to inclusive education

As countries try to strengthen their national education systems, they also continue to have great difficulties in finding ways to involve all learners in this process and ensuring that each individual has equal opportunities for educational development. Education as a fundamental human right is enshrined in the 1948 Universal Declaration of Human Rights. Within the scope of the declaration, it is considered important to "fight global poverty, improve health and enable people to play an active role in their societies". Inclusive education is, simply, a fundamental right that everyone has access to education without discrimination. (UNESCO, 1994; Stubbs, 2008; Haug, 2017).

Inclusive education is a philosophy that brings together students, families, educators, and members of society for the purpose of school-based acceptance, belonging, and becoming a society. (Salend, 2011).

The main purpose of inclusive educational practices is to eliminate exclusion and discrimination that may arise from prejudices and negative attitudes regarding the different characteristics and circumstances of individuals in educational environments. Because education directly affects all individuals of society, an inclusive education system is central to building a society with a highly qualified

educational experience and without discrimination. Although awareness of inclusive education has increased recently, the presence of children who are out of school for different reasons or who continue to experience negative educational experiences indicates the need for improvements in this area.

Inclusive education is a philosophy based on the belief that education is necessary for every person to participate in society. This understanding acknowledges differences in people and argues that every child has a right to education. When an inclusive education program is implemented, it benefits both socially and academically individuals who need special education and their peers. Acceptance first develops in the school environment, then moves to home and work in the community. Inclusiveness is an educational philosophy and advocates the goal of every individual to participate in social life in every sense.

2.2.2. Basic principles of inclusive education

According to the research of Inclusive Education done by Sue Stubbs;

- All children should be given the opportunity to alternately express and use the aspect that they are good at.
- Adaptations should be tailored to the needs of all students.
- Current technology should be used effectively.
- Inclusiveness should not only be considered in a physical context, but also in terms of cognitive, social, affective, educational practices.
- Arrangements for the student should be made without parsing it.

2.2.3 Main motive of inclusive education

According to the Amnesty International, the main motive of Inclusive Education is 'Discrimination'. Discrimination between people starts at a young age depending on the gender, income, ethnic origin, languages they speak, religions they believe, disability, or completely other reasons. Today, unfortunately, this distinction prevents every child from having the opportunity to receive equal education and to participate in social and cultural activities.

Amnesty International describes discrimination as a situation in which a person cannot enjoy human rights and other legal rights equally with others due to an unfair distinction in terms of policy, law, or treatment.

Discrimination is a process related to all negative attitudes and behaviors that are fueled by prejudices against members of a group or group. Prejudices and therefore discrimination lead to negative thoughts towards the group or group members they are developed in, as well as attitudes that include negative emotions ranging from dislike, contempt, avoidance, and hatred. (Göregenli, 2008)

- Direct discrimination: It clearly refers to the unequal treatment of a person, group, or segment of society due to differences in faith, language, religion, or ethnicity, and so on. Different treatment: includes a wide range of forms of discrimination, from openly mocking, denigrating, or denigrating, to disseminating hate speech that incites discrimination against these groups. Mistreatment of a student in the classroom due to his/her ethnicity and constant exclusion of a student due to his/her appearance are examples of discrimination in the educational environment.
- Indirect discrimination: It describes attitudes that are difficult to recognize, operate through innuendo or indirect forms of expression, or sometimes discriminate certain segments in terms of their consequences, although they do not create any seemingly problematic situations. "Ignoring " is one of the most obvious forms of such discrimination. An example of this type of discrimination is that in the classroom environment, the teacher ignores the statements of the student who is labeled naughty and cares more about the statements of the successful student.

Besides, inclusive education is justified on three separate bases according to UNESCO:

A. Educational Justification:
   - Inclusive schools develop teaching methods that respond to individual diversity, and this is for the benefit of all students.
   - In a differentiated/diversified teaching based on the student's educational performance and

individual needs instead of standard teaching, it is much more likely that all students will participate in and benefit from learning processes.

    B. Social Justification:
      - Inclusive schools will create the foundation for a more just and inclusive society by creating an attitude change.

    C. Economic Justification:
      - Schools that teach all students together cost less than a more complex education system in which different schools are established for different groups of students.

2.2.4. Benefits of inclusive education

- All students, regardless of their ability and ability, have equal rights.
- They can get individual help from a teacher in the learning process.
- Children with special needs can acquire social skills and communication skills.
- They can get a quality education and, in the future, - to study at a university, to master a profession, to become a full and independent member of society.
- Ordinary children can develop human qualities such as empathy, patience, tolerance.

2.2.5. Inclusive Schools

- Inclusive school is a concept used to describe schools that believe that all students can achieve despite their differences, develop a common understanding, and value personal rights and equality.
- In an inclusive school, students from all cultural, ethnic, and socio-economic groups, students whose mother tongue is different, students who have just joined the existing society are seen as important components of the school.
- An inclusive school expresses an educational orientation that embraces and values differences rather than a strategy or practice.

2.2.6. Features of inclusive education

    A. Dedicated Leadership

Administrators in leadership positions in inclusive schools (e.g., headteachers) and teachers (e.g., group heads) play an important role in setting a vision for the school in the context of inclusiveness, finding support for this vision, and working with school staff to make the school a successful school. Many studies show that leadership can be the most important support or the biggest obstacle to the development of an inclusive school. Managers and teachers in leadership positions take part in matters basically such as;

- helping students, staff and families understand inclusiveness as the school's core philosophy.
- leading school staff in implementing new approaches implemented in the understanding of inclusive education.
- encouraging and supporting teachers to implement new methods and strategies that support inclusiveness.
- educating families and the local community about the school's understanding of inclusiveness.

    B. Democratic Learning Environment

An inclusive school cares about individual differences, cares about student participation, and supports all stakeholders of the school (teachers, students, administrative staff, and families) to take responsibility and responsibility for learning and teaching activities.

One of the most important features of an inclusive school is equality. In an inclusive school, all students and staff are treated with respect and fairness, and all opinions and contributions are valued.

Another important feature is collaboration; all stakeholders inside and outside the school have an understanding of working together for the success of the school and its students.

One of the most basic requirements of an inclusive school is democratic classroom environments. In these classroom environments, students can share their ideas, jointly set class rules, and have the right to make decisions about their own learning and the qualities of the learning environment.

C. Supportive School Culture

Creating a safe, positive, and strong school culture is one of the most important steps towards becoming an inclusive school. Here are some steps that school administrators and teachers can take in creating an inclusive school culture;

● inviting families and local community representatives to visit schools and classes for helping with projects and taking part in teaching,
● providing students with opportunities to actively participate in teaching and to lead,
● encouraging all stakeholders in the school to submit recommendations and lead the implementation of the submitted recommendations,
● supporting small or large-scale events and celebrations that support differences in school.

D. Inclusive Content

In inclusive classrooms, teachers should organize content and teaching activities in a way that addresses different learning styles and includes students with different skills and interests, considering personal and cultural differences.

Content presented in inclusive classrooms should appeal to students, research topics should be interesting, and the content should be differentiated according to students ' learning needs

Educational materials should be enriched to cover student differences. In the courses, the existence of individual differences in related subjects and the importance of preserving them should be emphasized.

E. Inclusive Teaching

Teachers who have adopted inclusive education aim to organize materials, lesson plans, teaching strategies, learning environment, educational goals according to the understanding of inclusion and to meet the academic and social needs of students.

Some of the opportunities that a teacher who has adopted inclusive teaching can offer to students with different learning requirements are as follows:

● preparing working papers at different levels,
● creating individual work calendars with students who experience difficulties in regular work,
● providing the ability to select assessment approaches in which students can best demonstrate what they have learned (poster presentation, oral presentation, drama, etc.).

F. Inclusive Classroom Management

It is to minimize the barriers to the work of teachers and students, to use the appropriate teaching time and to ensure the participation of students in activities.

● Managing resources, people, and time in the classroom.
● Ensuring that students respect themselves and their environment.
● Ensuring the active participation of the student in the learning processes.
● Processing the processes that are involved in changing behaviors that prevent all students from participating in learning processes.

As a result, steps and methods that will be useful to follow for the dissemination of inclusive education and its practices should be among the priorities of education policy.

The primary steps to be taken to disseminate inclusive education in all countries may be determined as to speed up information and awareness-raising activities in this regard; to update curricula and educational materials to support inclusive practices and to develop training for teachers. The proposed steps offer a holistic perspective that will lead to positive changes in the entire education system.

Taking these steps into life requires all actors associated with education to work collaboratively. Every step along this path and every project to be implemented is valuable and has the potential to be an important milestone for the settlement and internalization of inclusive education.

3 SUMMARY

Right to Education Act 2009 ensures education to all children irrespective of their caste, religion, ability, and so on. It is essential to build an inclusive society through an inclusive approach. In doing so, we have challenged commonly held beliefs and developed a new set of core assumptions. Inclusion is more than a method of educating students with disabilities. It stresses that each child, regardless of the intensity and severity of his or her disabilities, is a valued member of society and is capable of participating in that society.

A good inclusive education is one that allows all the students to participate in all aspects of the classroom equally or close to equal. To meet the challenges, the involvement and cooperation of educators, parents, and community leaders is vital for the creation of better and more inclusive schools. The Government of India is trying to improve its education system focusing on the inclusive approach. The challenges can be overcome by raising awareness of human rights in communities and publicising positive examples of disabled children and adults succeeding in inclusive education and in life beyond school as a result. We need to develop an inclusive design of learning to make the education joyful for all children so that the education for them is welcoming, learner friendly and beneficial and they feel as a part of it not apart from it. Therefore, Inclusion arose as a good solution to the question of how to educate these children more effectively.

This new constantly changing world expects you to constantly produce, more importantly, to produce new things and keep up with this change. Therefore, innovation skills will be indispensable skills that the individuals of the future should have. All these skills that are expected to be acquired in the 21st century are closely related to the concept of lifelong learning as a whole. Continuing lifelong learning activities for students to develop their knowledge and competencies in a perspective related to personal, civic, social, and/or employment skills will be an approach appropriate to the requirements of the age.

In conclusion, it is important to develop education focused on the development of 21st century competences and build a common educational environment for children and youth, where schools and cultural institutions have a common mission to fulfill. In schools, teachers know very well the needs, language and aspirations of children and young people, and cultural institutions have resources that can become a field for experiments and creative activities.

Taking into account the changing educational needs and the age of information overload, we are looking for opportunities for personal communication, direct and equal communication. We need to realize that culture and education are vital to human development. Art education and art creation enrich the education system.

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<p style="text-align:center;">C<small>HAPTER</small> 4</p>

FOUNDATIONS FOR AN INCLUSIVE EDUCATIONAL ARTMAKING

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1 INTRODUCTION

This chapter proposes the foundations for an inclusive Educational Artmaking. The principles we will refer to come from diverse disciplines. The first, Positive Youth Development (PYD), characterizes developmental psychology and the attention to positive development, that is to all the resources and attitudes professionals, educators but also parents can count on to support well-being and future construction. The second comes from educational psychology and Universal Design for Learning (UDL) and refers to principles and strategies we should adopt to support learning and participation of all. The third, as shown by the authors, Lavickein and Matonute, refers to innovative experiences that can support whole experiences, communication through the arts. Although it has its roots in therapy, it provides principles and strategies that can be translated and made useful in educational contexts and for inclusive purposes.

2 POSITIVE YOUTH DEVELOPMENT

While the term "PYD" has been used in different ways and contexts there are some similarities among several models. Traditionally approaches to development and related research have focused for years on problems that children and young people may encounter while growing up, such as learning difficulties, antisocial behaviors, affective disorders. The interest for positive resources and strengths is more recent. Known as Positive Youth Development (PYD), this perspective introduces a more affirmative and welcome vision of young people (Damon, 2004) and of their development. Accordingly, while acknowledging the existence of adversities and developmental challenges that may affect development in various ways, it resists conceiving of the developmental process mainly as an effort to overcome deficits and risk.

PYD is a strength-based approach in which youth develop by identifying and honing skills, competencies, and interests in a way that helps them reach their full potential. PYD also emphasizes that youth themselves play an active role in their development. From a PYD perspective, a standard of health is not merely "problem-free" nor merely competent but emphasizes the extent to which a young person experiences optimal development.

Several models and approaches of PYD have been developed. Here, Lerner's 5Cs and 6Cs model is described.

2.1 The core founding elements of Lerner's model

Grounded in the ecological perspective, Lerner and his colleagues proposed 5Cs as five important indicators of PYD, which stood for competence, confidence, connection, character and caring/compassion.

Competence includes cognitive, social, academic and vocational competences. The second C (confidence) refers to the individual's view of his/her global positive value and capacities. The third C (connection) denotes an individual's positive relationships with other people and organizations such as the exchanges between the individual and the social environment. The fourth C (character) represents internal value standards for right behaviors and respect for social and cultural regulations. The fifth C (caring/compassion) refers to the capacity of sympathizing and empathizing for others. Furthermore, according to Lerner and his colleagues these five Cs would help shape the sixth C, contribution, that is active participation, developing and using leadership skills. Figure 1 describes the components in more details.

Connection: positive bonds with people and institutions that are reflected in bidirectional and mutual exchanges between the individual and peers, family, school, and community, a sense of belonging.

Competence: the positive view of one's skills and abilities in domain-specific areas including social, academic, cognitive, and vocational and in the ability to effectively use them.

Contribution, is attained when a person has more fully realized the five C's and refers to active participation in family, school and community activities and issues, develop and use leadership skills
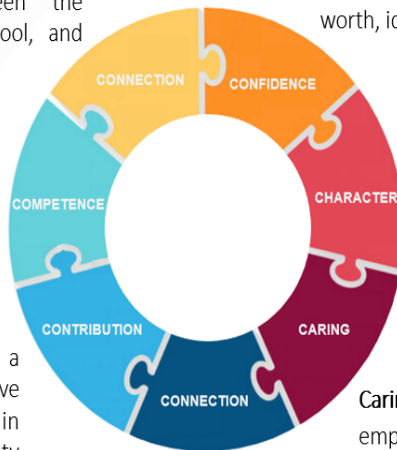
Confidence: an internal sense of overall positive self-worth and self-efficacy, overall positive self-worth, identity, and sense of the future.

Character, the recognition and respect for societal and cultural rules, having standards for correct behaviours, a sense of right and wrong (morality), a sense of responsibility for one's actions, personal values and principles, spirituality, and integrity.

Caring and Compassion, the sense of sympathy and empathy for others, tolerance, and acceptance-Caring and character) represent general socio-emotional functioning (Geldhof et al., 2014).

Figure 1. Components of Lerner's model

Despite operational definitions of PYD's key constructs vary (Lerner et al., 2009), they share a common focus on building young people's positive personal competencies, social skills, and attitudes (i.e., asset development) through increased positive relationships, social supports, and opportunities that strengthen assets and help youth flourish within their environments.

According to the PYD perspective, when there is alignment between individual strengths and ecological assets that promote healthy development, the Five Cs positively evolve across the course of an individual's development. Additionally, when these 5C are expressed in synergy, individuals are more likely to develop fruitful trajectories to contribute to the growth of family, community, and civil society.

2.2 PYD and adolescence

Studies on PYD conducted by Lerner, Phelps and colleagues showed that preadolescents who showed high levels of PYD over time also showed poor outsourcing and insourcing behaviours; those who showed a decrease in the PYD levels were more likely to manifest more negative behaviours (Lerner et al., 2005; Phelps et al., 2007, 2009).

In addition, longitudinal data have shown that those who increased their PYD levels were more likely to manifest initially high internalization behaviours that decreased over time and maintained a low externalizing behaviour level. Additionally, Schmid and colleagues' work (2011) suggest that attitudes toward the future are important in the development of positive outcomes. Hopeful future, for instance, seems to be a strong predictor of higher PYD scores and membership in the most favourable trajectories.

These results suggest that promoting PYD requires to focus on enhancing young people's strengths, establishing engaging and supportive contexts, and providing opportunities for bidirectional, positive, person-context interactions (Lerner, Phelps, Forman, & Bowers, 2009; Snyder & Flay, 2012). PYD interventions are successful in improving young people's self-control, interpersonal skills, problem solving, the quality of their peer and adult relationships, commitment to schooling, and academic achievement (Catalano et al., 2002). The high potential for inclusion and participation is then underlined.

3 UNIVERSAL DESIGN FOR LEARNING (UDL)

Drawing on advances in neuroscience and new insights into the nature of learning differences, universal design for learning (UDL) is an approach to designing curricula—including instructional goals, methods, materials, and assessments—that are flexible enough from the outset to accommodate learner differences (Meyer & Rose, 1998, 2000, 2005; Rose & Meyer, 2002). According to Rose and Meyer (2002), UDL is built on the premise that "barriers to learning occur in the interaction with the curriculum—

they are not inherent solely in the capacity of the learner. Thus, when education fails, the curriculum, not the learner should take the responsibility for adaptation" (p. 20).

Similarly, when a curriculum is universally designed to enable the wide range of learners to access and progress in the curriculum: all students—including those who do not have special needs per se—will benefit from having more flexible learning environments. UDL is a means of identifying and removing barriers in the curriculum while building scaffolds, supports, and alternatives that meet the learning needs of a wide range of students. Specifically, a UDL curriculum is characterized by the provision of 1. multiple or flexible representations of information and concepts (the "what" of learning), 2. multiple or flexible options in expression and performance (the "how" of learning), and 3. multiple or flexible ways to engage learners in the curriculum (the "why" of learning; Rose & Meyer, 2002).

3.1 Planning for All Learners: Connecting UDL To Curriculum Planning

Planning a curriculum that supports all learners is a challenge given the diversity of high school classrooms and the mandate that all learners make adequate progress in the general education curriculum. In response to this challenge, the Center for Applied Special Technology (CAST; 2004) developed planning for all learners (PAL), a process for developing curricula that addresses the diversity of today's classrooms. Although the PAL process can be applied to varied content areas, in this article, we focus on applying these methods to support the development of high school students' reading vocabulary and reading comprehension.

In CAST's work with high school teachers, we found that using the PAL process to design a curriculum that is guided by the UDL principles and drawn from research-based reading comprehension practices, is effective in reducing learning barriers and building on all learners' strengths. The PAL process (see Figure 1) provides teachers with practical steps that can be used in planning curricula that improve learning outcomes for all students. Before the actual PAL process begins, a PAL team is identified; the teams should include regular and special education teachers and other specialists who focus on the foundation of instruction—the curriculum. One member of the team is appointed team facilitator and is responsible for setting up regularly scheduled meetings, checking in with others to respond to questions, supporting the PAL process, and setting the agenda. Throughout the PAL process, each team member draws from his or her educational expertise and experiences to design a curriculum that ensures that all learners gain knowledge, skills, and enthusiasm for learning. Collaboration is a key ingredient among the team members, with all focusing on developing a flexible curriculum that supports all learners' achievement of identified goals. Once the PAL team is identified and a facilitator is selected, the team formally begins the four-step PAL process that is based on the principles and concepts of UDL (2000; Rose & Meyer, Meyer & Rose, 2002), proven professional development strategies (Darling-Hammond, 1999; Guskey, 2002), and effective teaching practices. Online resources and templates are available to the team to support the PAL process; however, once the team is familiar with the four-step process, it may not be necessary to use these resources.

Step 1: Set Goals

Setting goals that provide appropriate challenges for all students is the PAL team's first responsibility. Although it seems obvious, the team needs to understand what they want all students to learn and the aspects of the goals that must be held costant for all students. It is essential that the means for achieving the goal is separate from the goal itself. In setting goals, the team (a) establishes a context, providing background information regarding the content and topic for the lesson or unit, or (b) aligns goals to local content and state standards to ensure that all students have access to high quality curricula. The UDL Goal Setter is an online resource that provides a tutorial and starter tool to help educators design clear goals (CAST, 2007a).

Step 2: Analyze Current Status of Curriculum and Classroom

The PAL team collects baseline information about currently used instructional methods, assessments, and materials, as well as an understanding of the diverse nature of the students in the specific classroom. It is important that the team not focus on individual student profiles when designing lessons but rather understand that each classroom of students is diverse. In addition, this baseline information is necessary for identifying existing barriers in the curriculum that prevent access, participation, and progress for all learners. Identifying curricular barriers is a critical element of the PAL process because It is the role of the team to reduce and, if possible, eliminate barriers in the curriculum to ensure that all learners have the opportunity to succeed in the general education curriculum.

To analyze current status, the team (a) identifies currently used methods, assessment, and materials to achieve goals, using the Lesson Analysis Template (CAST, 2007b); (b) develops and refines the class profile on the basis of diversity in the classroom, using the UDL Class Profile Maker (CAST, 2007c); and (c) identifies existing barriers in the curriculum that prevent access, participation, and progress, using the Curriculum Barriers with Assessment Form (CAST, 2007d).

Step 3: Apply UDL to Lesson or Unit Development

The PAL team, equipped with clearly defined curriculum goals and an understanding of currently used methods, assessments, materials, class profile, and potential barriers in the curriculum, applies the three core principles of UDL to the lesson or unit development. At this stage of the PAL process, the team (a) identifies methods, assessment, and materials that align with the UDL principles and lesson goals, addresses the diversity of the classroom, and eliminates potential barriers using the UDL Solutions Finder as a guide (CAST, 2007e); (b) writes a UDL lesson or unit plan using the UDL Lesson Planning Form (CAST, 2007f); and (c) collects and organizes materials that support the UDL lesson in preparation for teaching the lesson. Step 4: Teach the UDL Lesson or Unit To complete the PAL process, the UDL lesson or unit is taught to the class. It is recommended that the lesson is taught by a team of regular and special education teachers. The UDL lesson is planned to minimize curriculum barriers, realize the promise each student brings to learning, rely on effective teaching practices, and apply challenges appropriately for each learner. In this way, the lesson will engage more students and help each student make progress. If the lesson was successful for all students, the team begins the PAL process on a different lesson. If the lesson needs revising, the team revisits the PAL process and proceeds to refine the lesson to reduce barriers and make it accessible for all learners. It is important to note that no lesson works for all students and that the "universal" in UDL does not mean that one size fits all

3.2 The foundational methods

3.2.1 The WHY of Learning: Providing Multiple Means of Engagement

Because learners differ markedly in the ways in which they can be engaged or motivated to learn, it is necessary to provide multiple options for engagement; some students might be attracted to novelty, while others might prefer a predictable routine and structure. Ensuring multiple means of engagement will neurologically activate affective networks that may enhance the outcome of the learning experience.

3.2.2 The WHAT of Learning: Providing Multiple Means of Representation

Students may diverge in the ways they perceive and comprehend the information that is presented; some learners may have sensory disabilities or preferences (e.g., blindness or deafness), others may present learning disabilities (e.g., dyslexia), language or cultural differences. No type of representation is optimal for a particular kind of content and there is no ideal means of representation that suits all the students or all types of learning. It is essential to provide options for the representation of content, as this will neurologically activate recognition networks that will take the learning experience further

3.2.3 The HOW of Learning: Providing Multiple Means of Action Expression

Most likely, different students in the classroom will differ in the ways they can navigate a learning environment and experience and express what they know. For example, some individuals may struggle with expressing themselves by speaking (e.g., someone with a motor speech problem), while others may have difficulty with written expression (e.g., a person with a language disorder). There is not a means of expression that will be optimal for all the learners. Providing diverse options for action and expression is essential and will activate neurological strategic networks with positive impact on learning.

3.3 The principles in practice

To specify the three main principles, CAST (2018a) published the *Universal design for learning guidelines version 2.2*. The scheme presented below, provides a visual representation of the guidelines, and explores each topic with additional details.

Engagement: **Learners differ in the ways that they perceive and comprehend information that is presented to them.** For example, those with sensory disabilities (e.g., blindness or deafness); learning disabilities (e.g., dyslexia); language or cultural differences, and so forth may all require different ways of approaching content. Others may simply grasp information quicker or more efficiently through

visual or auditory means rather than printed text. Also learning, and transfer of learning, occurs when multiple representations are used, because they allow students to make connections within, as well as between, concepts. In short, **there is not one means of representation that will be optimal for all learners**; providing options for representation is essential.

Representation: Affect represents a crucial element to learning, and **learners differ markedly in the ways in which they can be engaged or motivated to learn**. There are a variety of sources that can influence individual variation in affect including neurology, culture, personal relevance, subjectivity, and background knowledge, along with a variety of other factors. Some learners are highly engaged by spontaneity and novelty while others are disengaged, even frightened, by those aspects, preferring strict routine. Some learners might like to work alone, while others prefer to work with their peers. In reality, **there is not one means of engagement that will be optimal for all learners in all contexts**; providing multiple options for engagement is essential.

*Action and expression***: Learners differ in the ways that they can navigate a learning environment and express what they know.** For example, individuals with significant movement impairments (e.g., cerebral palsy), those who struggle with strategic and organizational abilities (executive function disorders), those who have language barriers, and so forth approach learning tasks very differently. Some may be able to express themselves well in written text but not speech, and vice versa. It should also be recognized that action and expression require a great deal of strategy, practice, and organization, and this is another area in which learners can differ. In reality, **there is not one means of action and expression that will be optimal for all learners**; providing options for action and expression is essential.

The UDL Guidelines have supported educators across the globe in the design of inclusive educational experiences and environments".

3.4 Reenvisioning the UDL Guidelines.

Bringing UDL into classrooms and educational practice may sound like a difficult task, and it is, if a classroom is guided by vaguely defined goals and equipped with only conventional instructional methods, traditional materials (e.g., textbooks and pencils), and inflexible options for demonstrating knowledge and understanding (e.g., written responses, either essay or multiple choice). For that reason, the UDL framework addresses the whole curriculum—goals, materials, methods, and assessments—to make it more accessible not only physically but also intellectually and emotionally (Hitchcock, Meyer, Rose, & Jackson, 2002; Jackson & Harper, 2005). In specific application, then, UDL calls for:

1. Defining goals that provide appropriate challenges for all students, ensuring that the means is not a part of the goal.

2. Using methods that are flexible and diverse enough to support and challenge all learners.

3. Using materials that are flexible and varied and take advantage of the digital media, such as digitized text, multimedia software, video recorders, tape recorders, and the Internet.

4. Using assessment techniques that are sufficiently flexible to provide ongoing, accurate information to inform instruction and determine student understanding and knowledge (Rose & Meyer, 2002).

As a relatively new framework, the literature on UDL is still evolving. Empirical studies have focused primarily on literacy applications (Dalton, Pisha, Eagleton, Coyne, & Deysher, 2002; Proctor, Dalton, & Grisham, in press). Such studies have demonstrated positive outcomes for struggling readers using a UDL approach. In addition, the principles and practices of UDL are rooted in a number of research-proven educational approaches with which teachers may already be familiar. It draws on and extends aspects of differentiated instruction (Tomlinson, 1999), which teachers use to individualize criteria for student success, teaching methods, and means of student expression while monitoring student progress. Figure 3 summarizes the elements proposed in the model.

Figure 2: CAST (2018). Universal design for learning guidelines version 2.2. Wakefield, MA

UDL emphasizes teachers as coaches or guides (O'Donnell, 1998), learning as a process (Graves, Cooke, & Laberge, 1983), and cooperative learning (Johnson & Johnson, 1986; Wood, Algozzine, & Avett, 1993).

The UDL principles are supposed to be used in this flexible and dynamic way, supporting each learner with the appropriate strategies for him/her to find his/her way and co-create his/her learning. However, using the UDL approach does not mean that individual adaptations and pedagogical differentiation will no longer be needed or acceptable to better respond to the multiple needs of diverse learners; as will be explored further in the chapter, the UDL guidelines are a flexible way of implementing principles that will conduct to a more universal learning experience. In these approaches, teachers support learning rather than impart knowledge, and students construct knowledge rather than passively receive it.

UDL represents a shift in how educators look at learner differences. It emphasizes the need for a curriculum that can adapt to student needs rather than requiring learners to adapt to an inflexible curriculum (Meyer & Rose, 2005).

3.5 UDL in secondary school context: *Planning for All Learners Checklist*

A recent interesting qualitative tool has been proposed that can be useful for the InCrea+ project in checking the use of UDL principles in developing the activities. The checklist includes items as the following ones:

Did you identify clear goals that separated the means from the goal?
Did you eliminate barriers from the methods, materials, and assessments?
Did you plan or design your lesson thinking about multiple means of representing the concepts and new ideas?
Did you plan or design your lesson thinking about multiple ways to express and support student understanding?
Did you plan or design your lesson thinking about multiple ways to engage your students?

By incorporating the three principles of UDL into curriculum planning, teachers increase their ability to customize their curricula (goals, methods, materials, and assessment) to meet the needs of the diverse learners in their classes. Similarly, to support students' understanding of content, it is recommended that teachers explicitly teach and apply effective comprehension strategies within the context of teaching the content and that the methods of instruction be guided by the UDL principles.

4 EDUCATIONAL ART-THERAPY

Redirecting the main aim of education into a child's personality development means the change of education nature: the education has to be changed from an individual's education into cultural development, the world's image and the formation of humans in it (Cahn, 2009). Particularly culture is a certain link which relates personality's social and genetic features and makes a person the member of a civilized society. Thereby, education is understood as a cultural phenomenon which is the process defined as a pathway into yourself and a person perceives his/her purpose of life.

Art as the oldest human's creative, emotional, feelings and notions self-expression means revealing conceivable and inconceivable human's inner and outer reality. In this connection, art becomes a very appreciative space for implementing the aims of psychotherapy. Although the therapeutic aims are not strange there exist many examples when art therapy is applied more as psychic harmonization help or as solvation of social conflicts in human's education or for other purposes (Dapkute, 2003, p.8).

4.1 Definitions of Art Therapy

Art therapy allows creating safer contact, helps to overcome defensive boundaries and to correct resistance mechanisms. The means of art therapy becomes one of the instruments of therapy which allows you to express yourself and your experiences, to communicate them and to hear from others not only directly but also indirectly in a form of artistic and symbolic metaphor. Art therapy is based on understanding that our creative works can help us to understand who we are, to express our thoughts and emotions which are impossible to express using words. It not only gives us great pleasure and aesthetic satisfaction but also stimulates self-knowledge, educates us as personalities, develops sensitivity and what is the most important, cures our body and soul.

According to the types of art expression there are different art therapy branches (or families):

- Art therapy (psychotherapy using visual and plastic art).
- Drama therapy (psychotherapy using drama and role games).
- Music therapy (psychotherapy using music).
- Dance therapy (psychotherapy using dance and movement).
- Bibliotherapy (psychotherapy using poetry).
- Fairy-tales therapy (psychotherapy using fairy tales).
- Games therapy (psychotherapy using various forms of games).
- Movement (or body) therapy.

The term "art therapy" was used for the first time by Adrian Hill and Irene Champernowne around 1940 in England. The artist and the psychotherapist had the chance to experience firsthand the benefits of arts on their wellbeing and coined an expression that is still used and studied today.

Art therapy's experience was very well pointed out by psychoanalysis pioneer Sigmund Freud, even if he never used this type of therapy in his practical work. Indeed, Freud stated that deep, unconscious minds and emotions often are not expressed by words but by images and symbols. Jung was the first person to practice art-therapy, but only in the 1980s in the 20th century in Great Britain and the USA was formed the art therapist profession. Nowadays art therapists are prepared in many universities around the world.

Art expression is recognised as compulsory for persons in need with intellectual disabilities which is the condition of growth and development, basic form of thinking as well as hard-core of educating creativity and the compensation of disordered function. Art sophistication (even minimum) as the part of thorough education would help a student more successfully integrate into society (Tamuliene, 2002; Ambrukaitis and Stiliene, 2002, p.129). Art appears as the most universal speech when people emotionally understand each other whereas art creation stimulates a person's self-expression not only to educate personality but also helps to integrate and to adapt in the society, develops inter-communication skills, enriches a person's life with moral values. In addition, if a person's disability is cognitive, then his/her power – emotions, are not only unembarrassed but especially bright and obvious (Papeckyte 1998,

p.38). Only people 's interaction and communication reveal the true social meaning of art. Collaboration with talented and helpful people with disability can create unique, unexpectedly qualitative, not ordinary and impellent results (Sinkuniene, 2003, p.7).

The process of art is a creative process. It is an inner ability; everyone can paint and use visual approach to express himself/herself. The process can be applied to treat or help other people. A person is involved in it physically and actively (Dapkute, 2003, p.7). Creative process can awaken a natural person's need - constant ambition actualise and express himself/herself as unique, interacting with environment, changing and regenerative person (Grigaliunaite-Plerpiene, 2012, p.128).

4.2 Art therapy and education

Lebedeva's definition of art therapy - the use of artistic activity and creativity in working with people with health problems - has created the so-called social art therapy, and the other - the medical, or psychotherapeutic, art therapy. It also adds that nowadays, various forms of art therapy are widely used in a child's psychotherapy and special (remedial) education. Pedagogical art therapy is slowly being separated (Lebedeva, 2013, p. 6). It emphases the healthy potential of the person. The main goals are human development and socialisation (Kriukeliene, 2009, p. 63).

As the Art Guidelines for teachers educating children with moderate, severe and profound intellectual disabilities point out that "During the activities, pupils are encouraged to take an interest in the process of drawing, to express their feelings and thoughts through creativity, they are encouraged to use ICT and to be interested in the possibilities of artistic expression, to explore and appreciate new creative approaches, to notice aesthetic phenomena in the immediate environment, to take an interest in the creative activities of themselves and their friends" (Art guidelines for educators of moderately, severely and profoundly children with disabilities, 2009, pp. 72).

Educational Art therapy is a non-clinical, pedagogical branch of art therapy (not art pedagogy) for potentially healthy individuals. The tasks of development, education and socialisation become paramount. Art therapy is understood in pedagogical science as a concern for the emotional well-being and mental health of a person, a group, a collective, using the means of artistic activity (Lebedeva, 2013, p. 11). Dubowsky identifies three main rules of art therapy. Firstly, confidentiality, an art therapist has to assure clients that their personal matters will remain confidential, so confidentiality is essential to create a safe therapeutic environment. Secondly, space, the client's problems are more easily revealed when working in a well-equipped environment that is quiet, spacious and isolated from outside sounds. Thirdly, time allocation, the therapeutic space also depends on a proper time allocation (Kucinskiene, 2006, p. 39). The artworks created during this activity facilitate the eruption of the content of the complexes into consciousness, the experience of the accompanying negative emotions and their reflection" (Grigaliunaite - Plerpiene, 2012, p. 128).

According to Karkou (2010) art therapists working in education generally agree on the importance of including art therapy in schools (e.g., Bush, 1997; Dalley, 1987; Fehlner, 1994; Goodall, 1991; Grossman, 1990; Harvey, 1989; Hautala, 2005; Henley, 1997; Malchiodi, 1997; Moriya, 2000; Moser, 2005; Malonus-Metcalf and Rosal, 1997; Welsby, 1998; Wengrower, 2001). Scientifically speaking, art therapy in education is a systemic innovation characterised by 1) a complex of theoretical and practical ideas, new methodologies; 2) a variety of connections with social, psychological and pedagogical phenomena; 3) a certain detachment (autonomy, exclusivity) from the other fields of pedagogy (teaching, management processes, etc.); 4) the ability to integrate and transform (Lebedeva, 2013, p. 11). Music, movement and dance, storytelling, drama is often used in art therapy work. Such forms, where different ways of creative self-expression are used at the same time, are called multimedia. Sometimes their integrative nature is emphasised by complex combinations of words: art and drama therapy, art and dance therapy, etc. (Lebedeva, 2013, p. 55).

4.2.1 Dance movement therapy

Human beings have the innate capacity to communicate and express thoughts and feelings through physical movements and body language. Dancing is common to all tribes and races of the past and present. Young children are able to express in this way without oral communication and without inhibitions (Russell, 2005).

Dance-movement therapy (DMT) or dance therapy, according to the American Dance Therapy Association, is the psychotherapeutic use of movement and dance for emotional, cognitive, social, behavioral and physical conditions. DMT is a form of expressive therapy, where movement and emotion

are directly related. Since its origins in the 1950s, DMT has gained popularity and its practices have developed. However, its principles have remained the same. A typical DMT session has four main stages: preparation, incubation, illumination, and evaluation. Dance-movement therapy is practiced in places such as mental health rehabilitation centers, medical and educational settings, nursing homes, day care facilities, and other health promotion programs. Specialized treatments of DMT can help cure and aid many types of diseases and disabilities. As Cruz (2004) puts it, referring to dance/movement therapy, movement is "complex, individual and expressive communication; prescribing particular movements would disrupt the process of assessing individual expression". In some studies, there is also criticism for the dance-movement therapies. Strassel (2011) says that most studies have found therapeutic benefits of dance therapy, although these results are based on generally poor-quality evidence. Dance therapy should be considered as a potentially relevant add-on therapy for a variety of conditions that do not respond well to conventional medical treatments. Well-performed RCTs and observational studies are highly recommended to determine the real value of dance therapy.

Other common names for dance-movement therapy include movement psychotherapy and dance therapy (Strassel, 2011). Dance therapy includes various types of movement therapies, and we need to use the one which fits the most for our case. Developmental movement therapy can be useful for people of all ages and may also help people recover from strokes and brain injury, even in extreme cases, like children with special needs.

Music and dance-movement therapy can help to achieve the most important concept in cerebral palsy – to make everyday life easier. Both therapies complement each other and can bring a lot of benefits, like improved motor abilities, develop a sense of rhythm, better cognition, higher self-confidence, better learning at school, expressing their emotions and communication. The research from the specialized pedagogy of children with disability we see that there is a theoretical basis of the development of the musical and dance-movement non-verbal communication and practical "program of the musical and dance-movement communication process". Results of the research reveal new communication opportunities for the development and artistic expression in children.

Effectiveness of these actions depends not just on the child, but also from the person who practices it. And like Veronica Sherborne said: "Good movement teaching is based on a sensitive and responsive attitude of the movement teacher. The adult must be able to anticipate the initiatives, reactions and emotional expressions of the child. In so doing, he or she creates a climate in which the child experiences feelings of safety, acceptance, appreciation and success (Sherborne, 1979, 1990)".

4.2.2 Music therapy

Music and medicine have been partners from the beginning of western medical practice (Pratt, 1985). Ancient physicians such as Hippocrates and Galen strongly upheld the idea of treating the whole person rather than addressing discrete symptoms. Music is mentioned in physician records and notes throughout the eighteenth and nineteenth centuries. Music therapy, as the term is used today, developed during World War II. Music healing is a term that includes the fields of music therapy and music medicine. Music therapist has been formally organized as a profession since the 1950s.

Music therapist is an established health profession in which music is used within a therapeutic relationship to address physical, emotional, cognitive, and social needs of individuals. After assessing the strengths and needs of each client, the qualified music therapist provides the indicated treatment including creating, singing, moving to, and/or listening to music. Through musical involvement in the therapeutic context, clients' abilities are strengthened and transferred to other areas of their lives. Music therapy also provides avenues for communication that can be helpful to those who find it difficult to express themselves in words. Research in music therapy supports its effectiveness in many areas such as: overall physical rehabilitation and facilitating movement, increasing people's motivation to become engaged in their treatment, providing emotional support for clients and their families, and providing an outlet for expression of feelings.

The efficacy of music therapy has been investigated with individuals with a wide range of disabilities, including for example: autism (Wager, 2000), dementia (Korb, 1997), acute brain injury (Nayak et al., 2000), Parkinson's disease (Pacchetti et al., 2000), Alzheimer's disease (Aldridge, 1998), attachment disorder (Brotons & Pickett-Cooper, 1996; Burkhardt-Mramor, 1996), chronic schizophrenia (Zhang & Cuie, 1997), depression (Suzuki, 1998), and multiple sclerosis (Davis, 1998). Cerebral palsy (CP) is a disability which has yet to be reported in the music therapy evaluation literature.

In some research studies (see Nasuruddin, 2010), the use of music (gamelan) and movement as a non-invasive therapy in gauging and improving the gross motor functions of children with CP has shown

positive results based on clinical and empirical findings. Also, Krakouer (2001) and colleagues did research on the efficacy of music therapy in effecting behavior change in persons with CP. There were three different choices that could be evaluated as significant. One of them introduced activities where a child with CP was encouraged to respond and participate either vocally or through hand movements (clapping etc.). The therapist stopped playing the guitar at specific points and moved into a phase which consisted of vocal type chanting and singing. The results provide support for the efficacy of music therapy in bringing about significant changes in specific behaviors of persons with big special needs like CP.

4.2.3 Painting on Silk

Painting on silk 'Silence whispers on silk'. Silk is a delicate material given by nature. The specificity of the painting technology forms concentration and attentiveness. Silk is a delicate material given by nature. The very process of obtaining silk makes one look positively at natural resources. Understanding the technological process of silk production develops respect for nature. A healing silence, where a journey into oneself is born, this is how one can describe the process of painting on natural silk, where there is no resistance, brush, paint and silk (the silk absorbs the paint, picks it up and spreads it out), an absolutely silent therapeutic process. The specificity of the painting technique creates concentration and attentiveness. Types of batik:

1. Cold batik (this technique creates a design on a piece of fabric by pouring a melted wax-paraffin mixture and dyeing it with cold dyes),

2. Hot batik (the decoration on a piece of fabric is created by folding it appropriately, reserving the areas that should be left unpainted, and dyeing it with hot dyes.

3. Painting on silk. Batik is an ancient method of dyeing fabrics that originated in India almost 2000 years ago.

Silk, its characteristics and their use in art therapy education. Silk is a natural, elastic protein fibre made from the threads of the cocoons of various species of silkworm. Silk is also made from a special liquid by some species of spider. Silk was discovered in China in the 5th century BC. On a sunny summer morning, the Chinese Empress Si Ling Chi spotted a worm on the branch of a mulberry tree, which was twisted into a long, glowing thread. That same day, the Empress ordered her servants to weave a cloth from this thread, unaware that her servants would be able to produce the silk culture that has been treasured for centuries. During the Yamato period (300-593 A.D.), silk arrived in Japan from China, at which time silk paintings and exquisite kimonos were created.

Silk contains valuable amino acids that have a refreshing effect on hair and skin. The substance sericin, also known as silk glue, in silk has a healing effect on irritated and allergic skin. Silk is a micro-organism-resistant fabric and therefore very hygienic. It is not for nothing that it is said that wearing silk clothes always makes you feel good: on a warm day, they are cool, on a cool day, they are warm. Silk is a very strong fabric. It is said to be stronger than a strand of steel of the same thickness.

Ways of decorating silk: dyeing, colouring, printing, using natural plants and plant decoctions; gouta technique, free casting, salt technique, airbrushing.

The Silk Painting Process Silk painting is a very plastic technique. You can cast the paint like a watercolour or allow the colour to flow freely in the fabric, you can control the process of casting, stopping the paint flowing with special contours. Painting on silk is a silent painting, as the soundlessness of the brush strokes on the natural silk is received without any sound and acts as a therapeutic tool. Painting on silk is relaxing but requires concentration, precision and responsibility. During the classes, I have noticed that painting on silk works as a therapeutic tool, and I have received such observations that the spreading of the paint on natural silk is very calming and relaxing (Brazauskaite & Jankauskiene, 2011) Silk painting can help people rediscover the joy of life, calm their emotions and soul, and help them regain their strength and inner balance. The results are always spectacular and the opportunity to express oneself gives a person more positive emotions - they feel happier and more confident. When silk painting is used as a therapeutic tool, the process is divided into parts:

1. The history of silk's origin and extraction, the opportunity to be environmentally friendly.

2. Awareness of techniques, tools and instruments, rules of safe work, presentation of painting techniques, and choice of themes.

Art therapy sessions have themes, according to which a task is chosen and then the process of creation and the final work are analysed in a group or individually. The analysis of the work is the most important part of the art therapy session, which gives meaning to all the activities that have gone before.

4.2.4 Fairy Tale Movement Therapy

Fairy tale reading therapy is combined with the creative forms of artistic expressions and their integration, e.g., writing the content of a fairy tale, the creation of characters in colour or in spatial or graphic expression, listening to music, plotting, creating characters in movement, creating etudes. This method was adopted in an international project in Belgium in 2003 in Leuven, theatre school 'Jona', 2003-2015 participation in an international project (College Daniel Argote).

The artistic form of self-expression based on the integration of arts and literature, the movement theatre art form "I'm living in a fairy tale", is divided into parts:

1.   *How to choose a fairy tale* by choosing a fairy tale, we can analyse why the circumstances in the fairy tale have turned out one way or another, fantasy about what would have happened if the hero had acted more wisely and explore the ways in which he can solve the problems he is facing. Characters can be simply real people (self, friends, etc.) when they are transformed into fairy tale characters.

2.   *Plot.* You need to think at the outset what the purpose of the story is, what you want to explain to the listener. The basis of the story will, of course, be a problematic situation. The problem can be depicted directly or metaphorically. When we talk about the child's troubles in the story, it is as if the child is looking at his situation from the side, and this is very useful. For example, tales for a shy child. Naturally, such a child would benefit from stories about courage, with suggestions on how to gain that courage. There are plenty of tales about brave knights and princes and the adventures they have had. You could add to the conventional tale you have chosen with comments that the main character was afraid of a dragon or of a journey to a faraway kingdom (*who says princes aren't afraid*?). He spent half the night thinking, "*It's scary, I might fail*", but he mustered up the courage and set out to perform his feats. He met various helpers along the way. A timid child needs to be reminded that if he needs help, he will find it around him. If the hero of the story had stayed at home, he would not have received help... And, of course, he would not have achieved his own victories. It may be scary to pursue them, but it is worth the risk.

By creating the fairy tale, ourselves, we can represent the child's shyness directly. For example, a witch flying by casts a spell on a prince so that he becomes afraid of everything. He avoids going to a feast in the kingdom, even though he used to love such feasts in the past. Then discusses together with the child what the prince should do. Would it be wise not to go to the feast or to stand in a corner and not talk to anyone? What could be the solution to the problem? For example, the prince could agree with the Knight that they will go to the feast together, and the Knight will be the first to greet the guests, and then the prince won't be so scared.

The fairy tale "Brave Moon" might be suitable for a shy child.

In the past, the night sky was black, black. The inhabitants of Earth asked the sky wizard to illuminate the night sky so that it would not be so scary and dark. The wizard created the moon. The moon bravely took up its dwelling in the dark night sky. He shared his courage with all the inhabitants of the earth. But once he saw his reflection in a lake and realised that he was alone in the sky. He felt very sad and frightened... (Discuss the moon's feelings with the child here. Then talk about what the poor should do.) The saddened moon appealed to the sky wizard to make him friends. The sky wizard knew that some children could perform miracles. He sent them pieces of the moon and asked them to create friends for the moon - stars. The moon will see its friends in the sky and will be happy. And the pieces of the moon on earth will give courage to the children who look at them. (Suggest to the listener: "Do you think it might be useful for you to look at the stars and ask them to give you courage?" It is also worth talking about friends: how friends can help when a child is scared, and how a child can help a friend, as well as mum, dad, brother, sister, etc. when they are scared. A shy person cannot help because he/she is afraid.).

3. When a fairy tale is chosen, the plot is discussed, the fairy tale situations are depicted in colour or graphic expression, they are drawn out and narrated, and the reasons why a particular character is chosen to be depicted in a particular situation are discussed. Acting etudes are created on the basis of the drawn situations. Music is listened to, and the appropriate music to convey the mood is discussed. Writing a script, preparing to stage a play, choosing the roles of set designer, actor, music director,

which is a great opportunity for individual self-expression according to needs. This kind of activity dissolves barriers builds confidence, the ability to work in a group and feel important.

Figure 3. Student Technical Creativity Center, Silk Painting Studio (2016), Kaunas, Painting on silk
Photo by Aušra Lavickienė

4 SUMMARY

Several implications for Educational Artmaking and for the InCrea+ curriculum come from the analysis sketched in this chapter. An inclusive Educational Artmaking and an effective curriculum should at least adopt the following choices:

a. *Assume a positive view of development.* This in practices suggests highlighting and promote all positive aspects, positive attitudes and resources that might support inclusive and participation for all

b. *Adopt principles proposed by UDL:* using multiple means of expression, involvement and expression might contrast challenges to inclusion and contribute building participation of all

c. *Move to a positive and educational perspective,* as shown by some of the authors arts' therapy, thus becoming Educational ArtMaking, active and engaging experiences with diverse arts' expressions that can contribute to dissolve barriers, build confidence, promote the ability to work in a group and perceive the sense of belonging.

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Keywords: positive youth development, UDL principles, inclusiveness, mental wellbeing

ADDITIONAL RESOURCES

- Universal Design of Instruction in Elementary and Secondary Education from the Do-IT website (this is a collection of links to other sources) http://www.washington.edu/doit/programs/center-universal design-education/primarysecondary/universal-design-instruction-elementary
- Other National Centers Supporting the research and implementation of UDL: o National Center on Accessible Instructional Materials o http://aem.cast.org/ Examples of UDL practices in Secondary Education
- Examples from four school districts of hoe Universal Design for Learning is being implemented o http://www.udlcenter.org/implementation/fourdistricts
- UDL Spotlight features teachers practicing UDL strategies in applications of technology, courses, tools and web sites to support teaching and learning. In each Spotlight, segments of the UDL Guidelines are highlighted that are met by any implementation. o https://udlspotlight.wordpress.com

CHAPTER 5

EDUCATIONAL ARTMAKING IN PARTNERS COUNTRIES: GOOD PRACTICES IN COMMUNITY SETTINGS

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1 INTRODUCTION

The arts are universally considered to be an indispensable component of a well-rounded education – they are compulsory subjects in several communities and educational systems. Nevertheless, a well-known expressed concern is about the relative status and value accorded to arts subjects in all communities. This chapter we will describe a series of good practices among European countries, like Lithuania, Turkey, Bulgaria, Italy, Spain, Romania (countries from which the contractual partners of Increa+ project came from), in order to include arts and artmaking in community settings.

Arts education is not limited to the formal educational environment, but especially to non-formal activities, leisure activities and recreation, these serve as social integration for different social groups (out-of-school children, disabled people, senior citizens, prisoners, indigenous peoples, sick people or immigrant populations), and are complementary to school education, depending on the time available to them in the European countries.

Arts Education in community settings is described as people's direct contact with artistic works and means (such as organised concerts, organised exhibitions, book releases, libraries, and films, visits to museums or art galleries) and engaging people in arts practices (practicing the arts in and out of schools).

The Road Map for Arts Education, elaborated by a group of experts and UNESCO and presented at the First World Conference on Arts Education (Lisbon, 2006) (later revised and updated), advocates the essential role of arts education within societies, to create a common ground of understanding for all stakeholders. There are several obstacles for reaching the aims of arts in educational fields, the most frequent being lack of funding. Other obstacles mentioned in the Road Map are: difficulty of applying arts education to current education systems, lack of awareness from relevant actors and, finally, lack of cooperation from stakeholders involved.

Taggart, Whitby & Sharp (2004) showed, in their study, that "*cultural education promoted in EU Member States at that time included the development of artistic skills, knowledge and understanding, involvement in a variety of art forms; increased cultural understanding; sharing experiences artistic, people also becoming artistic consumers and contributors. Art education drives other results, such as self-confidence, individual expression, teamwork, interculturality, participation in cultural life*".

Sharp and Le Métais (2000, p. 7) revealed that many countries share the same beliefs and priorities, for the arts, creativity and cultural education, creativity is important and its development should be encouraged because helps people feel included and valued, but they also share the same challenges, a need to find effective ways of raising the profile and status of the arts not only in society but in education. All communities should find ways to help people recognize the value of the arts by making artistic experiences relevant and find sufficient time for arts.

Referring to policies Sharp and Le Métais (2000) mention that "*there is a need to investigate the apparent contradiction between the support for the arts at policy level and the perceived low status for the arts in schools, to explore the implications of the different curriculum models and to identify methods of assessment that are practical, reliable and sympathetic to the arts, creativity and cultural education*" (Sharp C., Le Métais J., 2000, p. 18).

The changing character of our societies necessitates the identification of new priorities. Numerous European countries are emphasizing the development of fundamental skills, putting pressure on multiple areas, including the arts.

Every community needs to encourage citizens to be active participants in cultural transmission and change. Countries must explore a series of actions, in order to include arts in everyday life of their citizens:

- *"Raise the profile of the arts in schools, building on the positive attitudes of parents to arts activities, and outlining the value of creative skills for the economy as well as for personal growth"* (Sharp C., Le Métais J., 2000, p. 26)*.*
- Focus support on the preparation and training of teachers to develop their confidence in teaching through arts.
- Enable high-quality partnerships between artists, CCS organizations through coordinated programmes.
- The development of national festivals and competitions to showcase the arts-making activities that have a benefit for all the society.

The *Arts and Cultural Education at School in Europe* study, realized by Eurydice (EACEA, 2009), presents up-to-date, comprehensive and comparable information on arts education policy in 30 European countries. The benefits of the involvement of arts in education are quite similar among the countries: nearly all respondents mention *'artistic skills, knowledge and understanding', 'critical appreciation', 'cultural heritage', 'individual expression/identity', 'cultural diversity', and 'creativity'.* In a great majority of countries, arts education also aims at personal and emotional development as it promotes social skills and self-fulfillment through experiencing pleasure and satisfaction.

It is gratifying that a large number of initiatives and strategies are emerging, around European countries, to increase access to cultural events for citizens. A cultural basket or cultural passport is a fairly common means of introducing students to culture and art. The implementation of this measure differs in the countries of the European Union.

In this chapter, we will describe a series of art-based good practices, focusing on inclusive education, provided by the InCrea+ project partners, from Lithuania, Spain, Turkey, Italy, Romania and Bulgaria. These Good Practices, 12 in total, 2 for each partner, were selected after a massive qualitative research in every community, conducted by each partner, in order to describe the best inclusive education situations.

Each of these good practices is described in a grid, developed by the Increa+ European partners:

- Kauno Juozo Grušo meno gimnazija and Pedagogical Psychological Service of Trakai District Municipality - Trakai PPT (Lithuania),
- Besime Özderici Ortaokulu (Turkey),
- Foundation for development of the cultural and business potential of civil society - CUBU Foundation (Bulgaria),
- Associació Meraki Projectes de València (Spain),
- Fundatia EuroEd (Romania),
- Università degli studi di Padova (Italia).

The grid we will refer to it's based on the experience of a team of experts in education, and covers a number of features in order to make it more comprehensive and to offer the opportunity to replicate these Good Practices on a larger, or smaller scale (we mention that the grid is not exhaustive). The grid includes information regarding:

- the name of the good practice;
- the target group
- the benefits of the practice for the target groups;
- the community/social impact (goals);
- the materials used;
- the artistic mean;
- how much it supports inclusion;
- what 21st century skills it includes and which;
- challenges to inclusion addressed.

The Good Practices mentioned in this chapter, face a series of limits, starting from the cultural diversity of each country and society, the different point of view of each expert that developed the practice, to the COVID-19 impact on each of the practices.

Chapter 5 offers the reader the opportunity to study the different practices implemented in different European countries; promotes cultural diversity through good practices that raise awareness of cultural heritage and, especially, focuses on artistic activities that refer to inclusion in the modern society.

2 GOOD PRACTICES PROVIDED BY KAUNO JUOZO GRUŠO MENO GIMNAZIJA (KJGAG) AND PEDAGOGICAL PSYCHOLOGICAL SERVICE OF TRAKAI DISTRICT MUNICIPALITY (LITHUANIA)

In Lithuania cultural and artistic education are integrated into the various educational programs and instruments. The country representatives claim that art education is an important part of raising a full-fledged individual, determines a person's creativity, communication skills, and applying the acquired knowledge and experience in new life situations.

Taking into account the new challenges facing the Lithuanian society, the cultural and artistic field demands more attention based on the analysis of contemporary cultural, technological and political trends, develop cultural and artistic education drawing upon the experience of other countries: multicultural aspects, creative industries, attention to practical creative activities in studios, offices, laboratories, etc., introduction of new technologies and provision of instruments and equipment required for this purpose; comprehensive integration of artistic subjects into the teaching of other subjects and the cultural life of the school, e.g. social drama and cultural heritage protection projects.

The Lithuania 2030 Strategy also draws attention to the importance of non-formal education related to cultural education, and anticipates the need to involve professionals from various fields of culture in education.

The Education Strategy also points out that museums, libraries, cultures and arts institutions, have little or no involvement in non-formal education. The organizations subordinated to the Ministry of Culture mark cultural education as a priority in their annual activity plans. Many institutions develop new educational programs, for example the Folk Museum has developed a special material: "You will solve the riddle - get to know the exhibit" for the teacher's independent work in teaching students.

In terms of content, cultural education activities are very different and diverse: creative workshops, sightseeing tours, musical educational programs, providing opportunities to participate in rehearsals, get acquainted with musical instruments and performers, and various creative activities in museums, cultural history, educational concerts, interactive musical installations, public lectures, etc.

In Lithuania, it is more common to have a program specially adapted for young people at various festivals. Some of these events involve young people more actively, giving them the opportunity to contribute to the planning of the program or activities themselves. One of them is the initiative of the international film education project "Moving Cinema", implemented in Lithuania by Art Beehive, for senior students "Young Cinema Programmers", during which students select the films they think are most relevant to their peers and make film programs for Lithuanians. Film festivals (Vilnius International Film Festival "Cinema Spring", Vilnius Documentary Film Festival). Another initiative is the KITOKS educational program "Young Critic" of the Children and Youth Festival "Menų spaustuvė", during which a deeper understanding of theater art, the ability to reflect and evaluate is developed.

The free museum visit initiative has been in place since 2018, when a pilot test of the tool for students took place. After that, the tool was adjusted and adapted for everyone (both students and adults). However, visiting cultural institutions remains a challenge for non-big city residents.

Approved in 2018, the Cultural Passport program is a state-funded initiative for schoolchildren aimed at improving their access to cultural and educational projects and events. It allows Lithuanian schoolchildren to enjoy free services of cultural and arts institutions and encourages them to participate in the cultural life. It is believed that the formation of schoolchildren's cultural consumption habits should be consistently and systematically based on the needs, knowledge and abilities to perceive the information that develop at a certain age.

It can also be assumed that cultural education activities, which last longer and involve artists, are more likely to have an impact not only on students and their learning, but also on teachers, parents, school management and the general school culture.

According to the *Arts and Cultural Education at School in Europe* study *Lithuania views extra-curricular arts activities as providing opportunities for pupils to gain practical experience for professional*

occupations and creative jobs. Such activities also help develop transferable skills such as communication skills, and are intended to improve pupils' quality of learning and motivation.

2.1 Examples of selected activities

The Social inclusion of vulnerable children through art in the Lithuanian-Belarusian border regions ("Pažeidžiamų vaikų socialinė įtrauktis per meną Lietuvos ir Baltarusijos pasienio regionuose") activity, having Varėna District Municipality Administration as promoter, is organised as creativity – aesthetic ritual. An integral part of activities other than greetings and farewells is reflection and/or self-assessment. Children reflect on two levels: about their emotional state (how they feel) and about how they can manage and complete the tasks (what they learn).

The challenge to inclusion addressed is Social Challenge. The practice provided a safe space for common work between students with various interests and status. It is an excellent example of how the setting should be organized in order for the involved participants to create bonds and to bring out the best out of all participating children – giving them the possibility to pick their tasks, to work alone or in cooperation with someone, establishing rules of acceptance and friendship. Implemented in 3 stages:

1. Topics of self-knowledge, student-centered tasks
2. Topics of communication with another, tasks developing interpersonal relationships
3. Group communication / collaboration topics, Collective creative tasks

The QR code implementation in the education process activity has the goal to include every student in the classroom to participate as an individual or in groups, helps build teamwork; using students' curiosity in the teaching process; using simple tools available to every student in a new, unusual way.

The use of QR codes for educational activities needs to be planned ahead of time in two separate aspects: first - the information that is going to be coded and second – the environment in which the generated codes are going to be hidden.

By participating in this activity, students will strengthen their creativity and cooperation skills. The activity stimulates all students to "think outside the box" and to find a subject to be transformed into a QR code. This activity can help to overcome problems of exclusion connected with social and behavioral reasons. Indeed, it helps students to be engaged in the subject taught and to mutually respect each other in order to create a final common work.

2.2 Learning assessment and/or impact

The benefits of these best practices, for students and children as target groups, are that they can get to know each other better by participating in art classes, they are developing their socioemotional and creativity skills.

Art school teachers and social service specialists will acquire new competencies to work with the target group and help it participate in the same learning process as other children.

These teaching/learning activities promote more active interest in the works of fine arts, perceiving the details of works of art, explaining the relationship of the types of content among various branches of arts, which ultimately leads to creative interpretation of various artistic ideas, curiosity based learning.

Thereby, students are encouraged to look for non-standard solutions in creative tasks and consequently expand their cognition, experience, artistic perception and the scale of aesthetic sensitivity.

2.3 Detailed description of selected activities

1	Title	QR code implementation in education process
2	Country	Lithuania
3	Promoter	A private initiative
4	Context of implementation	X large city ☐small city ☐village

5	Goals of the activity	The goal is to include various children/young people to participate as an individual or in groups, helps with building teamwork; using young people's curiosity in the learning process; using simple tools available to every child/person in a new, unusual way.
6	Description	a) **Overview**. The use of QR codes for educational activities needs to be planned ahead of time in two separate aspects: first - the information that is going to be coded and second – the environment in which the generated codes are going to be hidden. It is important to use the information that is relevant to the current subject and usually when the order of discovering information is not very important. b) **Steps** 1. First the information which will be coded needs to be structured into short sentences and written out. Pictures, links, or even sounds can also be used in QR codes. 2. Using an online tool (QR code converter) the information can easily be made into QR codes (or uploaded and direct website turned into a code). 3. The codes can be downloaded and printed on a sheet of paper. It is important to use dark printer ink so that the camera on a smart device could easily pick it up. 4. QR codes can be cut out and hidden in any environment chosen by the educator. It is important to keep in mind that it is helpful to organize such activity in an environment that helps to understand the subject better. 5. Participants to the activity will need a QR code reading application on a smart device to scan the codes. It is recommended to make a task sheet where participants could mark down what they've found. c) With the information gathered participants should be involved in an activity which uses the information to build stronger understanding of the subject. For example, putting found information in order, or using it to create art pieces, or using it as inspiration etc.
7	Implementation choices	**a. Target groups:** 8-9 years old children, but this method is very flexible for different ages and also different subjects. Almost anything can be turned into QR code scavenger hunt. **b. Duration:** 45 – 90 minutes, depending on complexity of the task. **c. Number of sessions/activities:** One session. **d. Teaching methodology**: This method works best when participants work in teams as it is easy to divide the responsibilities among teammates and every student is involved in the process. This method is rather simple but for most participants exciting. Everyone gets involved and through the same process obtains very similar knowledge, feels included and awarded during the lesson multiple times. The versatility of this method can be used in almost any subject. **e. Type of assessment and tools used to identify the benefits:** the assessment is carried out when participants present their findings which they collaboratively summaries.
8	Artistic mean	A) This method can be used to analyse works of art or music B) Can be used to show important parts that should be included in the art created x Painting A x B x x Theatre play A ☐ B x

		x Music A x B ☐ x Sculpture A x B x x Creative Writing (storytelling, poetry, etc.) A ☐ B x x Arts and crafts (pottering, needlework, sewing, etc.) ☐ Other, please, specify: _____
9	**Materials**	Internet connection, paper, printer, scissors, tape, smart devices with video cameras.
10	**Who runs the activity**	x a person/parents ☐an organization/institution ☐ a school ☐an informal group ☐ an NGO ☐ other
11	**Benefits and results**	a. The benefits of this best practice for the target groups Curiosity based learning; Using modern and active teaching methods to engage every participants; Feeling of accomplishment; b. Community/social impact Building teamwork between children groups and other participants.
12	**Challenge to inclusion addressed**	Behavioral challenge.
13	**How did it address that challenge?**	By participating in this activity, participants will strengthen their creativity and cooperation skills. The activity stimulates all participants to "think outside the box" and to find a subject to be transformed into a QR code. This activity can help to overcome problems of exclusion connected with social and behavioral reasons. Indeed, it helps participants to be engaged in the subject taught and to mutually respect each other in order to create a final common work.
14	**21st skills addressed**	Scanning QR codes and obtaining different pieces of information is important in learning skills, especially problem solving, communication and collaboration as the method itself often poses itself as a puzzle. It takes quite a few skills to put it together.
15	**UDL as Guiding principle**	Use of multiple means of expressions
16	**Website/E-mail /Other contact info:**	e-mail: ignas.stansilavicius@gruso.lt
EXPERTS INPUT **Questions for Reflection**		Questions that can be asked to stimulate target groups' feedback and reflection How did you feel during the process of creation of a QR code? Did you face any challenge in working with other children? How did your group work as a team? Do you think you improve your communication skills with others by participating in this activity? Did you enjoy the activity?

1	Title	Social inclusion of vulnerable children through art in the Lithuanian-Belarusian border regions ("Pažeidžiamų vaikų socialinė įtrauktis per meną Lietuvos ir Baltarusijos pasienio regionuose")
2	Country	Lithuania and Belarus
3	Promoter	Varėna district municipality administration
4	**Context of implementation**	☐ large city X small city ☐village
5	**Goals of the activity**	1. To help people with fewer opportunities to engage in artistic activities and to collaborate with other students in developing emotional cognition, self-expression, self-awareness, self-control, respect and self-confidence. 2. To promote interpersonal interaction, tolerance, empathy of group members, to help form a positive attitude towards the environment, communication partner, to be able to control behavior. 3. To develop group cooperation skills, tolerance, to promote responsibility for the group, participation in the life of the school community. *4.* To encourage students creativity and motivation to actively and creatively implement their artistic ideas.
6	**Description**	a. **Content** of the artistic activities carried out The activity is organised as creativity – aesthetic ritual, maintaining the fixed structural part of the beginning and end framing the activity (ensuring the need of security) and the middle part the changing content, but constant, predictable structure (ensuring the need for new discoveries). An integral part of activities other than greetings and farewells is reflection and/or self-assessment. Children reflect on two levels: 1. about their emotional state (how they feel); 2. About how you managed to participate and complete the tasks (what you learned) b. **Main Steps** The logic of the program: "I", "me and you, we are both", "me and you, we are together". Regularly, the topics are arranged according to the sequence of tasks "I" - student-centered tasks; "You and Me" - tasks that develop interpersonal relationships; "We" - Collective creative tasks. Implemented in 3 stages: 1. Topics of self-knowledge, student-centered tasks 2. Topics of communication with another, tasks developing interpersonal relationships 3. Group communication / collaboration topics, Collective creative tasks c. **Theories** on which the practice was based on The curriculum is based on the principles of inclusive education and specific methodological provisions. Based on music and art therapy principles.
7	**Implementation choices**	a. Target groups –children at school age from 4 to 18 years old b. Duration – 60-120 minutes, depending on the age of the children c. Number of sessions/activities – 1 activity in a weak – one year

8	**Artistic mean**	*A) analysis of famous artistic expressions* *B) artmaking activity* X Painting A X B X ☐ Theatre play A ☐ B ☐ X Music A ☐ B X ☐ Sculpture A ☐ B ☐ ☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐ ☐ Arts and crafts (pottering, needlework, sewing, etc.)
9	**Materials**	The recommended learning environment and learning tools for the program are: whiteboard, easels, mobile tables and chairs, audio listening equipment, musical instruments, and various art tools and materials.
10	***Who runs the activity***	☐a person/parents ☐an organization/institution ☐a school ☐an informal group ☐an NGO X teachers who have taken special course
11	***Benefits and results***	a. The benefits of this best practice for the target groups Children can get to know each other better by participating in art classes. Participants are developing their socioemotional and creativity skills. b. Community/social impact In order to ensure social integration, Lithuanian and Belarusian art school teachers and social service specialists will acquire new competencies to work with the target group and help it participate in the same learning process as other children.
12	**Challenge to inclusion addressed**	*Social Challenge*
13	**How did it address that challenge?**	The practice provided a safe space for common work between students with various interests and status. It is an excellent example of how the setting should be organized in order for the involved participants to create bonds and to bring out the best out of all participating children – giving them the possibility to pick their tasks, to work alone or in cooperation with someone, establishing rules of acceptance and friendship.
14	***21st skills addressed***	The art-making activities included in these ateliers develop innovation and creativity. Considering that activities also facilitated the development of communication, self-awareness, social, cognitive and creativity skills, which are among the most important skills, we believe that they also address living and career skills.

The row above the table begins with:

d. Teaching methodology – author methodology

e. Type of assessment and tools used to identify the benefits

15	*UDL as Guiding principle*	During the activity, different means of expression and engagement were used.
16	**Website/E-mail /Other contact info:**	www.varena.lt http://schuchin.grodno-region.by/ru/ https://varena.lt/naujienos/varenos-j-ciurlionytes-menu-mokyklos-ir-moksleiviu-kurybos-centro-pastato-rekonstrukcijos-darbai-arteja-pabaiga/
EXPERTS INPUT **Questions for Reflection**		Questions that can be asked to stimulate target groups' feedback and reflection How did you feel during the activity? Did you like the topic addressed during the activity? Why? Did you feel heard and involved during the activity? Do you think that improvements to the activity are needed? If yes, which ones?

3 GOOD PRACTICES PROVIDED BY BESIME ÖZDERICI ORTAOKULU (TURKEY)

Arts education in Turkey falls largely under the jurisdiction of the Ministry of National Education. Other actors who have a significant role and important duties in this field are the Council of Higher Education, Interuniversity Council, Ministry of Culture and Tourism and Ministry of Development. Arts education in Turkey falls under the scope of both formal and non-formal education.

Formal education is the education conducted in a school environment on a continuous basis through education programs prepared in line with certain objectives and for individuals in specific age groups and at the same level. Formal education comprises preschool, primary, secondary and higher education institutions. Arts education in formal education system is comprised of

- Education programs provided in scope of the curriculum in preschool, primary and secondary education institutions,
- Fine arts education departments in education faculties (GSEB) and faculties of fine arts and conservatories in higher education.

In 1993 the Ministry of National Education started a project for the education of gifted children. As a result of these efforts, Science and Art Centers (BİLSEM) were opened under the General Directorate of Special Education, Guidance and Counseling Services with the objective of educating gifted students in the field of science and art. The BİLSEM Directive went into effect in 2007.

Non-formal education includes the activities of public institutions and private establishments outside the formal education system. The fact that formal education on its own fell short of keeping up with the social changes instigated by advances in science and technology turned adult education into a viable approach in many countries today. The importance of adult education within the education system has increased.

A large part of the non-formal education activities carried out by the Ministry of National Education is realized by community education centers that have a very extensive organizational structure. As concepts like lifelong education, lifelong learning, adult education and continuing education gained importance and priority, the significance of community education centers also increased.

In the *Arts Education Re(thinking) in Turkey* (2014) article it is mentioned that arts education programs offered by cultural institutions and organizations in the non-formal education system allow art to reach audiences in a wider array. These programs provide the opportunity for individuals who have not participated or have received limited education in the formal education system to develop their cultural literacy skills and increase their access to culture.

The non-formal education programs offered by museums, galleries or cultural centers opened by municipalities or other public institutions and the not-for-profit culture and art institutions (SALT, Istanbul Modern Museum, Sakıp Sabancı Museum, Akbank Art Center, CerModern, Baksı Museum, etc.) vary

in number and scope. These programs present the children and adults with a new space of education outside the school. Arts education programs designed for different age groups are especially important as they offer a space for children to develop their creativity as well as new possibilities to freely express themselves.

On the other hand, despite all the positive efforts of cultural institutions, without public support, this type of educational activities that enable children to combine arts with other disciplines and everyday life can only reach a limited number of students across the country.

According to their website, *Istanbul Foundation for Culture and Arts (İKSV)* is announced to be among the grantees of the International Fund for Cultural Diversity (IFCD), established under Article 18 of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The grant will support İKSV in realizing the nation-wide project of Thread of Culture: Empowering Turkey's Local Cultural Professionals, proposed and to be carried out by the Cultural Policy Studies department of İKSV. One of the nine eligible projects to receive funding among 480 projects from 60 countries, Thread of Culture is also the first project to receive the fund from Turkey.

3.1 Examples of selected activities

Art on my plate has as the promoter the Kadir Has Secondary School, in this activity the participants first determine the visual element they will design on the plate then choose dried legumes, pasta, vegetables, fruits and similar foodstuffs in their kitchens. They create their work with these selected materials. It is a great chance to develop family relationships, strengthen their family ties, a sense of belonging and improve their creativity during the trouble pandemic process. It is an excellent social activity, an opportunity to develop creativity skills, to gain artistic thinking skills and to develop handicraft and psychomotor skills.

Second Life to Objects - an event through which participants bring together many different materials (fabric, metal, plastic, etc.) as a reflection of originality and imagination, and make aesthetic touches. Independent pieces are brought together using interpretation and imagination and rearranged to form a harmonious whole. The participant who makes a new embodiment can color it if he/she wishes. It is a creative type of art that shows that imagination has no limits and manages to attract attention. Participants complete the work with original combinations and descriptions. Participants have the chance to improve their creativity and they can express their feelings freely. They can combine past and present using different materials by producing new products using old things or the objects that have meanings for them. This is a good practice for social, cultural and socio-economic reasons.

3.2 Learning assessment and/or impact

The aim of these activities, proposed by the Turkish partner, is to develop the sensitivity of the target groups' psychomotor skills as a result of using balanced movements, to encourage teamwork with their families, addressing the community through social media, reinforcing the feeling of appreciation and participation in community events

The work of art that emerges as a result of imagination reaches a concrete reality through different materials. It enriches the perspectives and supports art and creativity.

3.3 Detailed description of selected activities

1	Title	Art on my plate
2	Country	Turkey
3	Promoter	Kadir Has Secondary School
4	Context of implementation	X large city ☐small city ☐village
5	Goals of the activity	To develop creativity skills; To help gain artistic thinking skill; To develop handicraft and psychomotor skills; To help families directly participate in activities;

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6	Description	**Content :** ● Participants first determine the visual element they will design on the plate. ● Participants choose dried legumes, pasta, vegetables, fruits and similar foodstuffs in their kitchens. ● They create their work with these selected materials. **Main Steps :** ● Determination of materials ● Placing the selected materials on the plate ● Giving the final version of the created work ● The final image is photographed from the front and from the top. ● In addition, the photo of the student who made the work is also taken with the work. ● The photos taken are sent to the visual arts teacher and the school's informatics teacher responsible for social media. ● The photos sent are published on the social media pages of the school. **Theories:** ● Visual arts events ● Family participation events ● Photography events ● Social media literacy and informatics activities
7	**Implementation choices**	a. Target groups: 5th, 6th and 7th grade students (11-13 years old) b. Duration : 1 week c. Number of sessions/activities: 7 d. Teaching methodology: training with remote sampling. Creation of creative thinking training, teamwork training e. Type of assessment and tools used to identify the benefits: Evaluation of our school's visual arts teacher from an artistic point of view. Evaluation of the variety of materials used. Visual evaluation of the audience on social media. The activity was carried out online with family participation during the distance education process.
8	**Artistic mean**	A) analysis of famous artistic expressions B) artmaking activity **X** Painting A ☐ **B X** ☐ Theatre play A ☐ B ☐ ☐ Music A ☐ B ☐ ☐ Sculpture A ☐ B ☐ ☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐ ☐ Arts and crafts (pottering, needlework, sewing, etc.) ☐ Other, please, specify: _____
9	**Materials**	Food materials available at home

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		Cell phone with camera Internet
10	Who runs the activity	X parents ☐an organization/institution X a school ☐an informal group ☐an NGO ☐other
11	Benefits and results	**a. The benefits of this best practice for the target groups :** Benefits of good practice for target groups: Developing the artistic thinking skills that target groups need by age range Developing the sensitivity of target groups' psychomotor skills as a result of using balanced movements Encouraging teamwork with their families **b. Community/social impact** : adopting the teamwork spirit of students and families addressing the community through social media reinforcing the feeling of appreciation encouraging participation in community events
12	Challenge to inclusion addressed	Social Challenge
13	How did it address that challenge?	a. It is a great chance to develop family relationships, a sense of belonging and improve their creativity during the trouble pandemic process. It is an excellent social activity. b. They will strengthen their family ties with this activity.
14	21st skills addressed	The teacher encouraged digital literacy, because they asked from the participants to work online and to provide feedback and materials online back to teacher The teacher encouraged the students about their interpersonal relationship skills.
15	UDL as Guiding principle	The activity is based on presenting the students' imagination. So it includes multiple ways to express themselves.
16	Website/E-mail /Other contact info:	https://www.instagram.com/p/CJlud5ZFUQgobx-ebXiTZGCNzt1rIXTWhVaUZI0/ https://kadirhasortaokulu.meb.k12.tr
EXPERTS INPUT **Questions for Reflection**		Questions that can be asked to stimulate target groups' feedback and reflection Did you like the activity? How did you feel while you were doing the activity? How did you feel working with your family?

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1	**Title**	Second Life to Objects
2	**Country**	Turkey
3	**Promoter**	Besime Özderici Secondary School
4	**Context of implementation**	*X large city ☐small city ☐village*
5	**Goals of the activity**	*To help waste materials gain aesthetic value and originality with imagination*
6	**Description**	**Content :** In this event, participants bring together many different materials (fabric, metal, plastic, etc.) as a reflection of originality and imagination and make aesthetic touches. **Main Steps :** Studies under the name of modern arts begin with the discovery of materials that are inactive or that have lost their function. Independent pieces are brought together using interpretation and imagination and rearranged to form a harmonious whole. The participant who makes a new embodiment can color it if he/she wishes. It is a creative type of art that shows that imagination has no limits and manages to attract attention. Participants complete the work with original combinations and descriptions. **Theories:** The activity is completed with observation, integration and interpretation techniques.
7	**Implementation choices**	a. Target groups: *5th,6th,7th and 8th grade students (11-14 years old)* b. Duration : 60 minutes each sequence c. Number of sessions/activities: 4 -5 weeks d. Teaching methodology : *It expresses imagination with the techniques of analysing, connecting parts and interpreting.* e. Type of assessment and tools used to identify the benefits : *As a form of expression in modern arts, originality and creativity are the most important criteria in terms of evaluation.* *The activity was carried out face to face and resulted in success.*
8	**Artistic mean**	A. *analysis of famous artistic expressions* B. *artmaking activity* ☐ Painting A ☐ B ☐ ☐ Theatre play A ☐ B ☐ ☐ Music A ☐ B ☐ **X** Sculpture A ☐ **B X** ☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐ ☐ Arts and crafts (pottering, needlework, sewing, etc.)

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		☐ Other, please, specify: _____
9	**Materials**	Idle objects that have lost their function
10	**Who runs the activity**	X parents ☐an organization/institution X a school ☐an informal group ☐an NGO ☐other
11	**Benefits a nd results**	a. The benefits of this best practice for the target groups : The work of art that emerges as a result of imagination reaches a concrete reality through different materials. It enriches the perspectives and supports art and creativity. b. Community/social impact: The participant's inclusion of ordinary objects or some objects that he or she has positioned in a special place in his or her own life in the artistic process gains importance in terms of pointing to a certain time as well as the meaning they carry. These objects, which can bring the past and present together on the same platform, try to activate the emotions and memory of the participants as well as the viewers, through concepts such as memory and experience, while passing to images.
12	**Challenge to inclusion addressed**	Socio-economic challenge.
13	**How did it address that challenge ?**	Students will find a chance to improve their creativity and they can express their feelings freely. They can combine past and present using different materials by producing new products using old things or the objects that have meanings for them This is a good practice for social, cultural and socio-economic reasons.
14	**21st skills addressed**	They may make appropriate/right decisions in difficult situations and they can be more confident in society. They facilitate the development of communication and team work / interpersonal relations skills, decision making skills and problem solving.
15	**UDL as Guidin g principle**	This practice encompasses different means for engagement of the participants and provides freedom of expression with unlimited imagination.
16	**Website/E-mail / Other contact info:**	Hatice Egemen Haticeegemen1981@gmail.com https://besimeozdericiortaokulu.meb.k12.tr
EXPERTS INPUT **Questions for Reflection**		Questions that can be asked to stimulate target groups' feedback and reflection Did you like the activity? How did you feel while you were doing the activity? What did you feel while you were transforming old ones to new ones? Did your waste materials gain a second life? For what purposes do you use them?

4 GOOD PRACTICES PROVIDED BY FOUNDATION FOR DEVELOPMENT OF THE CULTURAL AND BUSINESS POTENTIAL OF CIVIL SOCIETY - CUBU FOUNDATION (BULGARIA)

Mincheva Garmidolova (2021) mentions that *the subject "arts" appears in the Bulgarian schools at the end of XIX century, the first program in arts - in 1885. Many art programs have been created since then and their content has been improved up to nowadays. The roots of the artistic traditions of Bulgarian art take us back to medieval times when their specific features originated.*

Arts and cultural education exists in Bulgaria as an integrated school area in special schools under the administration of the Ministry of Culture. In several countries, reforms of the school curriculum are currently taking place, discussions are currently being held also in Bulgaria.

According to the *Arts and Cultural Education at School in Europe* study (2009) *there is a discussion going on about possible amendments of curricula and syllabi concerning arts and cultural education. The purpose of this discussion is to examine the possibilities of strengthening the cultural and creative dimension of education in the future not only within artistic school subjects, but also in the rest of the curriculum as far as it is possible.* Also, as a national programme, an initiative jointly organised by three statutory bodies: the Ministry of Education and Science, the Ministry of Culture and the Government Agency for Children's Welfare, has for the past five years been financing initiatives aimed to promote arts-related festivals and activities, for example those designed to foster the creativity and talents of gifted children. This programme can also award grants to children who perform outstandingly in national or international competitions.

The development of art education in Bulgaria is determined by factors like historical circumstances, industrial development, professional experience and competence.

As an historical note, in the community setting frame, Plovdiv was the first ever Bulgarian city to be European Capital of Culture, in 2019. The city has an ancient heritage and its status as one of the oldest European cities. "Together" was the motto of Plovdiv European Capital of Culture because of the meeting between different cultures, communities and groups. This motto included four thematic platforms: "Fuse" integrates ethnic and minority groups, and aims to bring together different generations and social groups; "Transform" re-thinks and revives forgotten urban spaces; "Revive" aims to preserve historical heritage and expand access to culture; while "Relax" promotes sustainable living with a slow pace and slow food.

As in many other European cities, another important cultural event is "The Night of Museums", held for the first time in 2005 also in the city of Plovdiv. It is now called "Share the Night" and is three days of art performances in galleries, cafes, and public spaces all over the town.

In the frame of another project, *Passport to Culture*, the Bulgarian team of *The Change is in You* NGO has implemented some wonderful activities based on the folk culture of Bulgaria and learned others stories from Bulgaria.

In Bulgaria, the local authorities have set up Common Centers for children. These centers develop activities for gifted or interested children free of charge. They are the subject of intensive cooperation between the national and regional education authorities on the one hand, and the local authorities on the other. And these are just a few of the cultural activities implemented at community level in this wonderful country.

4.1 Examples of selected activities

The Art activities with teenagers from a Center for children with disabilities "St. Vrach", organised by Irina Apostolova, includes art-therapy methods applied by specialists – consultants in art therapy. The practice implemented various visual arts tasks, which were combined with theatrical elements. The children drew, modeled, applied and in the end got the opportunity to present (with the help of a specialist), to play as a pantomime or simply to tell what they have created. Easing the expression and communication skills of children with disabilities is a tool for making their integration and inclusion easier, as their behavior would become more socially acceptable for their peers.

Also the activity named *Saturday family ateliers (for children and parents)* is organized as a pleasant activity for family members; aiming to spend time together in artistic activities; developing the relationships within the family; expanding the individual talents of the family members; creating

friendship bonds between different families through sharing of common interests and activities; forming a neighbourhood community of families with similar interests.

A series of Saturday ateliers were conducted, each of them was based on a different art technique: collage, installations, decoration, painting, applications construction and others. The different art tasks/operations were allocated spontaneously among the family members, depending on their preferences, skills, dexterity and talents. The ateliers were joined by families with children of various ages, sometimes they were even joined by their grandmothers and grandfathers. The practice provided a safe space for common work between families with various interests and status. It is an excellent example of how the setting should be organized in order for the involved participants to create bonds and to bring out the best out of all participating children – giving them the possibility to pick their tasks, to work alone or in cooperation with someone, establishing rules of acceptance and friendship. This practice could be most beneficial for tackling exclusion due to social, cultural and socio-economic reasons.

4.2 Learning assessment and/or impact

Through these kinds of activities children develop their skills to express themselves in different ways, in a friendly and artistic atmosphere this takes place in a much easier fashion. These particular practices have been beneficial for children with physical and cognitive disabilities. An opportunity for a closer contact of adults with children, with or without disabilities, for a more successful communication of emotions and expression of needs, and inclusion within the community.

It represents a great way to develop personal talents and skills, trust and respect with others, create sustainable friendly relationships through sharing artistic activities.

4.3 Detailed description of selected activities

1	Title	Art activities with teenagers from a Center for children with disabilities "St. Vrach"
2	Country	Bulgaria
3	Promoter	Irina Apostolova – a private initiative
4	Context of implementation	X large city ☐small city ☐village
5	Goals of the activity	Developing the communicative skills of children with disabilities via artistic activities.
6	Description	a. **Content** of the artistic activities carried out Art activities for children with disabilities. b. **Main Steps** The practice implemented various visual arts tasks, which were combined with theatrical elements. The children drew, modeled, applied and in the end got the opportunity to present (with the help of a specialist), to play as a pantomime or simply to tell what they have created. The audience applauded after each presentation, encouraging each participant in their expression. c. **Theories** on which the practice was based on Art-therapy methods applied by specialists – consultants in art therapy.
7	Implementation choices	a. Target groups – children from grades 4 to 8 b. Duration – 60 minutes c. Number of sessions/activities – 8 sessions

		d. Teaching methodology – art-therapeutic methodology
		e. Type of assessment and tools used to identify the benefits
8	**Artistic mean**	A) analysis of famous artistic expressions B) artmaking activity X Painting A ☐ B X X Theatre play A ☐ B X ☐ Music A ☐ B ☐ ☐ Sculpture A ☐ B ☐ ☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐ ☐ Arts and crafts (pottering, needlework, sewing, etc.) X Other, please, specify: presentations
9	**Materials**	Depending on the artistic task: tempera or watercolor, cardboards, colored paper and cut out ready elements, glues, scissors, modelling clay and plasticine, decorative elements for applications.
10	**Who runs the activity**	☐a person/parents ☐an organization/institution ☐a school ☐an informal group ☐an NGO X other – Irina Apostolova, systemic art consultant
11	**Benefits and results**	a. The benefits of this best practice for the target groups The children develop their skills to express themselves in different ways, which is sometimes very hard for them, but in a friendly and artistic atmosphere this takes place in a much easier fashion. This particular practice has been beneficial for children with **physical and cognitive disabilities**. b. Community/social impact An opportunity for a closer contact of adults with children with disabilities, for a more successful communication of emotions and expression of needs. Inclusion within the community.
12	**Challenge to inclusion addressed**	Physical Challenge
13	**How did it address that challenge?**	Easing the expression and communication skills of children with disabilities is a tool for making their integration and inclusion easier, as their behavior would become more socially acceptable for their peers. Art has always been and will always be an instrument for bringing people closer, as it manages to convey messages without words, overcoming linguistic or confidence barriers.

14	**21st skills addressed**	a. Art is something which supports the process of learning to learn and can be very useful for that purpose.
		b. The activities in the presented practice support the development of:
		
		     Self-awareness
		
		     Creative thinking for the purpose of forming an artistic expression
		
		     Effective communication - presentation of one's emotions and thoughts via arts
		
		     Decision making - art presents numerous choices for expression

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		Problem solving
15	**UDL as Guiding principle**	a. multiple means of representing the concepts: reading and listening b. multiple ways to express the solution they propose c. multiple ways to engage: use of several different tools
16	**Website/E-mail /Other contact info:**	Irina Apostolova E-mail: apostolovairina@gmail.com
EXPERTS INPUT **Questions for Reflection**		Questions that can be asked to stimulate target groups' feedback and reflection How did you feel while participating in the activity? Which part of the activity did you like the most? Why? Would you like to see something different/improved next time? What and why?

1	**Title**	Saturday family ateliers (for children and parents)
2	**Country**	Bulgaria
3	**Promoter**	A private initiative
4	**Context of implementation**	The context where the best practice was developed X large city ☐small city ☐village
5	**Goals of the activity**	Sharing of pleasant activities for family members; spending time together in artistic activities; developing the relationships within the family; expanding the individual talents of the family members; creating friendship bonds between different families through sharing of common interests and activities; forming a neighborhood community of families with similar interests.
6	**Description**	a. **Content** of the artistic activities carried out A series of Saturday ateliers were conducted, each of which was based on a different art technique (collage, installations, decoration, painting, applications construction and others). The different art tasks/operations were allocated spontaneously among the family members, depending on their preferences, skills, dexterity and talents. The painting tasks had different levels of complexity and required a different length of the activities. The ateliers were joined by families with children of various ages, sometimes they were even joined by their grandmothers and grandfathers. b. **Main Steps** 1. The first ateliers required time for allowing the participants to get to know each other, gradually, the use of these minutes shifted to creating a more pleasant atmosphere – with coffee, tea, music and short talks between the participants. 2. The facilitator would assign the tasks – idea, objective, artistic materials to be used, algorithm, technical specifics and so on. 3. The families spontaneously allocated the tasks among their members or decided that everyone would do everything on his/her own. They gave each other advice, helped each other, figured out solutions to occurring artistic problems, sometimes had arguments, sometimes encouraged each other or

		entered into collaboration with other families. The facilitator was available for clarifications and consultations at all times.
		4. The last minutes were dedicated to an improvised exhibition of the results. The facilitator conducted a discussion, during which the participants were encouraged to share their experiences during the atelier, as well as to present their works.
		c. **Theories** on which the practice was based on
		Art teaching methodology, art-therapy, family therapy
7	**Implementation choices**	a. Target groups – families with children at school age from the same neighborhood
		b. Duration – 60-120 minutes each atelier
		c. Number of sessions/activities – 10 Saturday ateliers
		d. Teaching methodology – author methodology, property of Green Art Center
		e. Type of assessment and tools used to identify the benefits
8	**Artistic mean**	A) analysis of famous artistic expressions B) artmaking activity
		X Painting A X B X
		☐ Theatre play A ☐ B ☐
		☐ Music A ☐ B ☐
		X Sculpture A ☐ B X
		☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐
		☐ Arts and crafts (pottering, needlework, sewing, etc.)
		X Other, please, specify: construction, applied-decorative art, collage, relief painting, monotype
9	**Materials**	Depending on the artistic task: tempera paints, oil pastels, inks, cardboard, yarn, cotton, toilet paper, corrugated cardboard, wooden stirrers, tree leaves, beads, scissors, glue, silicone gun, box-cutters, Styrofoam balls, decorative elements, plastic straws, etc.
10	**Who runs the activity**	☐a person/parents ☐an organization/institution
		☐a school ☐an informal group
		☐an NGO X other – Green Art Center
11	**Benefits and results**	a. The benefits of this best practice for the target groups Enriching the relationships within the families, developing personal talents and skills, developing trust and respect among the generations. b. Community/social impact Bring families within the same neighborhood closer to each other and create sustainable friendly relationships through sharing of artistic activities.
12	**Challenge to inclusion addressed**	Socio-economic challenge

13	How did it address that challenge?	The practice provided a safe space for common work between families with various interests and status. It is an excellent example of how the setting should be organized in order for the involved participants to create bonds and to bring out the best out of all participating children – giving them the possibility to pick their tasks, to work alone or in cooperation with someone, establishing rules of acceptance and friendship.
		This practice could be most beneficial for tackling exclusion due to social, cultural and socio-economic reasons.
14	21st skills addressed	The art-making activities included in these ateliers develop innovation and creativity. The ateliers encourage decision making skills development and creative thinking. Considering the group-activity nature of the ateliers, they also facilitated the development of communication and team work / interpersonal relations skills.
15	UDL as Guiding principle	The UDL principles are followed in this practice, which encompasses different means for engagement of the participants and provides the latter with freedom of expression, even if there are certain limitations as to the type of art, which is in the center of the practice.
16	Website/E-mail /Other contact info:	Fb: Green Art Center
		e-mail: gac4friends@gmail.com
EXPERTS INPUT Questions for Reflection		Questions that can be asked to stimulate target groups' feedback and reflectionI
		n what way did the artistic atelier bring you closer, including intergenerational, to the members of your family?
		Has the artistic atelier helped you create bonds and network with other families within your area?
		What artistic skills have you improved thanks to this atelier?
		Do you think that improving artistic skills is the most important benefit you have drawn from this experience? If not, what do you consider as your main benefit from the atelier?
		Can you relate any particular changes in your style of expression, communication and/or behavior to your involvement in these ateliers?
		How did you feel working with families that were very different from your own, if this was the case?
		Anything else you can mention as a valuable take-away from the experience?

5 GOOD PRACTICES PROVIDED BY ASSOCIACIÓ MERAKI PROJECTES DE VALÈNCIA (SPAIN)

"We must make art the base of education. Until man is not used to beauty, he cannot reach the level of spiritual freedom he needs to perceive what is good and what is beautiful. No education is more efficient or profound than what we can learn from contact with beauty and perfection" (Jiménez Fraud, A. (1971): Historia de la Universidad Española. Alianza Editorial, Madrid).

A country full of artistic wonders, and an immense resource for arts education activities in community setting - Spain means travelling back and forth in time and being surprised by a whole host of monuments ranging from an ancient Roman aqueduct to medieval castles and the most avant-garde, futuristic architecture. Centuries and mixed cultures have left their fascinating mark on Spain with some of the most amazing artistic heritage in the world, masterpieces created by Velázquez, Picasso, Dalí and Gaudí are here.

Spain is a country where cultural and linguistic diversity is a founding principle enshrined in its constitution. Spain focuses on sensitivity to the arts (perhaps implying aesthetic appreciation) as a part of preparation for adult life, according to the *Arts and Cultural Education at School in Europe* study (Eurydice, 2009). In Spain, the purpose of primary education is to provide a global education and pupils have to practice and take active part in performance of the arts as well as developing an appreciation of the arts. The purpose of the secondary level is to provide an integrated education and, through participation in artistic education, pupils develop an appreciation of the arts in the social science area of studies. Culture was one of the main reasons for travelling for 29% of the Spanish population in 2015. Among the countries with a value much higher than the European average (EU-28: 26%) were the Netherlands (39%) and Austria (37%).

Arts subjects are taught by specialist teachers and the development of students' creativity is encouraged throughout the curriculum, and they are taught to make work hypotheses, to research the information from a variety of sources, to compose a coherent argument and to reach independent conclusions.

The Eurydice Study (EACEA, 2009) mentions also that nine countries (Belgium, Czech Republic, Greece, Spain, Ireland, Latvia, Austria, Slovenia and Finland) encourage cross-curricular links between the arts and all other subjects as part of the aims for the whole curriculum. For example, in Spain, legislation regarding the minimum national core curriculum establishes, besides the objectives for the stages, also the basic competences students have to acquire through all areas and subjects of compulsory education, these competences include 'Cultural and Artistic Competence'.

In Spain, the Ministry of Education, Social Policy and Sport through the Higher Institute of On-line Training and Resources for Teachers (ISFTIC) and some Autonomous Communities, offer the educational community a range of resources to teach the arts using the new technologies. Some of these resources are designed for teacher use to facilitate the teaching-learning process in the classroom, and others are designed for pupils so that they can do their homework using the Internet.

Spain and Lithuania both emphasize the contribution of extra-curricular arts activities to young people's overall development. Spain views extra-curricular arts activities as an informal method of contributing to the development of pupils, rather than as making a direct contribution to their curriculum studies.

Arts-related festivals, celebrations and competitions are routinely held in Spanish communities. The education authorities provide financial assistance for school based initiatives specifically intended to develop cultural activities related to the arts education curriculum. It also provides financial and practical support for the celebration of arts-related anniversaries, for example to pay tribute to famous artists.

Art galleries and museum venues in Spain celebrate, also, their open doors day every year, this represents an opportunity to see works that are not usually on display, be given access to rooms that are generally closed to the public, attend lectures and talks, take in concerts and theatre performances, film screenings, workshops, competitions, games for children and dance shows.

5.1   Examples of selected activities

Riborquestra, founded in 2009, aims to improve the lives of people in the neighborhood by providing resources for artistic learning. The project is based on an innovative and inclusive methodological model which democratises artistic practice and facilitates citizen participation, enabling the generation of new relationships between people. Riborquestra fosters young people's personal growth and facilitates community development by providing them with the opportunity to learn an instrument and be part of the orchestra. The goal is to promote solidarity, inclusion, coexistence and interculturality within the neighborhood, through culture and group musical practice and performance. The learning and development processes and the relationship between the participants, favors positive behavioral change, generated as a result of personal and contextual awareness, enhancing the potential for individual and community transformation.

The *'Barrios: inclusión social a través del arte'/Neighborhoods: social inclusion through art* project is about the sustainable development of society and the search for identity within the sectors that make up the diversity of a specific urban environment. It focuses on a setting where children can feel integrated, using art as a catalyst of communication and development of the individual. The first general objective is to promote the cohesion and social inclusion of groups of children and young people through their recognition as a community and through interrelation with other peer groups. The project facilitates coexistence by recognizing the neighborhood and the various sectors that make up the community, taking the experience of art, creativity, and symbolic expression as a reference. The program consists of a series of activities and workshops with different objectives, such as using the social character of

art, especially in relation to its possibilities for building social cohesion and shaping identity, promoting the individual development of young people in relation to elements such as creativity, and the acquisition of knowledge and skills through group work. Art is used as a vehicle for the practice of habits that help improve society through solidarity action. It is also intended to bring the art center closer to society and disassociate it from the classic vision of an elite space.

5.2 Learning assessment and/or impact

These projects and activities, mentioned before, offer a space for coexistence and dialogue between people from diverse cultural backgrounds who are all living in the same area. It fosters the personal growth of the children and young people and enables them to actively participate in the positive development of their community. They experience learning through active and creative participation and experimentation.

Young people have benefited by having access to musical instruments and classes, and partake in artistic and cultural events and activities. The activities mentioned by the Spanish partner reinforce self-esteem and create an open, inclusive, cooperative environment between the participants.

The *Riborquestra* has become part of the identity of the neighborhood where it is located. As a result of the project there is a greater sense of pride, trust, and community both within the organization and with the locality. The educational and musical instruction has paved the way for social transformation and has added a rich cultural aspect and relevance to the community.

The *'Barrios: inclusión social a través del arte'/ Neighborhoods: social inclusion through art* project helped students (the main target group) to develop as individuals by recognizing that their surroundings help them to shape their identity.

5.3 Detailed description of selected activities

1	Title	Riborquestra
2	Country	Spain
3	Promoter	X Local initiative
4	Context of implementation	X large city ☐small city ☐village
5	Goals of the activity	Riborquestra is an intergenerational and community organisation in the Ciutat Vella district of Barcelona. It aims to contribute to improving the lives of people in the neighborhood by providing resources for artistic learning. Riborquestra fosters young people's personal growth and facilitates community development by providing them with the opportunity to learn an instrument and be part of the orchestra. Riborquestra´s goal is to, through culture and group musical practice and performance, promote solidarity, inclusion, coexistence and interculturality within the neighborhood.
6	Description	a. **Content** of the artistic activities carried out Children and young people participate by learning specific instruments separately and then coming together to form an orchestra. Participants have an hour of instrument class per week and an hour of orchestral rehearsal where they have the opportunity to meet all the other people learning different instruments. The organisation seeks to generate spaces for interaction and positive coexistence between people from different backgrounds and diverse socio-cultural situations. b. **Main Steps** All of the music classes are free and accessible. Instruments are donated to the organisation and there is an instrument bank from which each participant is given their own. You can register online to participate and when

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		instruments are available new members can be incorporated into the social project. Musicians engage in two hours of classes weekly; one hour of instrument specific learning and one hour where all participants come together for orchestral rehearsal. Practice is building towards performances which permit a shift away from spectatorship and facilitates the active participation of the community in the neighborhood's cultural life. This also allows for a connection with the community to their area and transforms the neighborhood into a public meeting space. c. **Theories** on which the practice was based on The project is based on an innovative and inclusive methodological model which democratises artistic practice and facilitates citizen participation, enabling the generation of new relationships between people. Creativity is focused on from distinct points of view. One area is personal creativity, and the ability to critically question one's own reality and create tools to open new pathways. Creativity is also seen as a way of analyzing everyday circumstances and conflicts in order to generate alternative solutions. The learning and development processes and the relationship between the participants favor positive behavioral change, generated as a result of personal and contextual awareness, enhancing the potential for individual and community transformation.
7	**Implementati on choices**	**a. Target groups:** young people in the neighborhood aged from 6 to 20 years **b. Duration:** continuous **c. Number of sessions/activities:** weekly classes for specific instruments held in small groups of between 8-15 students and a weekly orchestra practice where all participants come together. **d. Teaching methodology** Different technical and musical techniques are developed using a participative and creative methodology. The project implements an inclusive methodological model which facilitates active participation, and the development of relationships between participants, their families, and the wider community. The democratization of artistic practice generates a space for positive socio-cultural interaction between people from diverse backgrounds. In this complex environment, Riborquestra is instrumental in the creation of opportunities, building social cohesion and guiding children and young people in the development of artistic, communicative and social skills. **e. Type of assessment and tools used to identify the benefits** Riborquestra, founded in 2009, was dedicated to using culture as a means of community development. By 2012 they were forced to cease activity as a result of insufficient financial backing. A number of teachers and families took it upon themselves to continue with the project which was then subsidized the following year by the municipality. Since then it has received financial support from the district, from companies and individuals in support of the socio-cultural contribution the project makes to the community. The project has also received recognition from key institutions in the area of culture and education. It has been named a success story in education by

		The Fundació Carulla and it won the third prize Mayor Zaragoza in the social and cultural category promoted by the Associació Amigues i amics de la Unesco Tortosa.It has also been selected for the CompArtte project that supports artistic proposals with social commitment and that promote Spanish art. Riborquestra in collaboration with the Cervantes School also won the Carles Capdevila 2020 grant, promoted by newspaper ARA and the La Caixa Foundation, for their project "Tandem for the universal right to music" which had inclusion as its principal focus.
		Though project activities generally take place in venues within the neighborhood, the project successfully transitioned to online work during the Covid-19 lockdown.
8	Artistic mean	A) analysis of famous artistic expressions B) artmaking activity ☐ Painting A ☐ B ☐ ☐ Theatre play A ☐ B ☐ X Music A X B X ☐ Sculpture A ☐ B ☐ ☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐ ☐ Arts and crafts (pottering, needlework, sewing, etc.) ☐ Other, please, specify: _____
9	Materials	Instruments and sheet music, music stands
10	Who runs the activity	☐a person/parents X an organization/institution ☐a school ☐an informal group ☐an NGO ☐other
11	Benefits and results	**a. The benefits of this best practice for the target groups** The project has provided a space for coexistence and dialogue between people from diverse cultural backgrounds who are all living in the neighborhood. This project fosters the personal growth of the children and young people participating and enables them to actively participate in the positive development of their community. They experience learning through active and creative participation and experimentation and the project demonstrates the benefits of intergenerational relationships. Young people have benefited by having access to musical instruments and classes and partake in artistic and cultural events and activities. The project has reinforced self-esteem and created an open, inclusive, cooperative environment between the participants and the locality. **b. Community/social impact** The Riborquestra has become part of the identity of the neighborhood where it is located. It is a space where social connections are created and fostered. As a result of the project there is a greater sense of pride, trust, and community both within the organisation and with the locality. Through the communal language of music, there is an enhanced sense of belonging. The educational and musical instruction has paved the way for social transformation within the community and has added a rich cultural aspect and relevance to the community.

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12	Challenge to inclusion addressed	Cultural Challenge
13	How did it address that challenge?	The project has provided a space for coexistence and dialogue between people from diverse cultural and socio-economic backgrounds who are all living in the neighborhood. Riborquestra, with over 120 members, is fundamental in the fostering of respect, inclusion, tolerance, interdependence, teamwork, and commitment within the district of Ciutat Vella. It has played a key role in developing a feeling of identity and belonging within its participants connected with the locality. A collective image and strengthened self-esteem has been developed as a result. By providing this opportunity free of charge, and arming participants with instruments, the project is accessible and democratised so that anyone with any level of knowledge or skill can play in an orchestra.
14	21st skills addressed	As a result of the practice, participants have the opportunity to hone key 21st century skills. Creative thinking is developed through the one-on-one and group music lessons. Effective communication skills are improved through group work and coming together to create the orchestra. Finally, empathy is also developed as participants collaborate with other members from different cultural backgrounds and gain a better understanding of each other and the makeup of their shared community.
14	UDL as Guiding principle	a. multiple ways to engage: use of several different tools b. The activity includes multiple ways to express and support student understanding
15	Website/E-mail /Other contact info:	Riborquestra (2021) https://comusitaria.wixsite.com/riborquestra/ https://www.facebook.com/associacioriborquestra
EXPERTS INPUT Questions for Reflection		Questions that can be asked to stimulate target groups' feedback and reflection Why do you think this activity is important? How much did you know about the subject before we started? What have you learned from participating? In what ways have you worked with the other participants? How have you helped each other?

1	Title	'Barrios: inclusión social a través del arte'/ Neighborhoods: social inclusion through art
2	Country	Spain
3	Promoter	City based project
4	Context of implementation	**X** large city ☐small city ☐village
5	Goals of the activity	This project is about the sustainable development of society and the search for identity within the sectors that make up the diversity of a specific urban environment. It focuses on a setting where children can feel integrated, using art as a catalyst of communication and development of the individual. The first general objective is to promote the cohesion and social inclusion of groups of children and young people through their recognition as a community

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		and through interrelation with other peer groups. The project facilitates coexistence by recognizing the neighborhood and the various sectors that make up the community, taking the experience of art, creativity, and symbolic expression as a reference.
6	Descripti on	**a. Content** The program consists of a series of activities and workshops with different Objectives, such as using the social character of art, especially in relation to its possibilities for building social cohesion and shaping identity, promoting the individual development of young people in relation to elements such as creativity, and the acquisition of knowledge and skills through group work. Art is used as a vehicle for the practice of habits that help improve society through solidarity action. It is also intended to bring the art centre closer to society and disassociate it from the classic vision of an elite space. **b. Main Steps** The project encompasses knowledge and practices aimed at developing cohesion and social inclusion. The project has worked in different artistic disciplines such as: direct experimentation, manipulation, touch, look, drawing, and photography of their surroundings in order to see that art is the creative expression of ideas, experiences and emotions. The project also proposes to experiment with the transformation and reuse of objects by decontextualizing a pre-existing object and placing it in the artistic realm. The main activities of the project include: - Initial small group discussion on one or two works of art, following the methodology of the Visual Thinking Strategies. This occurs for students to recognise their ability to be active participants in the project, form a group, observe, listen, and discuss topics related to the artwork. This will eliminate prejudices about their ability to analyse the art, and as such is a key element in the development of the project. - A series of workshops where they will take their neighborhood as inspiration for various works of art and creativity. - They will conduct interviews with people from their neighborhoods - They will organize an exhibition of their work, inviting their neighbors to also participate and contribute their artwork based on their neighborhoods. In this way, the installation grows in time, in size and in styles, encompassing diverse elements of the neighborhood. This involvement of the public in the reflection of art and their surroundings is one of the main project objectives. **c. Theories** on which the practice was based on The project utilises Visual Thinking Strategies in which students cultivate a willingness and ability to present their own ideas, experience how to inquire and listen actively, and provide logical reasoning. Through the use of artwork students learn about and respect their peers' diverse perspectives and the group develops an awareness of different ideas and perceptions. The activities have tried to use this method to enhance aesthetic development, stimulate creativity and encourage the ability to remove judgement, integrate mistakes and reflect critically.

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7	Implementation choices	a. Target groups: Students aged 8- 14 years from 4 different schools in 2 different neighborhoods of the Gran Canaria Capital.
		b. Duration: 3 months, 6 weeks of workshops + 3weeks of artistic installations in the two neighborhoods + 3weeks exhibition at the San Martín Centre for Contemporary Culture.
		c. Number of sessions/activities: 8 workshops sessions and then the exhibitions
		d. Teaching methodology: This is an art-based project focused on building and strengthening social cohesion and inclusion through creativity. The project methodology encompasses interactive participation and hands-on activities to get the young people engaged with the inspiration that surrounds them in their classmates, neighbors, and neighborhoods. Students are guided through the creative process in workshops and peer partner learning is emphasized in order to gain different perspectives and see the beauty in diversity. Similarly, intergenerational methodologies were used through the interviewing of locals from the neighborhood which allowed for an exchange of competencies and an authentic learning experience. Finally, the exhibits and displays are used as a method to enable students to take ownership of their learning. Through this they can work together, encourage other community members to get involved, and share their creations within their community.
		e. Type of assessment and tools used to identify the benefits
		The project began in 2017 and has occurred for 3 consecutive years. Its success has allowed it to continue annually, focusing on different schools and neighborhoods each year. The growing interest from schools and communities to participate in this project highlights the positive impact that it has had. Furthermore, from the project exhibitions created, the interviews, and the community participation, it is clear that this project has brought intergenerational communities together and strengthened social cohesion and social interaction through the medium of artistic practices.
		The Covid-19 pandemic disrupted last year's initial project plans however, it was successfully adapted and was fortunately able to continue virtually.
		The project could potentially be manipulated and used in a secondary or high school context with minimal changes (perhaps changing the art content to make it more relevant to older age groups).
8	Artistic mean	A) analysis of famous artistic expressions B) artmaking activity X Painting A X B X ☐ Theatre play A ☐ B ☐ ☐ Music A ☐ B ☐ ☐ Sculpture A ☐ B ☐ ☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐ X Arts and crafts (pottering, needlework, sewing, etc.) ☐ Other, please, specify: photography
9	Materials	creative materials including- paper, crayons, coloring pencils , cardboard, needle and thread, cameras, notebooks and pens

10	Who runs the activity	☐a person/parents ☐an organization/institution ☐a school ☐an informal group ☐an NGO X ☐other: A foundation and an Art Museum
11	Benefits and results	The benefits of this project are clearly threefold: 1. For the students (the main target group) the project enabled them to develop as individuals by recognizing that their surroundings help them to shape their identity. They also benefited from knowledge acquisition through group work and learning from their peers. This also worked on coexistence, understanding a plurality of opinions and accepting differences. 2. Through the project, students were encouraged to participate within the wider community of their neighborhoods. This allowed for the development of appreciation of their community and to feel rooted within the space. As well as building a sense of pride for their neighborhood, the project encouraged solidarity within the community as a whole by bringing people together through creative practice and appreciation of place. Finally, intergenerational dialogue was started through the interview process and the invitations by students for their neighbors to take part in the project, further adding to its social impact. 3. The artistic experiences and creative thinking explored by the participants of this project enabled them to gain skills and experiment with different creative disciplines and mediums. This artistic expression facilitated coexistence through the recognition of diversity within the community, shared neighborhood space, and an opportunity to really analyze and reflect on the beauty of their neighborhood and how that shapes their sense of identity.
12	Challenge to inclusion addressed	Socio-economic challenge
13	How did it address that challenge?	Given the social, economic, educational and cultural diversity of these young people, the project has taught the participants that diversity is not seen as an obstacle but rather an opportunity. This project proposes in an innovative way that all minors and adolescents themselves actively participate in the creative process that works to create more inclusive and socially cohesive neighborhoods. Participants learn how to work together, how to see things from new and various perspectives and also the benefit of building a sense of community within their neighborhood.
14	21st skills addressed	Through participation, young people sharpen their interpersonal relationship skills. They have the opportunity to build relationships with not only their peers, but also with members of the wider community living in their neighborhood. As a result of these connections, they are learning effective communication skills and are engaging with people from diverse socio-economic and cultural backgrounds all living in the same area.
15	UDL as Guiding principle	a. equality of rights for all, without discrimination; b. avoiding stigmatisation c. participation d. freedom of creative expression e. inclusion The practice could be considered to be in line with UDL in that it offers multiple means of engagement for participants. There are diverse forms of creativity from arts and crafts, photography, and painting, as well as analysing and discussing famous works of art. Additionally, participants are required to invite and interview neighbors living in their area which requires someone to design questions,

		someone to write them, someone to interview and possibly someone to record or photograph the interview. All of these elements enable young people to participate in ways that suit them.
16	**Website/ E-mail /Other contact info:**	CAAM. (2017).Proyecto Barrios. https://www.caam.net/es/actividades_int.php?n=3897
		CAAM. (2019).Barrios comienza una nueva aventura. https://caam.net/deaccion/barrios-comienza-una-nueva-aventura/
		Fundación Disa. (2020). El proyecto 'Barrios' desarrolla actividades en Internet
		https://www.fundaciondisa.org/salaprensa/noticias/2020/04/24/proyecto-barrios-desarrolla-actividades-internet
EXPERTS INPUT		Questions that can be asked to stimulate target groups' feedback and reflection
Questions for Reflection		How did you feel while you did the activity?
		What did the group have to do?
		What was one of the challenges of doing this activity?
		Did the activity help you learn more about your classmates/community? How?
		How can you take what you have learned and apply it to your own life?

6 GOOD PRACTICES PROVIDED BY FUNDATIA EUROED (ROMANIA)

The previously mentioned *Eurydice study* (EACEA, 2009) shows that Romania is not very well positioned in terms of the integration of the arts in the school, in relation to the countries participating in the study, but well positioned for community level events. From the perspective of openness to communication and partnership with the community, in recent years, the Romanian school has taken some steps in mapping the offer of artists and cultural operators, to ensure a better meeting of the educational area with the artistic one. We note the possibility of registration in a database data, accessible to schools, of those who want to propose activities within the program "School differently". The interested parties can choose from that offer what they think would be appropriate for their context. Romania is currently in the process of curricular reform from the perspective of integration key competences, which makes the competence "cultural awareness and expression". In Romania, only two arts subjects (visual arts and music) are part of the compulsory curriculum, and no other arts subjects are included as optional studies, decisions related to cross-curricular links are taken by schools.

Arts and Cultural Education at School in Europe study (2009) mention Cross-curricular themes proposed by schools include: Romanian language and literature and musical education, related to the integration of literary texts in musical pieces; practical abilities and fine arts education, related to the participation of children enrolled in primary education at the decoration of their school; art monuments and historical places of a specific city; photography between science and art.

According to *Arts and Cultural Education at School in Europe* study (2009) a strategy was adopted at national level to decentralize certain cultural fields, including the development of cooperation between schools and museums. In fact, one of the performance indicators used to monitor and evaluate the implementation of this strategy is precisely the number of visits made to museums by organized school groups. The results of this indicator are regularly reported by local and regional authorities, with the aim being to highlight the educational value of museums. Romania's Ministry of Education, Research and Youth has drawn up a 'Strategy for the development of extra-curricular and school-based educational activities', strategy based on the idea that extra-curricular activities are beneficial to the entire education process, and in particular to personal development.

Another national level initiative in Romania is aimed at the promotion of extra-curricular activities; a collaboration protocol covering this issue will be signed in the near future by the Ministry of Education, Research and Youth and the Ministry of Culture and Religious Affairs. This protocol will enhance the collaboration between schools and museums, facilitating the exchange of experiences among specialists in the cultural and educational fields. It will create links between the content of school curricula and the educational services of museums, encouraging the participation of pupils in programmes proposed by the specialists working in museums.

The Ministry of Education, Research and Youth and the Ministry of Culture and Communities, as well as other institutions active in the fields of education and culture, organize festivals periodically, festivals that include creativity workshops and artistic events relating to the fields of architecture and design, fine arts, performing arts, free creativity, drawing and painting, portraiture, photography, journalism, the art of icons and popular art, games, sports, multimedia, modelling, theatre, film, etc. One example of this type of festival is the CreativFEST, which is intended to identify and publicize the achievements of children and young people in the creative field. The Museums' Night and the Passport to Culture project, offer other opportunities for participants to explore arts and creative activities in Romania.

6.1 Examples of selected activities

Classic is fantastic! The main objectives of the event are to instill the love of music in young people, make classical music accessible and educate young people in the spirit of harmony and understanding among people. The programme focuses on concerts and encourages the audience's interactive participation. Its live performances organised by George Enescu Filarmonica institute addressed young people in Bucharest when it started in 2012. The programme focuses on live concerts where the audience benefit from concrete explanations and are encouraged to participate (by asking questions or answering the moderator's questions, demonstrating their feelings through drawings, miming or dancing while listening to music). The main idea of this project is that music strengthens concentration, memory, joy for life, tolerance, wellbeing and motivation to be a better person. It stimulates linguistic, musical, logical visual and interpersonal intelligences.

Alecart section in the FILIT Event *(Iasi International Festival of Literature and Translation)* - The Alecart magazine has published young people's opinions on a wide range of topics (inclusion, diversity, life, communism, achievements, happiness vs unhappiness, and wellbeing) and their literary works since 2008. The FILIT event aims at promoting young talents and their literary works as well as developing young people's creative and critical thinking skills and instilling the love of books and reading in young participants. The event educates and helps young people to find their own voice in society and fully contribute to its development.

Secondly, teachers are perceived as partners (and facilitators) in the project, which empowers students to actively initiate and successfully carry out all plans. Alecart has become a model of education which addresses not only students' academic performance but also their emotional, social, cultural, and spiritual development. It helps students increase their self-esteem, confidence and wellbeing and develop a deep love of lifelong learning across socio-cultural and educational contexts. Alecart encourages students to explore not only literary texts but also contemporary social issues (inclusion, diversity, multiculturalism). Alercart sessions have provided students with lessons about inclusion, diversity, multiculturalism.

6.2 Learning assessment and/or impact

The activities can be used in classes to promote students' wellbeing through the implementation of arts. The materials foster collaboration between art specialists (musicians) and teachers. These activities have the aim to strengthen concentration, memory, and joy for life, tolerance, wellbeing and motivation to be a better person. It stimulates linguistic, musical, logical visual and interpersonal intelligences.

By enabling students to initiate, negotiate and debate all their activities the project also increases students' communication skills.

6.3 Detailed description of selected activities

1	Title	Classic is fantastic! (Clasic e fantastic)
2	Country	Romania
3	Promoter	National projects
4	Context of implementation	X large city ☐small city ☐village
5	Goals of the activity	The main objectives of the event are to instill the love of music in young people, make classical music accessible and educate young people in the spirit of harmony and understanding among people.

6	Description	**Content**
		The programme focuses on concerts and encourages the audience's interactive participation. A national broadcasting of the programme was planned to make it accessible to a larger number of students, which the pandemic has accelerated. The event has been transferred online.
		Its live performances organised by George Enescu Filarmonica institute addressed young people in Bucharest when it started in 2012.
		The programme focuses on live concerts where the audience benefit from concrete explanations and are encouraged to participate (by asking questions or answering the moderator's questions, demonstrating their feelings through drawings, miming or dancing while listening to music).
		The main objectives of the event are to instill the love of music in young people, make classical music accessible and educate young people in the spirit of harmony and understanding among people.
		The pandemic accelerated the plans to make the materials created accessible to a larger number of students all over the country and the event has been transferred online.
		Theories - Music is a means to educate and sensitise young people. The main idea of this project is that music strengthens concentration, memory, joy for life, tolerance, wellbeing and motivation to be a better person. It stimulates linguistic, musical, logical visual and interpersonal intelligences.
7	Implementation choices	a. Target groups - young people, adolescent, and teachers, 210 participants
		b. Duration - 7 days
		c. Number of sessions/activities - 7 sessions
		d. Teaching methodology - interactive participation, music, theatre
		e. Type of assessment and tools used to identify the benefits - The event has its own website comprising recordings of interviews (about music and life experience) with famous musicians and writers, a virtual library presenting famous musicians and composers' lives, participants' testimonials and students' drawings and paintings based on the concerts they attended. Its live performances organised by George Enescu Filarmonique Institute address young people in Bucharest.
		The pandemic accelerated the plans to make the materials created accessible to a larger number of students all over the country and the event has been transferred online.
8	Artistic mean	A) analysis of famous artistic expressions B) artmaking activity
		☐ Painting A ☐ B ☐
		☐ Theatre play A ☐ B ☐
		X Music A X B ☐
		☐ Sculpture A ☐ B ☐
		☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐
		☐ Arts and crafts (pottering, needlework, sewing, etc.)
		☐ Other, please, specify: _____
9	Materials	Live concerts

		Virtual library (links to recordings of concerts, musicians' life stories, recordings of interviews about music with famous musicians and writers, opera scripts, links to video clips on YouTube).
10	**Who runs the activity**	☐a person/parents X an organization/institution ☐a school ☐an informal group ☐an NGO ☐other
11	**Benefits and results**	The concerts are of high quality and the explanations accompanying each piece of music are useful, give student's insights into the musical world and bring classical music closer to students. Teachers can use the site, its recordings and articles in their classes to create a nice atmosphere and stimulate students' wellbeing, to encourage students to listen to quality concerts, analyse famous artistic expressions, or understand the context when they were created.
12	**Challenge to inclusion addressed**	Social Challenge
13	**How did it address that challenge?**	The materials can be used in classes to promote students' wellbeing through the implementation of arts. The materials foster collaboration between art specialists (musicians) and teachers. The role of music in our life: music strengthens concentration, memory, joy for life, tolerance, wellbeing and motivation to be a better person. It stimulates linguistic, musical, logical visual and interpersonal intelligences.
14	**21st skills addressed**	Creativity and Innovation Collaboration and Communication Teamwork Global and cultural awareness Interpersonal relationship skills
15	**UDL as Guiding principle**	The activity includes multiple ways to express and support student understanding
16	**Website/E-mail /Other contact info:**	Filarmonica George Enescu. (May, 5). Clasic e fantastic. https://www.clasicefantastic.ro/ https://www.facebook.com/clasicefantastic/ Filarmonica George Enescu. (May, 5). Clasic e fantastic. ttps://www.youtube.com/channel/UCH7X-X4enyZtZKv_wheIqtw
EXPERTS INPUT **Questions for Reflection**		Questions that can be asked to stimulate target groups' feedback and reflection What does music mean to students? Have you talked about this with your students? (How does music make them feel? What piece of music has influenced them? How?) Do they like listening to classical concerts? Have they been exposed to classical music? Do you use music in your classes with students? How? Has music helped students? How? Have you noticed any changes in your students' behaviour, motivation, and understanding?

1	Title	**Alecart and FILIT (children's section)**
2	**Country**	Romania
3	**Promoter**	**National projects**
4	**Context of implementation**	X large city ☐small city ☐village
5	**Goals of the activity**	The magazine educates and helps young people to find their own voice in society and fully contribute to its development. The FILIT event aims at promoting young talents and their literary works as well as developing young people's creative and critical thinking skills and instilling the love of books and reading in young participants.
6	**Description**	Alecart is a project/ a trend initiated by a cultural group of young people and their teachers of literature from several high schools in Iasi, Romania, with a rich experience and activity. Access to the activities of the group is free. The trend educates and helps young people to find their own voice in society and fully contribute to its development. Their magazine has published young people's opinions on a wide range of topics (inclusion, diversity, life, communism, achievements, happiness vs unhappiness, wellbeing) and their literary works since 2008. The magazine has acquired a national character in time and addresses all students in Romania. The group is a partner in the FILIT cultural event, which initiated a special section addressing children/students beginning with 2019 where Alecart has a substantial contribution each year. The FILIT event aims at promoting young talents and their literary works as well as developing young people's creative and critical thinking skills and instilling the love of books and reading in young participants. Students are given the opportunity to meet writers and poets and also to read their own works. Alecart is a project initiated in 2008 by a cultural group of young people (12-19-year-olds) and their teachers from several high schools in Iasi, Romania. Thanks to its success and popularity Alecart has become a national project in time. Access to all the activities of the group is free. The project is particularly appealing to young people first because it encourages them to find their own voice in society and fully contribute to its development. Secondly, teachers are perceived as partners (and facilitators) in the project, which empowers students to actively initiate and successfully carry out all plans. Alecart has become a model of education which addresses not only students' academic performance but also their emotional, social, cultural, and spiritual development. It aims to fulfil students' potential to participate, achieve, and enjoy what they do. It has become a place where students find their own way to express themselves (poems, blogs, reviews, short stories, drawings etc) and where each student's contribution is valued. It helps students increase their self-esteem, confidence and wellbeing and develop a deep love of lifelong learning across socio-cultural and educational contexts. Alecart encourages students to explore not only literary texts but also contemporary social issues (inclusion, diversity, multiculturalism). Alercart sessions have provided students with lessons about inclusion, diversity, multiculturalism. The Alecart agenda covers a wide range of activities, whose success is based on commonly agreed-upon action plans: analysis of contemporary artistic achievements, creative writing (short stories and poems), community/ charitable work (i.e. sessions of storytelling or reading aloud for younger children/ children with special needs), blogs on main events (meetings with writers and poets etc), books, literary reviews of books and films or meetings with national and international writers. Students initiate, negotiate and debate all their activities.

7	Implementation choices	a. Target groups - young people
		b. Duration - 5 days
		c. Number of sessions/activities -7
		d. Teaching methodology - analysis of contemporary artistic achievements, creative writing (short stories and poems), community/ charitable work (i.e. sessions of storytelling or reading aloud for younger children/ children with special needs), blogs on main events (meetings with writers and poets etc) or books, literary reviews of books and films
		e. Type of assessment and tools used to identify the benefits: -
		In pandemic times the festival was put on hold.
8	Artistic mean	A) analysis of famous artistic expressions B) artmaking activity **X** Painting A ☐ B **X** ☐ Theatre play A ☐ B ☐ ☐ Music A ☐ B ☐ ☐ Sculpture A ☐ B ☐ **X** Creative Writing (storytelling, poetry, etc.) A **X** B **X** ☐ Arts and crafts (pottering, needlework, sewing, etc.) **X** Other, please, specify: meetings with writers and poets
9	Materials	Description of events, blogs, poems, short stories, drawings
10	Who runs the activity	☐a person/parents **X** an organization/institution ☐a school ☐an informal group ☐an NGO **X** other
11	Benefits and results	The magazine articles and short stories and poems are of high quality; they set an example to follow for students. The materials published on the site promote students' wellbeing, encourage young people's initiatives and engender trust in education and its values. By enabling students to initiate, negotiate and debate all their activities the project also increases students' communication skills.
12	Challenge to inclusion addressed	Social Challenge
13	How did it address that challenge?	The materials promote students' wellbeing through the implementation of arts; students' short stories and poems are published in an online magazine which has a large number of readers. The materials created within the project promote students' wellbeing. The Alecart activities foster creativity, culture and multicultural dialogue; they also stimulate linguistic, visual and interpersonal intelligences.
14	21st skills addressed	Teamwork Creative thinking Problem Solving

		Global and cultural awareness
		Empathy
		Interpersonal relationship skills
15	UDL as Guiding principle	The activity includes multiple means of representing the concepts and new ideas.
17	Website/E-mail /Other contact info:	Alecart. (May, 5). Alecart. https://alecart.ro/despre/ https://www.facebook.com/filit.iasi/
EXPERTS INPUT Questions for Reflection		Questions that can be asked to stimulate target groups' feedback and reflection Why do you think Alecart model has become a success? How do you think these students have found their voice in society? How would you apply the model to your class?

7 GOOD PRACTICES PROVIDED BY THE UNIVERSITY OF PADOVA (ITALY)

In Italy, schools are required by law to prepare a Curriculum Plan (Piano dell'offerta Formativa) which must include optional extra-curricular activities of an artistic nature available for the students of that school to participate in during the afternoon. As part of the Scuole aperte (Open Schools) project, each school or network of schools can apply for funding for arts activities from the Ministry of Education. In the large majority of European countries, specialist arts teachers, even if they are primarily trained as (professional) artists in a consecutive model, also need to undergo professional teacher training at some point. This means that in order to be able to teach in general public schools (and not only extra-curricular classes, in which professional artists can be involved in several countries, for example in Greece, Italy, Finland, Slovakia and Slovenia), professional artists need to complete professional teacher training as well.

Several countries (Czech Republic, France, Italy, Portugal, Slovenia and the United Kingdom) have statutory recommendations for schools and other organizations in relation to the provision of extra-curricular arts activities. In Italy, CPD activities for arts teachers focus on drama and music in particular.

Italian art has influenced several major movements throughout the centuries and has produced several great artists, including painters, architects and sculptors that is why Italy has an important place in the international art scene. Addressing the large public with major art galleries, museums and exhibitions. Italy is home to the greatest number of UNESCO World Heritage Sites (58), the largest number of any country in the world that can be visited during the Museum Night, which has taken place in Italy since 2005. Italy has 4 cities nominated as European Capitals of Culture: Florence, Bologna, Genoa, Matera.

The Italian Institutes of Culture (about 100 in Italy) are committed not only to preserve and store historical documents, but to preserve and disseminate the contents of those documents, in other words to preserve and disseminate Italian cultural memory. These are also deeply involved in understanding and developing innovative models of learning, especially those solutions which update the teaching of history (intended in any sense: the social, economic and political points of view).

According to statista.com the promotion of cultural development is part of the 12 fundamental principles in the Constitution of the Italian Republic. In 1985, to support the arts and cultural industry, the Italian government established a fund for the performing arts called "Fondo Unico per lo Spettacolo" (FUS). The cultural and creative production system is divided into seven sectors: architecture and design, communication, musical and audiovisual, books, printed media & publishing, video games and software, museums and similar cultural institutions, and performing arts.

Santovito (2017) mentions the cultural and creative industries are ranked third in Italy from an occupational point of view after the construction sector and catering and hotel industry. Thanks to the important intellectual contribution, the creative industry is characterized by a high concentration of human capital.

Over the last few years, some projects have been promoted in various regions of Italy to support the growing creative industries. Some examples are: Incredibol!, Rome Provincia Creativa, Agenzia Campania Innovazione.

According to the European Agenda for culture - one of the key elements of success seems to be the capacity to identify some representatives of the community who may build a bridge between the community and the institution, as well as the main audience of the institution, working as mediators and ambassadors.

A recent study which involved datamining the Italian Culture and Wellbeing Project found that cultural access was the second most important determinant of psychological subjective well being after multiple morbidities, outperforming factors such as occupation, age, income and education (Grossi et al, 2010 & 2012).

7.1   Examples of selected activities

In the Shape of Clay - an activity that supports the exploration of clay, a material that speaks of human history. Clay is offered in its different "phases of life", from damp to dry. It is crushed and powdered, meets with water, comes back to life again, and returns to its capacity for plasticity. This is an example to connect multidisciplinary explorations and know-how, generating learning strategies and new forms of knowledge. The activity includes multiple means of expressions, with a special attention to non-verbal and mediated activities, making them accessible to everyone and in particular to students who may experience limitations or vulnerabilities in language development and functioning.

The Ray of Light - the light and the phenomena of light are doors leading to discovery and knowledge of the world. They can be explored through the 'classical' range of visible light, which can be broken down into colors, but also through the invisible spectrum with, for example, infra-red and ultraviolet rays. The activity favors an approach to reality and knowledge development and gives meaning to the scientific thinking innate in human beings. It helps generate new ideas, shifting perspective, conceiving of something new and building on other ideas. The relevance of these means is to support learning related to complex and scientific contents that are recognized later in adolescence.

7.2   Learning assessment and/or impact

Participants the activity *the Shape of Clay* discover the force of contact with Terra, the earth, shaping it in different ways, with alphabets of plasticity, layers and strata, structures rich in solids and voids, creating complex compositions and forms in different colors.

The Ray of Light offers a creative engagement of children, a sense of significance and satisfaction from personal achievements, developing the imagination and cultivating a love of language and speech.

7.3   Detailed description of selected activities

1	Title	*The Ray of Light*
2	Country	Italy
3	Promoter	National projects
4	Context of implementation	x large city x small city x village
5	Goals of the activity	● favour an approach to reality and knowledge development ● give meaning and greater freedom to the scientific thinking innate in human beings
6	Description	a. **Content** of the artistic activities carried out: Light and the phenomena of light are doors leading to discovery and knowledge of the world. They can be explored through the 'classical' range of visible light, which can be broken down into colors, but also through the invisible spectrum with, for example, infra-red and ultraviolet rays. b. **Main Steps** The *Illuminatories*: contexts organized around a knowledge concept or problem, and offering different tools, materials, questions,

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		encounters, and access points. These do not guide investigators towards a single solution but make different journeys possible, and are particularly conducive to interaction and the construction of group learning. c. **The task:** Through the means of different languages – words, drawings, sounds, constructions, and visual compositions –construct and verify hypotheses and theories. d. **Theories** on which the practice was based on: Research, dissemination and formative experience where the imagination, the fantastical, and the narrative form explanations and interpretations in organic ways with more scientific and rational processes.
7	**Implement ation choices**	a. Target groups: *middle school students* b. Duration: *60 minutes* c. The number of sessions/activities: *afternoon activities in community centers* d. Teaching methodology: *multimedia learning* e. Type of assessment and tools used to identify the benefits: 21st-century competencies questionnaire (Mancinelli, 2020)
8	**Artistic mean**	*A) analysis of famous artistic expressions* *B) artmaking activity* x Painting A ☐ B ☐ ☐ Theatre play A ☐ B ☐ ☐ Music A ☐ B ☐ ☐ Sculpture A ☐ B ☐ X Creative Writing (storytelling, poetry, etc.) A ☐ B x X Arts and crafts (pottering, needlework, sewing, etc.) ☐ Other, please, specify:
9	**Materials**	Collection of drawings, sounds and visual constructions
10	*Who runs the activity*	☐a person/parents x an organization/institution X a school ☐an informal group ☐an NGO ☐other
11	**Benefits and results**	Creative engagement of children Sense of significance and satisfaction from personal achievements Developing the imagination and cultivating a love of language and speech
12	**Challenge to inclusion addressed**	*Cognitive challenge*
13	**How did it address that challenge?**	Opening to differences in the use of different languages in communication and highlighting the possibility for each individual to find a personal way to address a task.
14	*21st skills addressed*	**Creative thinking:** generating new ideas, shifting perspective, conceiving of something new, and building on other ideas. *But also*

		Problem-solving: looking at a problem considering the different options for solutions and coming to a solution after weighing the pros and cons of the different options available.
		Interpersonal relationship skills: developing collaboration skills while searching for the best solution
15	*UDL as Guiding principle*	a. *multiple means of representing the concepts are proposed*
		b. *multiple ways to express the solution: participants can use verbal, pictorial, visual means*
		c. *multiple ways to engage your students: several different tools are provided and participants choose those that motivate them more*
16	**Website/E-mail /Other contact info:**	*Driven from programs implemented by Reggio Children*
		Reggio Children is a certified Educational Provider under the International Standards UNI ISO 9001:2015 for the design and provision of professional development educational activity.
		atelier@reggiochildren.it
EXPERTS INPUT **Questions for Reflection**		Questions that can be asked to stimulate target groups' feedback and reflection
		How many different ways to perform the activity were proposed?
		List what you and the other participants choose.
		Did you understand your task?
		Did you find a way to complete the task?
		How did you explain what happened?
		How many different solutions were proposed during the activity?
		Which is the one that you proposed?
		What did you learn?

1	**Title**	In the Shape of Clay
2	**Country**	Italy
3	**Promoter**	National projects
4	**Context of implementation**	x large city x small city x village
5	**Goals of the activity**	● exercising in thinking in a flexible way, shifting between digital and analogical, abstract and concrete, virtual and artisanal ways
		● integrates languages
6	**Description**	1. **Content** of the artistic activities carried out: *supporting the exploration of clay, a material that speaks of human history. Clay is offered in its different "phases of life", from damp to dry. It is crushed and powdered, meets with water, comes back to life again, and returns to its capacity for plasticity.*
		2. **Main Steps:** The hands listen, observe and manipulate, enter clay and fragment it with fine gestures, digging into the material with pressure and pleasure. They work the clay with fist, palm, and fingertips, experimenting with verticality and balancing different volumes.
		a. Clay is offered in a relation with different supports: wooden boards of different shapes and sizes, reflective surfaces, metals, and plastics.

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Bases that have different surfaces make for interesting departures, and can become the die or mold for interesting new textures.

   b. Large work tables allow for the use of traditional tools – for incisions, hollowing and smoothing – and for other unusual tools too, like pasta-cutters, potato-mashers, and icing-bags. Then there are torches, lenses, and microscopes, connected to computers, which let us get inside the material's most intimate and unanticipated structures in totally new ways.

It is possible to work on different levels of representation at once

3. **Theories** on which the practice was based on: *Connect multidisciplinary explorations and know-how, generating learning strategies and new forms of knowledge.*

</td></tr>
</table>

7	**Implement ation choices**	a. Target groups: *middle school students* b. Duration: *60 minutes* c. Number of sessions/activities: *afternoon activities in community centers* d. Teaching methodology : *multimedia learning* e. Type of assessment and tools used to identify the benefits: *21st century competencies questionnaire (Mancinelli, 2020)*
8	**Artistic mean**	*A) analysis of famous artistic expressions* *B) artmaking activity* ☐ Painting A ☐ B ☐ ☐ Theatre play A ☐ B ☐ ☐ Music A ☐ B ☐ X Sculpture A ☐ B X ☐ Creative Writing (storytelling, poetry, etc.) A ☐ B X X Arts and crafts (pottering, needlework, sewing, etc.) ☐ Other, please, specify:
9	**Materials**	wooden boards of different shapes and sizes, reflective surfaces, metals, and plastics, pasta-cutters, potato-mashers, and icing-bags, torches, lenses, and microscopes, connected to computers
10	*Who runs the activity*	☐a person/parents X an organization/institution X a school ☐an informal group ☐an NGO ☐other
11	*Benefits and results*	**The benefits of this best practice for the target groups** Participants discover the force of contact with *terra*, the earth, shaping it in different ways, with alphabets of plasticity, layers and strata, structures rich in solids and voids, creating complex compositions and forms in different colors.
12	**Challenge to inclusion addressed**	Cognitive challenge
13	**How did it address**	By providing diverse ways for expressing their skills, it supports the development of a positive sense of self and personal strengths.

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	that challenge?	
14	21st skills addressed	Flexibility and Adaptability Productivity and Responsibility Information and Communication Technologies (ICT)
15	UDL as Guiding principle	In using multiple means of representation at the same time.
16	Website/E-mail /Other contact info:	Driven from programs implemented by Reggio Children Reggio Children is a certified Educational Provider under the International Standards UNI ISO 9001:2015 for the design and provision of professional development educational activity. atelier@reggiochildren.it
EXPERTS INPUT **Questions for Reflection**		Questions that can be asked to stimulate target groups' feedback and reflection What did you realize? What artistic skills did you discover? How did you improve it from the beginning of the activity? What did you discover about yourself? What can you do in the future to practice more and to improve it?

8 SUMMARY

The major objective of arts education in European communities seems to be to gain recognition for the importance of the discipline and to increase its share in the curriculum.

Contemporary societies are increasingly taking over the creative side and the ability to self-expression of individuals in the model of values that it promotes and considers effective to support the development of an active citizenship. This model incorporates both the dimension of personal good for each individual, as well as the one of utility for the society, by recognizing the contribution of the creative industries to economic well-being.

Arts and culture represent significant components of daily existence, offering an opportunity to knowledge acquisition, forming skills and attitudes, developing imagination.

The main characteristic of literacy in the 21st century includes the ability to understand and communicate both verbal and non-verbal. Cultural literacy enables us to understand ourselves and others in a cultural context.

Art and artistic education help the entire population to acquire the necessary skills required in the 21st century. Employers across all sectors have the need for creative, analytical, disciplined, and self-confident employees. Individuals that can solve problems, communicate ideas, and are sensitive to the world around them.

The good practices mentioned before, implemented at the community level, are centered on a series of challenges of inclusion, especially on social, socio-economic and cognitive hassles, and less on cultural, physical, behavioral and cognitive aspects. That is why in the next chapter, Chapter 6, you will find a wider and more complete series of good practices covering the majority of inclusive education challenges addressed, from cultural to giftedness and talent challenges, at school level.

Community arts education requires skilled professional arts teachers as well as general teachers, complemented by successful partnerships between education and cultural systems and actors.

Outside of schools, many bodies provide additional education in the arts. These include ministerial or municipal bodies, cultural centers and institutions, independent specialized schools (music, drama, etc.), associations and even artists or creative professionals' unions. The population that benefits from arts education includes out-of-school children and young people, senior citizens, the disabled, immigrants, adult vocational trainees and many other categories.

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https://www.iksv.org/en/news/iksv-to-receive-unesco-s-international-fund-for-cultural-diversity

European Agenda for Culture, Report On The Role Of Public Arts And Cultural Institutions In The Promotion Of Cultural Diversity And Intercultural Dialogue

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Keywords: Cultural and Creative Sector, Arts Education Partnership, Inclusive Education, Artmaking, Road Map for Arts Education

ADDITIONAL RESOURCES

ALECART, https://alecart.ro/despre/

Associació Riborquestra Website, https://comusitaria.wixsite.com/riborquestra/

Associació Riborquestra Facebook Page, https://www.facebook.com/associacioriborquestra

CENTRO ATLÁNTICO DE ARTE MODERNO, Proyecto BARRIOS, https://www.caam.net/es/actividades_int.php?n=3897

CENTRO ATLÁNTICO DE ARTE MODERNO, Barrios: comienza una nueva Aventura, https://caam.net/deaccion/barrios-comienza-una-nueva-aventura/

Clasic e fantastic Website, https://www.clasicefantastic.ro/ https://www.facebook.com/clasicefantastic/

Clasic e fantastic Youtube Channel, https://www.youtube.com/channel/UCH7X-X4enyZtZKv_wheIqtw

FILIT Iasi Facebook Page, https://www.facebook.com/filit.iasi/

Green Art Center gac4friends@gmail.com

Hatice Egemen, Haticeegemen1981@gmail.com

Irina Apostolova, apostolovairina@gmail.com

KAYSERİ/KOCASİNAN, Kadir Has Ortaokulu, https://kadirhasortaokulu.meb.k12.tr

KAYSERİ/MELİKGAZİ, Besime Özderici Secondary School,https://besimeozdericiortaokulu.meb.k12.tr

Kauno Juozo Grušo meno gimnazija, ignas.stansilavicius@gruso.lt, https://gruso.lt/

La Fundación DISA,

https://www.fundaciondisa.org/salaprensa/noticias/2020/04/24/proyecto-barrios-desarrolla-actividades-internet

Plovdiv 2019, https://plovdiv2019.eu/en/about/817-plovdiv-2019-with-new-identity

Reggio Children atelier@reggiochildren.it

Wikipedia, https://en.wikipedia.org/wiki/Bulgaria

Shchuchinsky District Executive Committee, http://schuchin.grodno-region.by/ru/

Spain's official tourism website, https://www.spain.info/en/art-culture/

Statista, https://www.statista.com/topics/6933/arts-and-cultural-sector-in-italy/

Sunrise Project – France, https://sunriseproject.eu/bulgarian-passport-to-culture/

Varėna District Municipality Administration Budgetary Institution, https://varena.lt/naujienos/varenos-j-ciurlionytes-menu-mokyklos-ir-moksleiviu-kurybos-centro-pastato-rekonstrukcijos-darbai-arteja-pabaiga/

CHAPTER 6

ART BASED INCLUSIVE EDUCATION IN PARTNERS' COUNTRIES: PRACTICES IN SCHOOL SETTINGS

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1 INTRODUCTION

'Inclusive education' is defined as a strategy of addressing and responding to the diverse needs of all learners by increasing participation in learning and reducing exclusion within and from education. It is so named as it promotes the process of including children with special needs2 (who are present with disability or other disadvantages) into the regular education system where they should join their school-age peers in a learning process that is most conducive to their needs. Inclusion is not a term that is restricted to children with special needs who attend mainstream classrooms. In this context, inclusion means an environment that meets the needs of all children.

Inclusion seeks the acceptance of all learners. It is developing a sense of belonging, value and being valued as well as accepting differences (Allen and Cowdery, 2011; Salend, 2010). The basic goals for inclusion are facilitating the development of independence and participation in socially interactive environments (Allen & Cowdery, 2011).

In March 2009, the European Parliament passed a resolution on Artistic Studies in the European Union (European Parliament 2009). In particular, the resolution called for greater oversight and coordination of arts education at European level, including monitoring the impact of arts teaching on the competencies of students in the European Union.

Almost all European countries encourage schools to offer extracurricular activities in the arts. The extent to which these activities are designed to contribute to pupils' schoolwork varies between countries. In some of them, extra-curricular activities are seen as complementing and supporting the curriculum. More generally, they are seen as being beneficial to the entire education process, to personal development.

The expressive arts such as dance, drama, music, poetry and visual arts can be differentiated so that everyone can be engaged and successful. Teachers can use prior knowledge and understanding of their learners to create challenging curriculum which incorporates the arts to meet learning goals (Alexander, Johnson, Leibham & Kelley, 2008) for children of all abilities. Art, drama, music, dance and literature activities are part of the basic components of school curriculum. Teachers can use creative expression and art to practice cognitive, language, social, emotional and motor skills while integrating them into themes and relating them to content. This provides natural opportunities for children to learn through art without feeling anxious over failure. The "arts" are child-friendly and engaging because they are quite natural. For all students, just like anyone else, art can not only tweak their creativity but also is a meditative exercise, in the sense that it calms the mind, reduces negative, irrational thoughts and keeps anxiety, aversion and various degrees of depression away.

Also, by being able to your tweak your emotional senses, art can activate the release of pleasure hormones such as serotonin, endorphins and the like that facilitate togetherness in the students. All of this, like drops in the ocean, combine and help boost understanding, acceptance, care and love.

Few students are naturally gifted to express themselves artistically, as opposed to most who are quite unaware of how to do it. But they can be taught, so along with providing them with the best of education, helping them explore their creative sides is just as important. It's far easy to do that too, because exploring creativity is too much fun with absolutely no side-effects whatsoever. It brings the power to educate, break socio-cultural barriers, access to better thinking and more. And if you add all the benefits that was brought forward in the beginning, then it's why the art is the needed strategy for inclusive education.

In this chapter, art-based inclusive education-themed good practices from Increa+ project partners countries will be presented. Partners identified and shared about 35 diverse practices developed in school settings and used in their countries which consisted in single sessions or in programs along several sessions throughout the school year. Diverse challenges were addressed in their implementation. The challenges have been determined as cultural, social, socio-economic, behavioural, giftedness, talent, physical and cognitive

Given the specific relevance for the INCREA+ project, in the analysis conducted in this chapter we will give priority to the challenges to inclusion that according to the experts proposing them were addressed in their implementation. More specifically, several criteria were considered in selecting the practices to include in this chapter, namely: how much it supports inclusion, what 21st century skills it includes, and the challenges to inclusion it refers.

2 GOOD PRACTICES AND CULTURAL CHALLENGES

Culturally inclusive practice is important at the whole school level and the curriculum, or classroom, level. culturally inclusive practice focuses on inter-group relations among students, relationships between the school, parents and community, communication and consultative decision-making strategies, representative student voice and leadership, acceptance of diversity as normal and comfortable.

Parsifal, the Legends researcher is an activity which participants collect stories related to their local cultural heritage; share them with their peers from other partner countries by means of technologies and carry out a comparative analysis which points to common European roots. The expected result is a repository of legends and tales that are more or less common in many ethnic or regional cultures of Europe. Participants have the chance to improve students' literacy and digital skills by making use of the European cultural heritage and this activity has aimed to bring cultural heritage to the attention of students to enrich their learning processes.

1	Title	Parsifal, the Legends researcher - ERASMUS+ project (Project Number: 2018-1-PL01-KA201-050865)
2	Country	Romania
3	Promoter	**- European projects** - National projects - School Artistic curricula - Research programs
4	Context of implement ation	Young people make extensive use of the technical potential of ICT based devices. This, without appropriate guidance, might lead to insufficient reading and writing skills. As consequence, the educational system needs to teach how to exploit technologies as a mean to promote and reinforce literacy skills, benefiting from their attractive potential. √ large city ☐small city ☐village
5	Goals of the activity	Parsifal, the Legends researcher - project, a European project within the Erasmus+ programme (Project Number: 2018-1-PL01-KA201-050865) aimed to bring cultural heritage to the attention of students to enrich their learning processes. The project looks at traditional tales and legends in each partner country (Poland, Italy, Lithuania, Bulgaria and Romania) with a view to identifying common European roots. The project addresses students, teachers and principals and aims to improve students' literacy and digital skills by making use of the European cultural heritage, particularly traditional tales and stories linked to historical, cultural, geographical and artistic issues.
6	Descriptio n	The Parsifal project's activities focused on cultural heritage and asked students to collect stories related to their local cultural heritage; students shared them with their peers from other partner countries by means of technologies and carried

out a comparative analysis which pointed to common European roots. The result was a repository of legends and tales that are more or less common in many ethnic or regional cultures of Europe. Students collected 25 legends, five legends per country: the comparative analysis highlighted similarities and differences in terms of main characters, environment, challenges, moral and ethical meanings and purposes and their connection with the art heritage.

The teachers participating in the project encouraged their students to interpret the heritage of their hometown from multiple perspectives and filter it through shared European values. This led to discussions and reflection and strengthened the understanding and importance of these common values.

Cultural heritage plays a significant role in education as it offers many opportunities to tell stories about the past which students can relate to their own experience. Stories about real events can reveal new perspectives helping adolescents to critically check the coherence of belief systems and values or to reshape their own value system and identities, which can enhance their self-esteem and wellbeing. Stories can offer role models which can guide students in their search for their place in the world. Heritage can contribute to the building of communities. Bringing citizens closer to their heritage is about bringing them closer to each other, and this is an important step towards a more inclusive society.

7	**Implement ation choices**	a. Target groups - Teachers, Students, School principals, Policy makers in the field of education
		b. Duration: 01.10.2018 – 30.09.2020
		c. Number of sessions/activities
		d. Teaching methodology - How to use cultural heritage (traditional tales and stories) linked to historical, cultural, geographical and artistic issues. The European treasure cultural heritage can be used to promote a sense of respect for the values of all citizens and to strengthen the values on which the European Union is founded.
		Cultural heritage is often passed on from generation to generation through stories of achievements of people or events that relate to deep values and bear great significance that touch contemporary citizens.
8	**Artistic mean**	*A. analysis of famous artistic expressions* *B. artmaking activity* √ Painting A □ B √ □ Theatre play A □ B □ □ Music A □ B □ □ Sculpture A □ B □ √ Creative Writing (storytelling, poetry, etc.) A √ B √ □ Arts and crafts (pottering, needlework, sewing, etc.) □ Other, please, specify: _____
9	**Materials**	Stories, myths, legends, drawings; essays on similarities and differences in terms of main characters, environment, challenges, moral and ethical meanings and purposes and their connection with the art heritage; an interactive map.
10	*Who runs the activity*	□a person/parents √an organization/institution √a school □an informal group √an NGO □other

11	*Benefits and results*	The project improves students' literacy and digital skills by making use of the European cultural heritage; it fosters creativity, culture and multicultural dialogue. It raises students' awareness about common elements in European heritage and brings participants closer to each other, which is an important step towards a more inclusive society. Results: - Online database of traditional legends and stories related to the cultural heritage of the regions involved in the project - Interactive online map - Essays on European legends, myths and traditional stories related to cultural heritage - Examples of activities for various school subjects including traditional legends
12	**Challenge to inclusion addressed**	Cultural Challenge
13	**How did it address that challenge?**	The materials promote students' wellbeing through the implementation of arts (European legends and myths). The materials foster creativity, culture and multicultural dialogue; they also stimulate linguistic, visual and interpersonal intelligences. The stories/legends about real events help students to embrace their own set of values; legends also offer students role models, which can enhance their self-esteem and wellbeing.
14	*21st skills addressed*	Critical Thinking and Problem-Solving Improve students' literacy Collaboration and Communication Creativity and Innovation Empathy Self-awareness
15	*UDL as Guiding principle*	*The activity includes multiple ways to express and support student understanding*
16	**Website/E-mail /Other contact info:**	The Parsifal project, https://parsifal.pixel-online.org/essays.php
EXPERTS INPUT **Questions for Reflection**		What is the role that cultural heritage plays in society? Why do you think it is important for young people to study and share their cultural heritage with peers around Europe? How does this method contribute to building bridges among people and strengthening the understanding of common values? How does this method help young people find their own way in life and reshape their identities?

3   GOOD PRACTICES AND SOCIO-ECONOMIC CHALLENGES

As we mention in the chapter 2, according to the Organisation for Economic Co-operation and Development (OECD, 2018), students from low socio-economic backgrounds are twice as likely to be low performers, implying that an individual's social circumstances present obstacles to them achieving their educational potential.

Inter classroom theatre is a school-based project and the participants choose the play and students are cast in their roles in the beginning of the school year. Once this has been completed rehearsals begin. These occur during the school day, either during the break time or reading class. Teachers also volunteer their time to work with students in rehearsals. The value of community and collective responsibility are also part of this project and students also experience the fulfilment of pursuing and achieving communal goals and objectives. This activity's aim is to contribute to improving the quality of education by moving away from the notion of the school solely and to develop students' skills.

1	Title	**Proyecto de Teatro Interaulas/ Inter classroom theatre project**
2	Country	Spain
3	Promoter	School based project
4	**Context of implementation**	large city X small city ☐village
5	**Goals of the activity**	The aim is to contribute to improving the quality of education by moving away from the notion of the school solely as a channel for curricular learning and to understand it as an active agent in the integral development of a person. The school's catchment area includes three urban neighbourhoods with predominantly working-class families and marginalised communities where there is high levels of school demotivation and absenteeism. The focus of this project is that societal values such as inclusion, effort, commitment, perseverance, solidarity, respect, self-acceptance, reflection are being enhanced through the project Additionally, the project aims to develop students' skills including linguistic, cultural and artistic competence, social and citizenship competence and competence in autonomy and personal initiative. Through theatre the school community work together towards a common goal while developing skills and simultaneously gaining insight into the world of theatre, and different plays and writers that would otherwise be inaccessible for many of the students.
6	**Description**	a. **Content** This inter-classroom theatre project was set up in recognition of the need to make the school a place of coexistence and integration for all pupils, families, and staff. Schools are the ideal medium for creating the foundations for a cohesive and inclusive society particularly in schools, like this, where there are pupils with very different needs and characteristics: immigrant pupils, Roma pupils, pupils educational support needs, and families with different socio-economic and cultural backgrounds. The project is voluntary, participation is free, and it runs during school hours for the duration of the academic year. Students sign up at the beginning of the school year and collaborate with students from their own class, other classes, and other years, to work towards the end of year production. b. **Main Steps** In its first year the project ran for all students who were interested in participating (200). Aware that with an increase in interest, but lacking in resources and logistic support, the following year the project changed to alternating years between the younger students and older students to accommodate all interested parties. From the beginning of the school year the project is presented to students as a work project- something that requires energy, effort and dedication. They are told about the profession of acting and the stage and theatre as a workspace. In that way, students have clear and realistic expectations of what the project involves. In September the play is chosen, and students are cast in their roles. Once this has been completed rehearsals begin. These occur during the school

		day, either during the break time or reading class. Teachers also volunteer their time to work with students in rehearsals. Work is divided into two types of sessions.
		1. Short Sessions are for individual or small group sessions to work on specific areas for students who need the support or practice. This can include areas such as diction, motor skills, emotional expression, voice projection, movement etc.
		2. Long sessions are used to work on full or multiple scenes of the play and are usually led by two teachers. Areas in need of improvement are then the focus of the short sessions. Long sessions focus on a variety of areas including classes on writers, plays, musicals, and classical music, workshops of vocalisation and voice projection as well as non-verbal communication and body language. In line with the project objectives, the following are also prioritised in these sessions: socialising skills, losing inhibitions of responding and communicating, developing attentional capacity and verbal memory.
		As students gain confidence it becomes common for the pupils) to intervene and participate in the creative process, pointing out mistakes and contributing ideas or solutions to improve the staging.
		At the end of the school year there is Theatre Week where students can perform the play for family, friends, classmates, teachers, and the wider community.
		c. Theories
		this project enables students to learn by doing. Theatre provides opportunity to engage with learning physically, emotionally, creatively, socially, and intellectually and thus is the perfect method for engaging students in this project. By providing students with the option to participate, free of charge and within school time they are developing their emotional intelligence, gaining transferrable skills and engaging with students from other classes and backgrounds.
7	**Implementation choices**	**a. Target groups**
		There are 216 children in Infant Education and 432 in Primary Education. In total there are 648 pupils. The programme is open to all students interested in participating on a bi-annual basis depending on age group.
		b. Duration
		Academic year. The organisation of the play begins in September with the preparation of the script and the selection of actors. The rehearsals are spread over the whole school year, in order to prepare for the premiere at the end of the year, during "Theatre Week".
		c. Number of sessions/activities
		Once these two aspects have been finalised, rehearsals begin. Rehearsals take place in daily sessions (for the teachers) of 50 minutes and the actors attend in small groups to rehearse one or two scenes. Students are responsible for attending the sessions assigned to them, consulting their slot on the notice board
		d. Teaching methodology
		This is a creative project focused on building relationships between students of different ages, classes, and backgrounds in the school and creating a space that is much more than somewhere to learn curriculum content. This is a student focused project-based learning approach where students gain confidence to take initiative and have their input in the creative process.

Cooperative learning is key for this project as it provides opportunity for learning through social interaction and group work.

e. Type of assessment and tools used to identify the benefits

Although quantitative assessments of the projects have not been carried out, there are clear qualitative indicators that demonstrate the benefits of this project and the positive impact it has had on the students and wider school community.

- In the months of rehearsals, only five students decided not to participate in the project after trying the initial sessions

-There has been an increase in the requests to participate in the project each year

- In the evaluation meetings of the course, the partners expressed they were eager to continue the project in the future.

-The project has participated in the Don Bosco School Theatre Competition. Audience attendance was high, and the plays were so well received that they received the first prize in their category.

- A large number of teachers have dedicated many hours outside their working hours, to help us organise the dress rehearsals, and the performance

rehearsals, and the performance in the Candlemas Competition.

- Every year new teachers join the school theatre project, organising plays with their pupils

- Families have also expressed interest in continuing to help with the project in different capacities

8	**Artistic mean**	A) *analysis of famous artistic expressions* B) *artmaking activity* ☐ Painting A ☐ B ☐ ☐ Theatre play A X B X ☐ Music A ☐ B ☐ ☐ Sculpture A ☐ B ☐ ☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐ ☐ Arts and crafts (pottering, needlework, sewing, etc.) ☐ Other, please, specify: _____
9	**Materials**	*costumes, set and props, makeup, decorations, microphones and sound equipment, promotion posters and materials, USB pen drive*
10	*Who runs the activity*	☐a person/parents ☐an organization/institution X a school ☐an informal group ☐an NGO ☐other
11	*Benefits and results*	**a. The benefits of this best practice for the target groups** Each pupil received a diploma in recognition of their work and high level of involvement and commitment. Their engagement, effort, dedication and development of skills and abilities surpassed expectations. Students' participation in this inter-classroom project has favoured the inclusion of all students and has strengthened the collective work and social cohesion. The socio-economic and cultural barriers to inclusion were broken down in this practice as students of different ages and backgrounds worked together. Participants were able to discover new means of expression and creativity

and were able to learn together and from each other. The value of community and collective responsibility were also part of this project and students also experienced the fulfilment of pursuing and achieving communal goals and objectives. Memory, fluency, motor skills, attention span were all skills that were developed because of this project as well as confidence building, raising self-esteem and reducing levels of anxiety. Additionally, the 21st century skills of self-awareness and interpersonal relationships skills were enhanced because of this practice.

b. Community/social impact

The promotion of interclass relationship building through theatre as a cohesive element in a large school centre such as this extends its benefits beyond the school to both the neighbourhood and the city.
The community in which this project is situated is culturally diverse and has families of different socio-economic backgrounds. This project provides the opportunity for families and communities in the locality to get involved and witness the coming-together of the participants through drama and theatre. Both the performances at Theatre Week and the competition have been very positively received with large audience numbers attending. It is a demonstration of the strengthening of social cohesion among different groups in the community and is a positive sign of the benefits of cooperation, collaboration and inclusion.
Given the inter-age nature of this practice, it would be relatively easy to implement in a community context, possibly working with a community centre where whole families could be encouraged to participate. Similarly, it is also an activity that could be relevant for implementation in secondary or high schools where there are similar barriers to inclusion.

12	**Challenge to inclusion addressed**	Socio-economic challenge.
13	**How did it address that challenge?**	This project highlights the potential of artistic and creative practices for strengthening social inclusion of students with diverse socio-economic and cultural backgrounds, and the wider community. Through this project participants engage with other young people of different ages and backgrounds and work together to reach their goal. The promotion of tolerance, acceptance, inclusion, collaboration and dedication are highlighted in the project. It is a positive youth development project where students are empowered and feel a sense of belonging.
14	*21st skills addressed*	Through participation in this project, students developed their self-awareness through theatre and drama, learning new methods of expression. Similarly, as students from different years were cooperating, they simultaneously developed their interpersonal relationship skills.
15	*UDL as Guiding principle*	Multiple methods were used to engage students in the practice. Both actors and spectators were considered participants. Not only were there classes and workshops for the development of the play, but there were also diverse methods incorporated into school life to engage all students in the activities. A triptych was designed, developed, and created to represent the plot of the play. This is important for visual learners. Similarly, sections of the play were also recorded and played on the school PA system and the beginning and end of classes to further familiarise students with the story. This would benefit auditory learners. Similarly, kinaesthetic learners and those who learn through reading or writing benefited from the theatre workshops and learning lines.
16	**Website/E-mail /Other contact info:**	CEIP Emilia Parado Bazan (2021) *http://www.edu.xunta.gal/centros/ceipemiliapardobazancoruna/* CEIP Emilia Parado Bazan. *Proyecto de Teatro InterAulas*.

		www.edu.xunta.gal/centros/ceipemiliapardobazancoruna/?q=system/files/PROYE CTO DE TEATRO ESCOLAR.pdf
EXPERTS INPUT **Questions for Reflection**		What did you like about this activity?
		How did you feel while you did the activity?
		How did it feel working with partners from different classes/ages?
		What changes would you make in how you collaborated with your classmates?
		What did you learn about yourself?

Possibilities of arts integration. Book characters in the 21st century. It aims to choose the most liked character for each student and discuss its inner characteristics. We understand that the more students participate, the more it reduces exclusion in the cultural, school, and social life of the institution. It helps to create a coherent picture of the world to systematize students' knowledge, develop and improve their practical skills. In addition, the project also developed key competences, including learning to learn, social and civic competences. It is a creative collaborative activity

1	**Title**	Possibilities of arts integration. Book characters in the 21st century.
2	**Country**	*Lithuania*
3	**Promoter**	- European projects - National projects - School Artistic curricula - Research programs
4	**Context of implementation**	☐ large city **X** small city ☐village
5	**Goals of the activity**	This is a creative collaborative project. The aim of the project is to choose the most liked character for each student and discuss its inner characteristics. Students look for illustrations of selected characters. They will analyse the similarities between their and the character's appearance, and by choosing the right makeup and outfit, they will identify with the character. There will be a photoshoot at a special place for photography at school. Photo collages will be created from the artist's illustrations and photos.
6	**Description**	**Content** 7th grade students discussed the books they read in Lithuanian lessons and remembered the most memorable characters. During other meetings, students looked for illustrations of selected characters. They analysed the similarities in there and the character's appearance, and after choosing the right makeup and outfit, identified with the character. Colleges were created from the photos of the photoshoot. By reading and analysing literary works, students will improve their knowledge of the Lithuanian language and broaden their literary horizons. Students will understand the influence of colours, composition, light on photography and learn to use the camera properly as well. **Main Steps** The first activity was a survey of books read by students, the most memorable characters, and which books they prioritize. An initial discussion was held in which teachers and students initially discussed the project's expectations and expected results.

		In other meetings, the students looked for illustrations of selected characters with a teacher of geography and photography. They analyzed the similarities in appearance between themselves and the character. After this initial stage students started preparing for the photoshoot by choosing the right makeup and clothes. Photo collages were created from the artist's illustrations and photos. All works are shown at an exhibition in the reading room of the educational establishment and on the Facebook page of the school library.
		Theories
		Models of inclusive education are always based on the interaction of its participants. In this process, there is a cooperation between the teacher and the child, the students, between the child's parents and specialists. If all these interactions are based on mutual respect and emotional connection, then any difficulties or disagreements can be peacefully resolved, and all members of the community feel safe and valued. To ensure a quality educational process, it is important to be able to adapt educational models to the current environment and children. There are situations where you need to use all the knowledge and act creatively.
7	**Implementation choices**	a. Target groups
		13 years old students. The project involved 4 classes of 22 students each. Pupils from different socio-economic groups and nationalities studied in all classes. Grade 1 also included one student with a general learning disability, one student with a disability due to a minor intellectual disability, and one student with a specific learning disability. In grade 2, there was one student with a disability due to a minor intellectual disability, one student with a specific learning disability, and two students with a general learning disability. In grade 4, there was one student with general learning disabilities and 3 students with specific learning disabilities.
		b. Duration
		4 months.
		c. Number of sessions/activities
		For 2 months the project took place during Lithuanian language lessons, and for the next 2 months in a photography extracurricular activity.
		d. Teaching methodology
		This activity is based on the project-based learning method. Communication and supervision directions provide an excellent tool for educators and specialists to plan a meaningful and individually tailored curriculum that is fully integrated with the classroom curriculum. Photovoice method. By discussing their photos, students seek to express their needs, hobbies, reveal their inner world, dreams, and things they would like to share with others. Attempts are made to recreate emotions, to recognize people in the photos and to relate it all to reality. This method makes photography art accessible to all age groups and people with different photography skills. It is especially important that for children with various disorders, photography can be a great tool for expressing oneself, helping to communicate with others, improving self-confidence and thus helping in the learning process.
		e. Type of assessment and tools used to identify the benefits
		A cumulative assessment was applied, which was shown in the TAMO platform. Assessments of achievements were individualized.

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8	**Artistic mean**	
		A. *analysis of famous artistic expressions* B. *artmaking activity X*
		☐ Painting A ☐ B ☐
		☐ Theatre play A ☐ B ☐
		☐ Music A ☐ B ☐
		☐ Sculpture A ☐ B ☐
		☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐
		☐ Arts and crafts (pottering, needlework, sewing, etc.)
		X Other, please, specify photography
9	**Materials**	Materials used for this project: books, photos, clothes, makeup and computers for creating the online final report as well as photo collage.
10	*Who runs the activity*	☐a person/parents ☐an organization/institution X a school ☐an informal group ☐an NGO ☐other
11	*Benefits and results*	a. The benefits of this best practice for the target groups The arts are not only perfectly integrated with each other, but they also complement other subjects. They help to create a coherent picture of the world to systematize students' knowledge, develop and improve their practical skills. In addition, the project also developed key competences, including learning to learn, social and civic competences. Integrated activities provide ongoing research, collaboration, a challenge for innovation, and motivational inspiration for a variety of exciting activities. The most important thing is the passion and enthusiasm of teachers and students. b. Community/social impact A heterogeneous community is based on the values of respect and tolerance. Each member of the community is responsible for the full participation of the other members. Efforts are made to help students understand their and others' needs by rationally sharing roles and providing the necessary support to each other.
12	**Challenge to inclusion addressed**	*Socio-economic challenge.*
13	**How did it address that challenge?**	The project shows that the more students participate, the more it reduces exclusion in the cultural, school, and social life of the institution. Experience has also shown that diversity in the classroom has a positive effect on the group environment, which facilitates the teaching and learning process. By giving students the opportunity to work creatively, they were able to feel actively involved in all aspects of the creative process and they took responsibility for their own learning.
14	*21st skills addressed*	- independence - education based on communication and collaboration - creativity and aesthetic perception - sense of responsibility - knowing oneself and others
15	*UDL as Guiding principle*	- involvement - experiential learning - freedom of creative expression

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			- experience of success
16	**Website and other contact information**		//

EXPERTS INPUT **Questions for Reflection**		Did you understand your task?
		Did the theme and format of the sessions meet your expectations?
		Which activities were interesting? Why?
		What would you like to change?
		What was new for you?
		What help did you expect?

4 GOOD PRACTICES AND BEHAVIOURAL CHALLENGES

Many students suffer from behavioural disorders, and researchers have found that these students are among the lowest academic achieving students in schools. We will try to cope with these challenges with these activities.

Creativity as a tool for inclusion in technology classrooms is a creative musical and cooperation project within the secondary school education technology classroom. The project's aim was to analyse the usefulness of music and creativity for facilitating the inclusion of students with diverse abilities. Specifically, the project consists of the construction of musical instruments in small groups to later perform a song together. Throughout the project, the cooperative methodology contributes to improving the integration and acceptance of all students including those with specific cognitive or behavioural needs.

1	**Title**	Creativity as a tool for inclusion in technology classrooms
2	**Country**	Spain
3	**Promoter**	- European projects - National projects - School Artistic curricula - Research programs X
4	**Context of implementation**	X large city ☐small city ☐village
5	**Goals of the activity**	This is a creative musical and cooperation project within the secondary school education technology classroom. The project's aim was to analyse the usefulness of music and creativity for facilitating the inclusion of students with diverse abilities. Specifically, the project consisted of the construction of musical instruments in small groups to later perform a song together. The knowledge and attitudes of the education community about educational inclusion were also analysed.
6	**Description**	**Content** The project consisted of the building of different musical instruments in small groups to then use them to play and sing a song together as a class. The project was carried out in their Technology class, addressing content corresponding to modules on 1. Problem solving for technological problems, 2. Expression and technical communication and 3. Materials for technical use.

		Main Steps
		The first activity consisted of a survey on the students´ musical preferences. Then, the teacher chose the working groups of 3-5 students so that they were diverse, including students with different cognitive abilities. Each group then chose an instrument to build from a list including xylophone, flute, saxophone, ukulele and drums. Once the students had read the construction guide for their instrument, they distributed tasks between the group with the help of the teacher. An initial opinion session was then carried out, where the project´s expectations were discussed initially by the teacher and by the students as an opportunity to discuss their opinions on the project. The students in the class then voted to decide which song they would perform as part of the project.
		After this initial phase, students began the process of creating their musical instruments in groups. The first step was to mark all the pieces that need to be cut. After the approval of the teacher, they proceeded to cut the pieces and to take photographic evidence of their work in the different stages for the final project report. Finally, the pieces were glued and assembled to complete the instrument. During this process, the teacher took on the role of advisor and made notes in each class of the progress and social interactions between the students in a "Class Diary" that served as a tool for the evaluation of group work. For the final report, a paper draft was completed as a group and then transferred in the computer classroom using Google Slides and the 3D SketchUp program, in addition to sharing it among the classmates and with the teacher through Google Drive.
		Finally, there were rehearsals of the song. The instrument was rotated within the group, giving all students the opportunity to rehearse once with the built instrument. Then, there was the final performance of the song. One member of each group played the constructed instrument while the other students sang and clapped to the beat.
		Theories
		Social inclusion is a concept related to equity, that is, to the equal opportunities and rights for all citizens of a society. Project based learning or cooperative projects that promote participation and collaboration can favour the inclusion of all students in the classroom. Similarly, the use of diverse creative disciplines can have positive impacts by facilitating respect, an awareness of one's own experiences and culture and a respect for different ones.
7	**Implementation choices**	a. **Target groups:** 14–15-year-olds. Three classes of 25 students each took part in the project. All classes had students from varied socio-economic backgrounds and ethnicities and some students diagnosed with ADHD. There were also some students with Asperger syndrome and one student with a behavioural disorder.
		b. **Duration:** 10 weeks
		c. **Number of sessions/activities:** The project took place over a period of 10 weeks during the student's technology classes
		d. **Teaching methodology**: This project combines elements of the cooperative method with the project-based learning method. Students worked in collaboration with their groups to solve real-life problems. Their

		teacher took the role of advisor and mediator allowing the students to take the leading role and have control of their learning in a meaningful way.
		e. Type of assessment and tools used to identify the benefits
		The evaluation of the project consists of an evaluation of the collaborative group work (70% of the grade) and the project report (30% of the grade). The group work was evaluated through systematic observation of the group work reflected in the Class Diary along with a teamwork rubric.
8	**Artistic mean**	A. *analysis of famous artistic expressions* B. *artmaking activity* ☐ Painting A ☐ B ☐ ☐ Theatre play A ☐ B ☐ ☐ Music A ☐ B ☐X ☐ Sculpture A ☐ B ☐ ☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐ ☐ Arts and crafts (pottering, needlework, sewing, etc.) ☐ Other, please, specify: _____
9	**Materials**	For this project materials used include tools and equipment for making the instruments, wood, plastic, nails and screws, as well as computers for creating the online final report and presentation.
10	*Who runs the activity*	☐a person/parents ☐an organization/institution X a school ☐an informal group ☐an NGO X other
11	*Benefits and results*	The project facilitated the learning of their own school technology content in a more contextualized way. Students actively learned about areas such as planning and building prototypes or models through the responsible use of appropriate materials, tools and techniques, Materials and Mechanisms, Teamwork, distribution of tasks and responsibilities and safety in the workplace, technical documentation, standardization and use of ICTs. Additionally, key competencies were also developed during the project, including learning to learn, social and civic competencies, sense of initiative and entrepreneurial spirit and basic competences in science and technology. It was also incredibly important that students successfully developed their self-esteem. A lot of work was done in this regard during the classes, and it enabled all groups to complete their instrument within the corresponding timeframe. The evolution of student behaviour throughout the project suggests that the cooperative methodology contributed to improving the integration and acceptance of all students including those with specific cognitive or behavioural needs. As the project progressed, higher levels of participation and collaboration were observed. Having a common goal encourages students to focus on commonalities and leave differences aside. This group work additionally provided a sense of belonging for students and allowing students to choose the song and the instrument gave them a sense of ownership and motivation to make the project succeed.

		It was noted that clear guidelines for teachers were essential for ensuring collaboration and group participation and that building a classroom culture of trust was also necessary.
12	**Challenge to inclusion addressed**	*Behavioural challenge.*
13	**How did it address that challenge?**	The project demonstrates that creativity and cooperative work can, with appropriate teacher/leader involvement, create an environment of tolerance and a. collaboration in class, improving the inclusion of all students, particularly where there are cognitive or behavioural challenges to inclusion. The experience also showed that diversity in the classroom has a positive effect on the group environment, which facilitates the teaching-learning process. By giving the students the opportunity to work together creatively, democratically choose a song and choose their preferred instrument, they were able to feel actively involved in all aspects of the creative process and took ownership over their own learning. Moreover, as the project progressed levels of cooperation and inclusive working increased as the groups worked towards their common goal.
14	***21st skills addressed***	This practice provided a space for participants to improve their creativity by getting them to create a musical instrument and then use it in their class group alongside singing a song. It gave an opportunity for innovating and creating based off the theory from the core subject curriculum. Similarly, working in a group with students with diverse cognitive and behavioural needs promotes the improvement of communication skills as well as interpersonal relationship skills. Finally, as previously stated, students have the opportunity to improve their levels of self-awareness and self-esteem by playing their part in the development of the activities.
15	***UDL as Guiding principle***	This good practice engages students in a variety of different ways. They are reading and following instructions, physically creating instruments, working collaboratively, democratically selecting song choices and also playing, singing or performing depending on the medium of expression that suits them.
16	**Website/E-mail /Other contact info:**	*Troncoso Recio, R., Cortés Redín, B., Romaní Fernández, L., y Serra Rodríguez, J. (2020). La creatividad como herramienta de inclusión en las aulas de Tecnología. Experiencia piloto a través de la música. Revista de Educación Inclusiva, 13(2), 238-264* *https://revistaeducacioninclusiva.es/index.php/REI/article/view/548*
EXPERTS INPUT **Questions for Reflection**		What process did you go through to produce this piece?
		How do you feel about this piece of work? What parts of it do you particularly like? Dislike? Why? What did/do you enjoy about this piece or work?
		How did your group work as a team?
		How can you keep improving your work with others?

Game for developing imagination is a team activity to create engagement of children and support the development of creative thinking, problem solving, communication, interpersonal relations and decision-making skills. It combines literary creativity with motor activity.

1	**Title**	Game for developing imagination
2	**Country**	Bulgaria
3	**Promoter**	- European projects

		- National projects
		- School Artistic curricula
		- Research programs
		-Part of afternoon school activities
4	**Context of implementation**	x large city ☐small city ☐village
5	**Goals of the activity**	● Engaging students in enriching their language skills ● Development of the imagination by creating stories according to certain criteria ● Combining literary creativity with motor activity ● Improving teamwork skills ● Maintaining the creative and physical activity of children
6	**Description**	**Content** We realized daily games in different classes from first to fourth grade **Main Steps** 1. We divide a group of 10 to 16 children into two teams 2. We choose one captain from a team and move him twenty meters away or if it is played in a closed room at a sufficient distance where the children can run 3. Each child on the team chooses a word to bring to the captain and the words are related to a topic chosen by the host of the game or the children 4. At the start each child runs to the captain and whispers the word in his ear. The captain must memorize the words and at the end tell a fictional story using all the words 5. The team with the most interesting story and all words used wins 6. A change of captains and a new story follow 7. The game ends after all the children have been captains and everyone has told a story **Theories** Methodology of teaching acting skills, public speech and creative writing
7	**Implementation choices**	a. Target groups: **Children 1st to 5th grade** b. Duration: **60 minutes** c. Number of sessions/activities: **afternoon activities at school, twice a week** d. Teaching methodology: **developed by Kiril Georgiev Kirilov** e. Type of assessment and tools used to identify the benefits **Realization entirely in a physical environment**
8	**Artistic mean**	*A. analysis of famous artistic expressions* *B. artmaking activity* ☐ Painting A ☐ B ☐ ☐ Theatre play A x B x ☐ Music A ☐ B ☐

		☐ Sculpture A ☐ B ☐
		X Creative Writing (storytelling, poetry, etc.) A x B x
		☐ Arts and crafts (pottering, needlework, sewing, etc.)
		☐ Other, please, specify physical education/sport
9	**Materials**	Sports shoes, comfortable clothes, enough space and good mood
10	*Who runs the activity*	☐ a person/parents ☐ an organization/institution X a school: National middle school "Sofia" ☐ an informal group ☐ an NGO ☐ other
11	*Benefits and results*	**The benefits of this best practice for the target groups** Creative engagement of children Easier coping with stress and fatigue from formal schooling A sense of community and sharing, building teamwork skills Sense of significance and satisfaction from personal achievements Developing the imagination and cultivating a love of language and speech Development of physical qualities speed, coordination and flexibility
12	**Challenge to inclusion addressed**	*Behavioural challenge.*
13	**How did it address that challenge?**	This game creates conditions for all children to participate and contribute to the creation of a common product. Taking everyone's word into account and awarding this, teaches children to appreciate each other and train themselves to act in an inclusive manner, which transfers from the game on to their everyday life activities. Having the opportunity to shape up stories, which are accepted and treasured by the group and the teacher, supports confidence building in verbal skills and creative thinking, which is useful in all life aspects. This game can be very beneficial for aiding exclusion due to social, socio-economic, cultural, physical disability, behavioural and other reasons.
14	*21st skills addressed*	As we mentioned, this practice greatly supports the development of creative thinking, problem solving, communication, interpersonal relations and decision-making skills, because children operate in teams, need to think fast on their feet, to consider how their choices might affect the performance of the entire team, make quick decisions that lead to satisfactory results. All these do not happen at once, starting from the first attempt with the game, but develop gradually, as children keep practicing.
15	*UDL as Guiding principle*	Improvisation theatre principles - flexibility, acceptance, mutual support, nothing is a mistake, "if you look good, I look good".
16	**Website/E-mail /Other contact info:**	*Fb: Green Art Center* *e-mail: gac4friends@gmail.com* *Fb: Kiril Georgiev Kirilov* *e-mail: kirikirilovski@abv.bg* *publichnarech1@gmail.com* *nsu151@abv.bg*

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EXPERTS INPUT	*Did you understand what you have to do during the activity?*
	How did you feel during the activity? Why?
	Did you like the words chosen during the activity?
Questions for	*Did you manage to collaborate with your team?*
Reflection	*Have you learnt new words during the activity?*

5 GOOD PRACTICES AND GIFTEDNESS CHALLENGES

Gifted students learn in ways, which differ and are more advanced than the ways regular learners do. Learning represents converting information into knowledge, which is then elaborated, broken down or reorganised in various ways. Gifted students learn more within a given period than other peers. They also form a broader, more detailed and differentiated knowledge of a topic.

Keeping Active in School encourages students to discuss the literature they were reading or listening to at the time and how the readings related to their world. Next, the art therapy intervention is introduced, and the students are encouraged to use the materials available to express themselves. When students complete the art experience, the entire class is encouraged to discuss the art experience. Finally, students are encouraged to write in their journals. about their art. Participants have the chance to improve the imagination and cultivating a love of language and speech and a sense of community and sharing, building teamwork skills.

1	Title	**Keeping Active in School**
2	Country	Italy (Source country US)
3	Promoter	- National projects
		- School activities
4	Context of implementation	x large city x small city x village
5	Goals of the activity	● To decrease drop-out rates ● To decrease school failure ● To improve students' attitude about school, family and self
6	Description	**Content** We realized daily games in different classes from first to fourth grade **Main Steps** At the beginning of each session, students are encouraged to discuss the literature they were reading or listening to at the time and how the readings related to their world. Next, the art therapy intervention is introduced, and the students are encouraged to use the materials available to express themselves. When students complete the art experience, the entire class is encouraged to discuss the art experience. The art is shared either in small groups prior to or within a full class discussion. At the end of the class period, students are encouraged to write in their journals about their art. In subsequent class periods, the teacher encourages additional discussion and entries in the journals regarding the art experience and the readings. *Activity one*: **Autobiography chapter: My legacy: Create** a family collage in which each family member is a shape and colour and the placement of the shapes on a black sheet of paper is indicative of how the family interacts. The aim: understand family history and relationships

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		Activity two: **My legacy: Imagine** common rituals in their life. Students are asked to identify the use of ritual within their families and explore which ones had significant personal meaning. The aim: to identify aspects of family life which have a meaning for students
		Theories
		integration of experiences, self/others awareness based
7	**Implementation choices**	a. Target groups: *9th grade*
		b. Duration: *60 minutes*
		c.d. Teaching methodology: *Methodology of teaching acting skills*
		e. Type of assessment and tools used to identify the benefits: *not reported*
8	**Artistic mean**	*A. analysis of famous artistic expressions* *B. artmaking activity*
		x Painting A ☐ B ☐
		☐ Theatre play A ☐ B ☐
		☐ Music A ☐ B ☐
		☐ Sculpture A ☐ B ☐
		X Creative Writing (storytelling, poetry, etc.) A x B x
		☐ Arts and crafts (pottering, needlework, sewing, etc.)
		x Other, please, specify: Literature A x B x
9	**Materials**	paper, markers, scissors, glue, and collage, magazines
10	***Who runs the activity***	☐a person/parents x an organization/institution
		x a school ☐ an informal group
		☐an NGO x Other: Two art therapists
11	**Benefits and results**	Development of self and others awareness
		Creative engagement
		A sense of community and sharing, building teamwork skills
		Sense of significance and satisfaction from personal achievements
		Developing the imagination and cultivating a love of language and speech
12	**Challenge to inclusion addressed**	*Giftedness challenge.*
13	**How did it address that challenge?**	Opening to differences in the use of different languages in communication and finding the personal way to address a task.
		Identify meaningful and valuable events in personal life and family roots.
14	***21st skills addressed***	**Self-awareness:** Includes recognition of self, our character, our strengths and weaknesses, desires and dislikes. Creating self-awareness can help adolescents recognize when they are under stress or feel pressured. Self-awareness is often a prerequisite to effective communication and interpersonal relations, as well as for developing empathy with others.

15	UDL as Guiding principle	*multiple means of representing the concepts: reading and listening*
		multiple ways to express the solution they propose (collage, pictorial)
		multiple ways to engage your students: use of several different tools
16	Website/E-mail /Other contact info:	https://www.tandfonline.com/doi/pdf/10.1080/07421656.1997.10759251?needAccess=true

EXPERTS INPUT	*What do you see in your collage/ in your drawing?*
	How did you already know?
	What do you realize while reading them?
Questions for Reflection	*How many different collages do you see?*
	What did you learn?

Keeping Active in School Extended. The activities in this second program open to significant persons in the context (family) and deepens to discover hidden strengths that the context did not contribute to highlight and express.

1	Title	**Keeping Active in School Extended**
2	Country	Italy (Source country US)
3	Promoter	- National projects
		- School activities
4	Context of implementation	x large city x small city x village
5	Goals of the original activity	● To decrease drop-out rates ● To decrease school failure ● To improve students' attitude about school, family and self
6	Description	**Content** We realized daily games in different classes from primary to middle school students. **Main Steps** At the beginning of each session, students are encouraged to discuss the literature they were reading or listening to at the time and how the readings related to their world. Next, the art therapy intervention is introduced, and the students are encouraged to use the materials available to express themselves. When students complete the art experience, the entire class is encouraged to discuss the art experience. The art is shared either in small groups prior to or within a full class discussion. At the end of the class period, students are encouraged to write in their journals about their art. In subsequent class periods, the teacher encourages additional discussion and entries in the journals regarding the art experience and the readings. *Activity one*: ***Autobiography chapter: A tribute*** Art intervention: family collage

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Material: The human comedy

Task: participants are asked to identify "Something you treasure about yourself"

Autobiography chapter: Pride

Art intervention: box-self

Material: The Miracle worker (literature)

Task: participants are asked to develop the Box-self

The aim: identify personal strengths and recognize the origins; distinguish between parts of the self that are readily available to others and parts which are not

Theories

integration of experiences, self/others awareness based

7	**Implementation choices**	a. Target groups: *9th grade*
		b. Duration: *60 minutes*
		c.d. Teaching methodology: *Methodology of teaching acting skills*
		e. Type of assessment and tools used to identify the benefits: *not reported*
8	**Artistic means**	*A. analysis of famous artistic expressions* *B. artmaking activity*
		☐ Painting A ☐ B ☐
		☐ Theatre play A ☐ B ☐
		☐ Music A ☐ B ☐
		☐ Sculpture A ☐ B ☐
		X Creative Writing (storytelling, poetry, etc.) A x B x
		X Arts and crafts (pottering, needlework, sewing, etc.)
		x Other, please, specify: Literature A x B x
9	**Materials**	paper, markers, scissors, glue, materials such as cloth, magazines, and boxes
10	***Who runs the activity***	☐a person/parents x an organization/institution
		x a school ☐ an informal group
		☐an NGO x Other: Two art therapists
11	**Benefits and results**	Development of self and others awareness
		Creative engagement
		A sense of community and sharing, building teamwork skills
		Sense of significance and satisfaction from personal achievements
		Developing the imagination and cultivating a love of language and speech
12	**Challenge to inclusion addressed**	*Giftedness challenge.*
13	**How did it address that challenge?**	Identify meaningful and valuable aspects of self; recognize hidden aspects.

14	*21st skills addressed*	**Self-awareness:** Includes recognition of self, our character, our strengths and weaknesses, desires and dislikes. Creating self-awareness can help adolescents recognize when they are under stress or feel pressured. Self-awareness is often a prerequisite to effective communication and interpersonal relations, as well as for developing empathy with others.
15	*UDL as Guiding principle*	*multiple means of representing the concepts: reading and listening*
		multiple ways to express the solution they propose (collage, the box-self)
		multiple ways to engage your students: use of several different tools
16	**Website/E-mail /Other contact info:**	https://www.tandfonline.com/doi/pdf/10.1080/07421656.1997.10759251?needAccess=true

EXPERTS INPUT	*What do you see in your collage/ in your drawing?*
	How did you already know?
	What do you realize while reading them?
Questions for Reflection	*How many different collages do you see?*
	What did you learn?

6 GOOD PRACTICES AND TALENT CHALLENGES

Focusing on diverse and inclusive talent activities gives us the opportunity to attract and support school performance. In doing so, we can develop the inclusive practices that benefit our students.

Journey from nature to relief has the promoter Besime Ozderici Secondary School, in this activity the students collect products such as leaves branches and stones that they find in nature. Each piece, whose visual arrangement is decided, is fixed on the canvas with glue. The work fixed with glue is left to dry for a day so, the canvas arrangement that dries and hardens is ready for colouring. Finally, the work is framed and placed in the school exhibition. It is a chance to d*evelop different perspectives and interpretation skills, to describe the concept of art, nature and aesthetics together, to d*evelop a sense of freedom and directs creative thinking, to express his or her feelings with this work.*

1	**Title**	Journey from nature to relief
2	**Country**	Turkey
3	**Promoter**	Besime Özderici Secondary School
4	**Context of implementation**	☐large city
5	**Goals of the activity**	To describe observations and reactions about the environment with formal expression elements
		To carry out recreation (rearrangement) studies with materials obtained from the environment,
		To size and to create volumetric shapes in works
		To develop aesthetic perception and decision-making, creativity.
6	**Description**	**Content:**
		The target group, who does the work, designs three-dimensional works by creating dimensions on the surfaces.
		Main Steps:

		- Students collect products such as leaves branches and stones that they find in nature. - Blank canvas, glue and various coloured spray paints are brought to the classroom under the guidance of the teacher. - The design is placed on the canvas as a draft and then the composition is constructed. Each piece, whose visual arrangement is decided, is fixed on the canvas with glue. - The work fixed with glue is left to dry for a day so, the canvas arrangement that dries and hardens is ready for colouring - Under the guidance of the teacher, the students colour their works with the determined colours. - After colouring the work is left to dry. - Finally, the work is framed and placed in the school exhibition. **Theories:** The student, who observes, explores and interprets under the guidance of the teacher, captures aesthetics and originality in his or her work.
7	**Implementation choices**	a. Target groups: This project, which integrates nature and art, begins with examination and observation for children aged 10 and over. b. Duration: Working for 4 weeks with 40-minute sessions in 2 days a week is the prescribed time frame. c. Number of sessions/activities:8 d. Teaching methodology: An aesthetic view is revealed by using teaching techniques such as observation, discovery and interpretation. e. Type of assessment and tools used to identify the benefits: The ability to interpret originality and the ability to create aesthetic values are evaluated. The practical activity in face-to-face education was carried out successfully and artistic editing skills were gained.
8	**Artistic mean**	*A. analysis of famous artistic expressions* *B. art making activity* ☐ Painting A ☐ **BX** ☐ Theatre play A ☐ B ☐ ☐ Music A ☐ B ☐ ☐ Sculpture A ☐ B ☐ ☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐ ☐ Arts and crafts (pottering, needlework, sewing, etc.) ☐ Other, please, specify: _____
9	**Materials**	*Canvas, natural materials, glue and paint in at least 4 colours (acrylic, spray, etc.)*
10	*Who runs the activity*	☐a person/parents ☐an organization/institution **X a school** ☐an informal group ☐an NGO ☐other

11	*Benefits and results*	a. **The benefits of this best practice for the target groups:** When using nature and art together, the group gaining the consciousness of examining, discovering, recognizing and re-transforming develops their artistic arrangement skills.
		* *Develops different perspectives and interpretation skills.*
		*Describes the concept of art, nature and aesthetics together.
		* *Develops a sense of freedom and directs creative thinking.*
		*The child expresses his or her feelings with this work (with the material, colour, volume, surface and space he uses). In short, it gives the child aesthetic satisfaction and the comfort of expressing his or her feelings. b. **Community/social impact***: It draws attention to the natural environment and creates awareness.*
		It highlights nature and environment consciousness.
12	**Challenge to inclusion addressed**	*Talent challenge.*
13	**How did it address that challenge?**	With this work, the child chooses materials from nature that he or she thinks will express himself. And with these materials, he or she is directed to a creative thought where he or she can express his or her feelings and interpret his or her thoughts. They may have an opportunity to show their skills.
14	*21ˢᵗ skills addressed*	Art supports the process of learning to learn and can be very useful for Creative thinking and Decision making.
15	*UDL as Guiding principle*	In this activity the students present their imagination so there is not true or false. All students' products are valuable. And, they will get rid of the incapability idea in their mind.
16	**Website/E-mail /Other contact info:**	Hatice Egemen Haticeegemen1981@gmail.com https://besimeozdericiortaokulu.meb.k12.tr
EXPERTS INPUT		Did you like the activity?
		How did being in nature make you feel?
		Which materials did you choose from nature?
Questions for Reflection		How do you intend to integrate these materials?
		Does the product you create reflect your spirit?

Catch The Rhythm of Music. In this activity, each student is given a glass made of hard plastic. In the accompaniment of the music played, it is emphasized that they must comply with the concept of time in music. For them to keep the rhythm in harmony with the music they listen to, the times in the measure are used, they are accompanied by listening to the music. It supports cognition, body coordination motivation and digital intelligence.

1	**Title**	Catch The Rhythm of Music
2	**Country**	Turkey
3	**Promoter**	Besime Ozderici Secondary School
4	**Context of implementation**	X large city ☐small city ☐village

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5	Goals of the activity	To help develop the sense of self-confidence
		To support the development of small and large muscles in children's bodies with regular irregular movements while keeping the rhythm
		To help them with their psychomotor development and express their emotions
		To help the changing moods arising from adolescence to progress positively and to ensure the continuation of this situation
		To help them focus
		To obtain gains such as teamwork, coordination, prolonged concentration, stress relief, etc. with the aim of helping them discover their creative aspects, mentally relax and socialize.
6	Description	**Content:**
		The content of our artistic activity that we will carry out is rhythm studies. Our students will support the development of small and large muscles in their bodies with their regular movements while keeping the rhythm. By putting themselves in the place of their group mates and listening to them, they will understand how to act, realize the importance of empathy, and learn the auditory and visual beauty of being in sync. In this way, they will taste the happiness of producing a common product, progressing together towards the same goal in the same group, and that success with the resulting work can be achieved not only with the individual but also with the group.
		Main Steps:
		Each student is given a glass made of hard plastic. In the accompaniment of the music played, it is emphasized that they must comply with the concept of time in music. For them to keep the rhythm in harmony with the music they listen to, the times in the measure are used, they are accompanied by listening to the music. It is said that correct timing is very important when accompanied with rhythms. Basic rhythm patterns in music are taught. The rhythm and tempo to be kept is supported physically with games and movements. Body percussion and synchronized movement are very important in all music and rhythm. For this reason, many repetitions are made to strengthen the synchronization and ensure the unity at the highest level.
		Theories:
		We will do this by using the teaching techniques of demonstration, observation and role-playing.
7	Implementation choices	**a. Target groups:** *5th,6th,7th and 8th grade students (11-14 years old)*
		b. Duration: 60 minutes each sequence / Three days a week
		c. Number of sessions/activities: 4 -5 weeks
		d. Teaching methodology: To carry out this work, two steps are required: the first part with glass accompaniment (voice and rhythm exercises) and the second part with musical accompaniment for the preparation of action.
		Demonstration, observation and role-playing techniques will be used in practice.
		e. Type of assessment and tools used to identify the benefits: The effect of rhythm studies on cognitive skills has been proven by many scientific studies. We can notice these positive feedbacks by observing children, as rhythm studies have a stronger cognitive grounding effect for skills such as learning, remembering and processing information.

		Considering today's pandemic conditions, the first part of our application can be carried out on online platforms. However, the second part will yield more positive results with face-to-face training due to the synchronization problems to be experienced in online platforms.
8	**Artistic mean**	*A. analysis of famous artistic expressions* *B. artmaking activity* ☐ Painting A ☐ B ☐ ☐ Theatre play A ☐ B ☐ ☐ Music A ☐ **B X** ☐ Sculpture A ☐ B ☐ ☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐ ☐ Arts and crafts (pottering, needlework, sewing, etc.) ☐ Other, please, specify: _____
9	**Materials**	Computers, rhythm instruments, musical instruments that change according to the song, and a plastic cup.
10	*Who runs the activity*	☐a person/parents ☐an organization/institution **X a school** ☐an informal group ☐an NGO ☐other
11	*Benefits and results*	1. It supports cognition. 2. It regulates the concentration of attention. 3. It gives a sense of freedom and spaciousness. 4. It includes self-expression and play. 5. It provides body coordination. 6. It strengthens digital intelligence. 7. It increases motivation.
12	**Challenge to inclusion addressed**	*Talent challenge.*
13	**How did it address that challenge?**	The child fulfils his or her responsibilities by taking part in the group. The child's self-confidence increases and develops. Rhythm studies contribute to personality development. Rhythm exercises develop the child's aesthetic sense. Rhythm exercises give the child a sense of independence and strengthen their creativity.
14	*21st skills addressed*	Music education supports the development of academic and personal skills such as critical thinking, problem solving and learning how to work collaboratively towards these goals.
15	*UDL as Guiding principle*	This activity supports the students about patience, respect, teamwork, and presents them multiple ways to engage with music.
16	**Website/E-mail /Other contact info:**	*https://besimeozdericiortaokulu.meb.k12.tr/* *Arzu Çataltepe* arzuskglu@hotmail.com

EXPERTS INPUT **Questions for Reflection**	How does music make you feel? What does rhythm mean to you? How did you feel while studying with a group? Is it difficult to provide coordination? Did you like teamwork?	

Weaving webs of stories aims to improve young people's literacy skills and to develop a broader understanding of inclusion and equality, and enhance children's creativity, self-confidence, wellbeing and motivation to learn and become lifelong readers. The project promotes literacy - reading for pleasure particularly, and through its activities enables young people to challenge stereotypes and intolerance and become advocates for inclusion and equality.

1	**Title**	Weaving webs of stories - ERASMUS+ project (Project Number: 2019-1-UK01-KA201-062128)
2	**Country**	*Romania*
3	**Promoter**	**- European projects** - National projects - School Artistic curricula - Research programs
4	**Context of implementation**	**X** large city ☐small city ☐village
5	**Goals of the activity**	The use of interactive teaching strategies to improve children's reading skills, enthusing them to become lifelong readers as well as enhancing their critical thinking skills and creativity.
6	**Description**	The European project, weaving webs of stories (2019-1-UK01-KA201-062128), is expected not only to improve young people's literacy skills but also to develop a broader understanding of inclusion and equality, and enhance children's creativity, self-confidence, wellbeing and motivation to learn and become lifelong readers. The project's strategy enables teachers to gain skills in storytelling and teaching creative writing with a view to improving children's literacy skills, stimulating their motivation to study and boosting their wellbeing. The project promotes literacy - reading for pleasure particularly, and through its activities enables young people to challenge stereotypes and intolerance and become advocates for inclusion and equality. The European project, weaving webs of stories, is expected not only to improve young people's literacy skills but also to develop a broader understanding of inclusion and equality, and enhance children's creativity, self-confidence, wellbeing and motivation to learn and become lifelong readers. The selected stories promoted positive attitudes and behaviours towards equality and diversity; they also set examples of previous practices which could be followed and adapted to the new contexts. The students (aged 11-14) were engaged in pre-, while- and post-listening/reading tasks in between (i.e., predicting, guessing what will happen next in the story). The stories generated discussions about bias and discrimination, challenged students' thinking and made them reflect on their attitudes and values. Warm up and energising activities proved to be useful in our focus on student wellbeing as they made students open, share and relax. The plan considered encouraging children to both read and write stories. Reading out loud in the form of a dialogue between children and adults stimulated children's imagination and curiosity. The reading stage also

gave children insights into the structure of a story by drawing their attention to its main elements (setting, plot, character). Children were allowed to choose their mode of writing their own stories: online, written, audio, visual, or multimedia versions.

Theories

Stories create a nice relaxing atmosphere and enhance students' wellbeing.

7	**Implementation choices**	a. Target groups Young people from primary schools (7 - 11 years) and secondary schools (12 - 13 years) Young people whose literacy skills are low for the level Those who risk not reaching the required level of academic results in their studies Those who are likely to be left behind in the absence of remedial intervention b. Duration: 1 Oct 2019 – 30 Sept 2021 c. Number of sessions/activities d. Teaching methodology - Cooperative Learning: Project work has proven to be a very effective tool in building up teams and developing intergroup harmony. The class is set into heterogeneous groups and given projects that require group cooperation and interaction based on the expertise of each member. **Role-playing and simulation activities:** provide students with opportunities to learn through experience. Such activities can reduce prejudicial attitudes and are powerful on an effective level as students get engaged in their new roles. Discussions with students on their experiences must be included as an integral part of the simulation to clarify any confusing or ambiguous situations. e. Type of assessment and tools used to identify the benefits: Role-playing, The study of other cultures through stories
8	**Artistic mean**	*A. analysis of famous artistic expressions* *B. artmaking activity* **X** Painting A ☐ B **X** ☐ Theatre play A ☐ B ☐ ☐ Music A ☐ B ☐ ☐ Sculpture A ☐ B ☐ **X** Creative Writing (storytelling, poetry, etc.) A **X** B **X** ☐ Arts and crafts (pottering, needlework, sewing, etc.) ☐ Other, please, specify: _____
9	**Materials**	eBooks, poems, short stories, drawings
10	***Who runs the activity***	☐a person/parents **X** an organization/institution **X** a school ☐an informal group ☐an NGO ☐other
11	***Benefits and results***	The use of interactive teaching strategies aims at improving children's reading skills, enthusing them to become lifelong readers as well as

enhancing their critical thinking skills and creativity; reading out loud is embedded with engaging activities meant to challenge children's intellect and stimulate their imagination and reflection such as predicting, asking open thought-provoking questions which guide children through the story, identifying and discussing the key messages of the stories, making connections to children's prior knowledge and experiences, organising peer discussions/debates following the story reading, exploring words and pictures or exploring the world of words and their meanings.

a.   Results

Detailed list of activities carried out - including content and structure of activities, with suggested alternatives

Stories, comics, various works of art, as well as multimedia creations of young people, compiled in a book in PDF format

Case studies for all activities developed

List of text recommendations produced by students, with comments

Web links - useful literature and institutions that promote literacy in the UK

12	**Challenge to inclusion addressed**	*Talent challenge.*
13	**How did it address that challenge?**	We believe that literature is an invaluable tool which can be used to enable teachers to develop practices and approaches that embrace diversity, equality and inclusion and, through this, to create an inclusive culture where all children can flourish and realise their potential. Stories also create a nice relaxing atmosphere and enhance students' wellbeing.
14	***21st skills addressed***	Critical Thinking and Problem-Solving Information and Communication Technologies (ICT) Creativity and Renewal Coping with emotions
15	***UDL as Guiding principle***	The activity includes multiple ways to engage your students.
16	**Website/E-mail /Other contact info:**	Department of children and youth affairs. 2016. *Diversity, equality and inclusion charter and guidelines for early childhood care and education.* https://assets.gov.ie/38186/c9e90d89d94b41d3bf00201c98b2ef6a.pdf
EXPERTS INPUT **Questions for Reflection**		Why was the model offered by Weaving webs of stories a success? What were its main ideas that encouraged students' participation? What ideas/activities would you use in your classes?

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7 GOOD PRACTICES AND SOCIAL CHALLENGES

Peer acceptance and having friends are developmental necessities—rather than luxuries—that help students do better in school (Ladd, 1990). Relying on a social-developmental perspective, we use the term inclusion to indicate social acceptance by peers and having caring friends, while inclusive climate refers to environments characterized by positive peer relationships and intergroup harmony.

Music atelier is a school activity, and the teacher prepares the materials according to the topic of the day. The topics are selected in correspondence with the seasonal specifics, the educational programme and important events, characteristic for the region and the country. This may be sometimes drawing music or performing songs. It helps to build a sense of importance and satisfaction from personal achievements, to develop creativity, imagination and teach love to music, dance, theatre and arts in general.

1	**Title**	*Music atelier*
2	**Country**	*Bulgaria*
3	**Promoter**	Part of the afternoon activities for children from 1st to 5th grade
4	**Context of implementation**	X large city ☐small city ☐village
5	**Goals of the activity**	Developing and enriching the music-creative skills of the students.
		Developing the imagination through animating music instruments and creation of music paintings (drawing music).
		Developing the students' skills for mastering and performing on various music instruments (keyboard and children's percussion instruments).
		Dramatizing works from the educational programme (e.g., short poems) -–combining music and text.
		Mastering various popular dances. Creating own dance improvisations on popular pieces of music or songs (Carnival of the animals)
		Developing the improvisation skills of the students, through development of their own short music melodies – for singing or performing on musical instruments.
		Developing students' music-artistic skills.
		Mastering work with a microphone as well as with stage equipment.
		Building confidence and self-esteem when delivering a presentation before a greater audience.
		Seasonal and annual productions for presenting the artistic achievements of students.
		Building and refining team working skills.
		Maintaining the creative and physical activity of the children.
6	**Description**	**Content**
		We realized games in different classes from 1st to 5th grade on a daily basis
		Main Steps
		1. Work in groups of 8 to 12 children. It would be great if the composition of the groups can remain relatively unchanged.
		2. Before the start of each activity the teacher checks that the music equipment is ready and functioning - CD player; DVD player; Microphone and Music system; Keyboard; Children percussion instruments, etc.

		3. Depending on the topic of the day, the teacher also prepares the respective materials. (For example, if the topic is "Drawing music" the teacher prepares with a music performance that will be listened to, also a block of paper, coloured pencils, crayons or water colours, which the children use to paint with)
		4. Usually the topics are selected in correspondence with the seasonal specifics, the educational programme and important events, characteristic for the region and the country (for example before Christmas the students illustrate, sing or perform Christmas songs and melodies, dance specific dances and prepare Christmas concerts)
		5. When studying the different dances, the intention is that they are also visually presented to the students and in addition that their short story is presented.
		6. Almost all activities begin or end with performances of songs, which students like or such, which are related to the educational programme. **Theories** An educational method in music, vocal technique, performance with a music instrument, dance, theatrical – stage performance.
7	**Implementation choices**	*a.* Target groups children 1-5 grade b. Duration 60 minutes each session c. Number of sessions/activities Afternoon activities in school twice a week d. Teaching methodology author methodology by Galina Marinova Karadzhova e. Type of assessment and tools used to identify the benefits Implemented entirely in the physical environment.
8	**Artistic means**	*A. analysis of famous artistic expressions* *B. artmaking activity* x Painting A ☐ B x x Theatre play A x B x x Music A x B x ☐ Sculpture A ☐ B ☐ x Creative writing (stories, poetry, etc.) A x B x ☐ Arts and crafts (pottering, needlework, sewing, etc.) x Other, please, specify dance, pantomime
9	**Materials**	*Music – technical means, such as CD player or DVD Player, Microphones and Music System; Keyboard; Children Percussion Musical Instruments; CD or DVD with different music for listening and singing/playing* *Drawing blocks of paper, coloured pencils, crayons or water colours.* *Suitable shoes or clothes for dancing.*
10	*Who runs the activity*	☐parents ☐ an organization/institution X school National secondary school "Sofia", Sofia ☐an informal group ☐an NGO ☐ other

11	*Benefits and results*	a. The benefits of this best practice for the target groups
		Creative engagement of the children.
		Supports dealing with tension and tiredness from formal school education.
		Creates cross-subject relations and supports easier learning of the material delivered in relation with various languages, literature, math and other arts.
		Supports the building of a sense of community and team working skills.
		Builds a sense of importance and satisfaction from personal achievements.
		Develops creativity, imagination and teaches love to music, dance, theatre and arts in general.
		Develops attention skills, concentration, adoption of good language articulation, coordination of movement, plasticity, sense of rhythm.
		Creates a relaxing, fun, game-like environment for the students.
		b. Community/social impact
		Comes from the engagement of parents from the community. The longevity of the practice stands as a proof of the support it obtained from responsible adults and decision makers. The change in attitude, confidence and behaviour of children is appreciated and supported by the community.
12	**Challenge to inclusion addressed**	*Social Challenge.*
13	**How did it address that challenge?**	Creating opportunities for students to express themselves and offer contributions to the school environment, which are approved by both the management and the school community as a whole.
		The practice is applicable for providing resolutions to or mitigation of the majority of inclusion problems with minor exceptions, where certain conditions require peace and quiet and where methods, using other artistic expressions, come in handier.
14	*21st skills addressed*	This combination of arts with gentle prevalence of music is extremely supportive in improving the learning to learn skills, improving self-confidence and expression.
		As far as 21st century skills are concerned, the activity touches them all. The use of this method leads to improving children's self-awareness, as they are summoned to express their inner world, they become better connected with it and obtain a clearer view of its components. Music is an emotion in itself, but it is a powerful tool for mastering emotions, handling them, directing them. The emotional engagement provoked by music and the need for a group of children to synchronise their expressions leads to improved empathy and interpersonal relationship skills. Being responsible for one's own performance, feeling supported and confident, leads to improvement of decision making and problem-solving skills.
15	*UDL as Guiding principle*	*multiple means of representing the concepts: reading and listening*
		multiple ways to express the solution they propose
		multiple ways to engage use of several different tools

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16	Website/E-mail / other contact details:	galina.m.karadjova @gmail.com
		Galina Karadzhova, music teacher at the National secondary school "Sofia"
EXPERTS INPUT		How did you feel during the activity?
		Do you think that something should be improved/changed in this activity?
		Which is your overall opinion about this activity?
Questions for Reflection		Do you think this activity reached its goals? Why?
		Have you collaborated with your team's members?

Differences are not an obstacle to being together is promoted by Lithuania and has the aim of promoting mutual respect, awareness of differences in human beings and tolerance. The environment in which students will be asked to carry out practical activities related to the music is an open and positive one. They can learn a lot from each other and express their feelings at the end of the session.

1	Title	Differences are not an obstacle to being together
2	Country	Lithuania
3	Promoter	School activities according to the arts education program
4	Context of implementation	☐ large city X small city ☐village
5	Goals of the activity	The goal of this good practice is to facilitate communication and collaboration between students with different needs and characteristics, making them perceive their differences as a sign of uniqueness.
		Provide strategies to help you engage in shared activities, to feel valued and equal among your peers.
		Develop the skills to become members of a society that fosters human values.
6	Description	- Content
		what artistic activities were implemented (what the participants do) Artistic activities were carried out during in art and music lessons, as informal activities. The activities were attended by 3rd grade students and recipients of services for the social care department for children with disabilities.
		- Basic steps
		During each meeting, the children were encouraged not only to perform the planned tasks but also to cooperate with each other and help each other.
		In physical education lessons, students had the opportunity to experience what it means to have difficulty in each other's area - to tie shoes and buttons with mittens, to go in a straight line using a magnifying glass, to hit the bag with dipped goggles smeared with Vaseline. Children with disabilities did all this naturally, without aids.
		In the music lesson, we analyzed the piece that best reflects friendship. Both classical and contemporary music are used.
		Children were encouraged to express themselves during art lessons. Divided into groups of 5 people, they had to build a Friendship House. The design of the house was important.

		At the end of the lessons, groups of students were encouraged to share their work experience in the group, to discuss the applied art forms in their work, which motivated their choice. They had to use music that reflected their work during the presentation.
		A Tolerance Alley in the school hall was constructed from the manufactured houses. The 3rd grade students, after experiencing physical education lessons, were very successful in involving children with disabilities in their group activities.
		- Theories on which this practice was based
		Music and art teaching methodologies, art therapy, physical culture teaching methodology.
7	**Implementation choices**	a. Target groups
		3rd grade students and students of the Department of Social Care for Children with disabilities
		b. Duration
		Duration of 8 weeks / 1 session - 45 minutes.
		c. Number of sessions / activities
		24 activities
		d. Teaching methodology
		Active, experiential training
		e. The type of evaluation and the tools you used to determine the benefits
		Informal weaving
8	**Artistic mean**	*A. analysis of famous artistic expressions*
		B. artmaking activity
		☐ Painting A ☐ B ☐
		☐ Theatre play A ☐ B ☐
		X Music A ☐ B X
		☐ Sculpture A ☐ B ☐
		X Creative Writing (storytelling, poetry, etc.) A ☐ B X
		☐ Arts and crafts (pottering, needlework, sewing, etc.)
9	**Materials**	Cardboard boxes, boxes; paint, glue, adhesive tape, internet.
10	*Who runs the activity*	☐a person/parents ☐an organization/institution
		X a school ☐an informal group
		☐an NGO X teachers who have taken special course
11	*Benefits and results*	a. The benefits of this good practice for the target groups
		b. Pupils with special needs develop communication and cooperation skills and experience many positive emotions while learning with and from others; feels accepted, safe and equal. Students in general education classes develop tolerance, responsibility, empathy; I felt important, recognized, able to help, explain, reassure my peer.
		c. Positive community / social impact

		d. Teachers work with each other to find effective ways to achieve their educational goals. Pupils' parents understand and support the ideas of this project and other joint activities, encourage them to get involved and participate in the educational process together with their children.
1 2	**Challenge to inclusion addressed**	*Physical, behavioural and cognitive challenges.*
1 3	**How did it address that challenge?**	The challenges are addressed by developing a student-focused school, based not only on academic achievements but also on general competencies. Social and communicative competencies that are acquired in a positive emotional musical and creative environment have a positive impact on mental health and social development.
1 4	***21st skills addressed***	communication, cooperation, creativity
1 5	***UDL as Guiding principle***	Use of different means of expression and learning combined with different types of arts would allow students to internalize the principles of tolerance and respect with each other.
1 6	**Website/E-mail /Other contact info:**	//
EXPERTS INPUT **Questions for Reflection**		*How did you feel doing the task? Why?* *What was the interesting task for you?* *What did you learn after completing the task?* *What was the hardest part of the task and why?* *Where would you apply the knowledge gained during the task in practice?*

8 GOOD PRACTICES AND COGNITIVE CHALLENGES

For students with cognitive disabilities, educators need to involve instructional strategies that are accessible throughout the daily schedule. The classroom environment and educational staff must consider changes and accommodations to increase student participation and enhance learning. When teachers and students adapt effective instructional strategies, individual and groups of students gain the tools necessary to become successful learners.

Batik. Painting on silk "Whispers of Silence on Silk" is an activity from Lithuania and aims to improve the artistic colour expression of students by getting them introduced to international professional technologies and folk-art rare technologies. The students explore the works of art of the ancient masters and realise that batik is an ancient method of colouring materials which was developed nearly 2000 years ago in India. They create a thematic composition by using floral motifs having become acquainted and tried out various techniques and methods of painting on silk. It offers creative interpretation of various artistic ideas thereby expanding cognitive abilities, experiences, artistic intuition and aesthetic sensitivity while promoting ethnic identity and conscious citizenship.

1	**Title**	Batik. Painting on silk "Whispers of Silence on Silk".
2	**Country**	Lithuania
3	**Organizer of activities/ source/ program**	- European projects - National projects - <u>Activity of schools based on art education curriculum</u> - Research programs
4	**Context of implementation**	X <u>major city</u> ☐medium-sized or small town ☐village

5	Objectives of activity	To improve the artistic colour expression of students by getting them introduced to international professional technologies and folk-art rare technologies, specifically, the heritage of batik and painting on silk, thereby promoting interest in and interpretation of various phenomena of art.
6	Description	**Content**:
		Silk is a subtle material gifted by mother nature. The very process of obtaining silk prompts the development of a caring attitude towards natural resources. The understanding of the technological process of obtaining silk develops respect to nature. The curing silence where the inward journey gets born is essentially a reflection of laying the paint on the natural surface of silk when there is no resistance, and the brush, the paint and silk create a soundless therapeutic process as silk imbibes the paint, consumes it and spreads around. Batik is an ancient method of painting various items which was developed in India nearly 2000 years ago. This was the first country to develop the technology. There are three types of batik: 1. The cold batik (when employing this technique, the design is created by pouring a molten mixture of wax and paraffin and painting it with cold dye); 2. The hot batik when the decorative imagery is created on a piece of cloth after folding it and outlining the areas which need to be left unpainted; hot dye is applied; 3. Painting on silk.
		Fundamental steps
		ART RESEARCH ASSIGNMENT: To explore the works of art of the ancient masters and realise that batik is an ancient method of colouring materials which was developed nearly 2000 years ago in India.
		To get to know the types of batik and to distinguish between them when observing works of Lithuanian and international masters. To get introduced to the history of the origin of silk. To get to know and appreciate works of international artists on silk and to perceive the historical Silk Road. To develop a basic understanding of specific techniques and methods of painting on natural silk. To be aware of the therapeutic properties of natural silk.
		EXPRESSION ASSIGNMENT: Having become acquainted and tried out various techniques and methods of painting on silk, to create a thematic composition by using floral motifs.
		Theories
		the concept of Positive School
7	Plan of activity	a. **Target group** – year nine (age: 15), a group of 14-15 students
		b. **Duration –** 1 month.
		c. **Number of sessions/activities** 4 classes (may be grouped in two sessions of two double classes).
		d. **Instruction/teaching methodology** – Applied methods of instruction: INFORMATIVE (provision of information – explanatory telling, discussion; information retrieval – a conversation of repetition), PRACTICAL OPERATIVE (creative practice), creative (practical-creative work); methods of active learning (interlining various types of activities). Also, the non-traditional method "You can create" is employed. This unique inclusive method allows and encourages to organize the process of colour, space and movement expression. The key principle in setting out onto a

creative process is starting with the claim "I CAN" and by responding to the questions "Who? What? When? Where?"

Several ACADEMIC SUBJECTS are integrated: – fine arts, biology, chemistry, technologies/handicrafts.

Learning strategies: SPATIAL – demonstration of visual materials, artistic activity, use of imagination; PHYSICAL-KINAESTHETIC – exercises of relaxation, use of tools.

INTERNAL-PERSONAL – individualized teaching/learning, independent work, freedom of choice.

e. **Type of assessment and means which you used to establish the benefits you received** – accrual assessment is used to assess any extra effort put in by the students, encourage their academic motivation and boost the assessment of one's competences of being able to learn (for assessment and self-assessment, see Annex No. 2).

This activity has already been implemented for several years with students of various age groups both in the contact and remote ways by employing the online TEAMS platform.

8	**Artistic means**	A. *Research of artwork* B. *Creation of art* ☐ **Painting** A ☐ **B ☐** ☐ Acting A ☐ B ☐ ☐ Music A ☐ B ☐ ☐ Sculpture A ☐ B ☐ ☐ Creative writing (storytelling, poetry, etc.) A ☐ B ☐ ☐ Handicrafts (ceramics, embroidery, garment design, etc.) A ☐ B ☐
9	**Materials**	A *Power point* presentation on the art of batik, the process of silk production and painting on silk shall be developed. Students are given opportunity and resources to browse for information online right from the school room by using the computers located in the room and their own cell phones. Handouts are prepared on the origin and production of silk as well as on the methods and techniques of painting on natural silk. This creative activity requires natural silk, brushes, pencils, textile markers, tools for shaping the outlines, silk paint, wooden underframes, pins, an iron and an ironing board, needles and threads as well as sticks for the installation and demonstration of the developed artwork. The creative process is photographed. The created work is shown in exhibitions in the school and city-level educational/creative/representative spaces and environments. IT technologies are used when preparing *power point* presentations.
10	*Leader of activity*	☐specific individual/ parents of a student ☐organization/institution X_school_ ☐informal group ☐non-governmental organization ☐ others
11	*Received benefits and achieved results*	a. **The benefit of this good practice for the target group(s)** – I believe that this educational practice which I have already tried out in my professional activity shapes a positive attitude to self-expression and creative activity as a method of relaxation and manifestation of one's inner self. It offers creative interpretation of various artistic ideas thereby

		expanding cognitive abilities, experiences, artistic intuition and aesthetic sensitivity while promoting ethnic identity and conscious citizenship.
		b. **Impact on the community/ social impact** – In the course of creative activity, the attitude is developed that fine arts could be perceived as a fascinating activity full of amazing discoveries. I believe that these technologies serve us right on the way to get students interested in these rarely encountered technologies and enjoy the opportunity of enriching one's aesthetic environment thus creating ways of experiencing cosiness and relaxation.
1 2	**Challenge to inclusion addressed**	*Cognitive Challenge*
1 3	**How did it address that challenge?**	By virtue of coming to school, each student wishes to experience success; therefore, attractive and fascinating artistic activity may also contribute to academic success. In this cycle of classes, cognitive and creative activity are efficiently aligned, and assignments deprived of any complexity are easily performed. Thus, the objective is achieved as a miniature on natural silk is created. Positive experiences stemming from a dynamic and attractive creative activity boost the academic motivation of students and encourage broadening the experiences of the favourite activity and seeking more profound perceptions thus, ultimately, going for higher academic scores.
1 4	*21st skills addressed*	During the project, **general competences** are developed, specifically, ability to learn, cognition, willingness to undertake the initiative, creativeness, along with social and **fundamental subject matter competences** – cultural and artistic, when the emotional and aesthetic perception is developed.
1 5	*UDL as Guiding principle*	This assignment can also be performed by employing the traditional ways of artistic expression. Creation is possible individually and in groups. Information and computer technologies are employed when getting introduced with the academic materials and presenting the creative products.
1 6	**Website and other contact information**	*https://www.youtube.com/watch?v=-wbmEjTvszI&t=8s* *https://www.youtube.com/watch?v=LYRqCX3JYdY* *https://www.youtube.com/watch?v=WKj9ltXlp2M* https://www.youtube.com/watch?v=PE1ZxGF6VDk
EXPERTS INPUT **Questions for Reflection**		How did you feel during the activity? Did you have all the necessary information to perform the activity? Was the activity important to improve your knowledge on the topic addressed? Do you think that improvements to the activity are needed? If yes, which ones? Did you feel heard and understood during the activity?

***Visualisation of sky in artistic works** is an excellent activity* to improve the artistic colour, graphic and spatial expression of children by introducing them with the variety of the visualization of the sky in the works of worldwide-known artists. Firstly, a power Point presentation is used to analyse the depiction of the sky in the works of various painters and works are discussed in terms of the rendering of the content and the mood. Finally, three creative tasks are performed: the sky is painted, depicted as graphics, and a spatial depiction. In this activity, children are encouraged to look for non-standard solutions in creative tasks and consequently expand their cognition, experience, artistic perception and the scale of aesthetic sensitivity.

1	**Title**	Visualisation Of Sky In Artistic Works (Branches Of Visual Arts: Painting, Graphics, Sculpture)
2	**Country**	**Lithuania**
3	**Organizer of activities/ source/ program**	- European projects - National projects - Activity of schools based on art education curriculum - Research programs
4	**Context of implementation**	**X** major city ☐medium-sized or small town ☐village
5	**Objectives of activity**	To improve the colour, graphic and spatial expression of children by introducing them to the variety of the depiction of sky in the works of worldwide-famous artists in such branches of visual arts as painting, graphics and sculpture, thereby promoting interest in the creative work of professional artists and develop one's personal interpretation of the visualization of the sky. Children are involved in the form of activity which is attractive to them. Level of the skills of the use of information technologies is improved by holding presentations of the amassed information and by presenting creative work on the topic of the cycle of classes.
6	**Description**	**Content**: This cycle of classes is intended to improve the artistic colour, graphic and spatial expression of children by introducing them with the variety of the visualization of the sky in the works of worldwide-known artists. When exploring professional artwork, the leading trainer and the children discuss the sky visualization by focusing on the warm/cold colours, the dynamics of the touch, the rendering of the mood with the lines, hues, soft versus strict and sharp shapes, bright or gloomy clouds, a calm or windy sky. The discussed details and subtleties encourage children to take more interest in the details of the sky they wish to visualize in their own works in their creative-practical activity. When gathering information, performing and registering the processes of creative work, developing a PowerPoint presentation, a more profound perception of the creation of painting, graphics and sculpture is achieved, and the peculiar aspects of various processes are highlighted. Subtler and more nuanced understanding of the differences between various branches of visual art is developed, and IT skills are upgraded. **Fundamental steps** **ART RESEARCH ASSIGNMENT**: a PowerPoint presentation is used to analyse the depiction of the sky in the works of various painters (such as V. Van Gogh, Claude Monet, M.K. Čiurlionis, etc.). The works are discussed in terms of the rendering of the content and the mood, and the works of art are selected accordingly. The sequence of classes ends with a PowerPoint presentation featuring the trends of the sky depiction in the works of art of various branches of art (painting, graphics, sculpture). **EXPRESSION ASSIGNMENT:** Having explored the examples and discussed the variety of the techniques of the depiction of the sky by top-rate artists in the fields of fine arts, graphics and sculpture throughout the different periods of the history of arts. After collecting one's own examples, three creative tasks are performed: the sky is painted, depicted as graphics, and a spatial depiction, i.e., a sculpture is also created; the means are freely selected by the student. The gathered information together with the records of the creative process and photos

		Theories the concept of Positive School
7	**Plan of activity**	a. **Target group** – 13-14-year-olds; a group of 14-15 children. b. **Duration –** 1.5–2 months. c. **Number of sessions/activities** 8 classes (may come in 4 double classes). d. **Instruction/teaching methodology** - Applied methods of instruction: INFORMATIVE (provision of information – explanatory telling, discussion; information retrieval – a conversation of repetition), PRACTICAL OPERATIVE (creative practice), creative (practical-creative work); methods of active learning (project development interlining various types of activities). Several ACADEMIC SUBJECTS are integrated: – fine arts, history, architecture. Learning strategies: SPATIAL – demonstration of visual materials, artistic activity, use of imagination; PHYSICAL-KINAESTHETIC – exercises of relaxation, use of tools; INTERNAL-PERSONAL – individualized teaching/learning, independent work, freedom of choice. e. **Type of assessment and means which you used to establish the benefits you received** – Accrual assessment is used to assess any extra effort put in by the children, encourage their motivation and boost the assessment of one's competences of being able to learn. This activity has already been implemented for several years both in the contact and remote ways by employing the online TEAMS platform.
8	**Artistic means**	A. *Research of artwork* B. *Creation of art* ☐ Painting A ☐ B ☐ ☐ Acting A ☐ B ☐ ☐ Music A ☐ B ☐ ☐ Sculpture A ☐ B ☐ ☐ Creative writing (storytelling, poetry, etc.) A ☐ B ☐ ☐ Handicrafts (ceramics, embroidery, garment design, etc.) **A ☐ B ☐** **X** Other types of expression. Please specify: **<u>Branches of visual arts: painting, graphics, sculpture A X B X</u>**
9	**Materials**	PowerPoint presentation on the works of art in various branches of visual arts (painting, graphics, sculpture) where the sky and clouds are depicted. Children are given the opportunity to look for information independently in the art collection books available in the room and online (either on the room computers or with their own cell phones). The materials and tools required for the activity include paper, various recycled materials, pens/pencils, including ones for writing on tablets, wires, glue, scissors, paint/dye, brushes, carving knives. Creative output is presented in the traditional ways (as exhibitions in the school classes or representative spaces of the school and the town);

		also, IT technologies are employed by delivering PowerPoint or Prezi presentations.
10	*Leader of activity*	☐specific individual/ parents of a student **X** organization/institution **X** school ☐informal group ☐non-governmental organization ☐ others
11	*benefits and results*	a. **The benefit of this good practice for the target group(s)** – I personally believe that this learning activity promotes more active interest in the works of fine arts and in the forms of their creation thus developing more mature reasoning in terms of perceiving the details of works of art, explaining the relationship of the types of content among various branches of arts, which ultimately leads to creative interpretation of various artistic ideas. Thereby, children are encouraged to look for non-standard solutions in creative tasks and consequently expand their cognition, experience, artistic perception and the scale of aesthetic sensitivity. b. **Impact on the community/ social impact** – In the course of the creative process, an attitude to fine arts as to a fascinating activity full of pleasant discoveries is being developed. I personally believe that children enjoy discovering the subtlety of the depiction of the sky and clouds and the relationship between the emotion and the content (i.e., subject matter), and these discoveries could be applied in the creative work of students in painting, graphics or sculpture. I believe that the depiction of the sky in various techniques helps children render their own personality and manifest their emotions.
12	**Challenge to inclusion addressed**	*Cognitive challenge.*
13	**How did it address that challenge?**	The very fact of attending school suggests that a student craves achieving success; therefore, attractive, and fascinating artistic activity may also contribute to academic success. In this cycle of classes, cognitive and creative activity purposefully supplement each other, whereas the assignments are not complex, and they can be easily performed. The assignment is based on the development and delivery of a presentation which features and discusses the gathered information (works of fine arts) and creative arts of the student involving colour, graphic and spatial expression (software may also be used for designing art. Positive experiences stemming from a dynamic and attractive creative activity boost the academic motivation of students and encourage broadening the experiences of the favourite activity and seeking more profound perceptions thus, ultimately, going for higher academic scores.
14	*21st skills addressed*	During the project, **general competences** are developed, specifically, the ability to study, cognitive, expression of initiative and creativity along with social competences as well as **fundamental subject matter competences** – cultural and artistic, when emotional and aesthetic perceptions are developed.
15	*UDL as Guiding principle*	This task can be implemented by either using the traditional means of artistic expression, or by using computer equipment, or even by combining the two strategies. The skills of information and computer science are developed when getting introduced with the study materials, gathering information, and presenting the final creative works. Also, as mentioned above, the traditional means of creation can be used, and opportunities are given either to work in a team, or to create individually.

1 6	Website and other contact information	//
EXPERTS INPUT **Questions for Reflection**		How did you feel during the activity?
		Did you have all the necessary information to perform the activity?
		Was the activity important to improve your knowledge on the topic addressed?
		Do you think that improvements to the activity are needed? If yes, which ones?
		Did you feel heard and understood during the activity?

9. SUMMARY

This chapter aimed to investigate how inclusive practices are implemented in art education in schools' settings. Together with project partners, we overviewed and shared how inclusive arts education is developing in different partners' countries (Italy, Spain, Turkey, Romania, Bulgaria and Lithuania).

As understood from the good practices, the strength of the arts for inclusive education can't be undeniable. Art is incredibly beneficial for all students, with no exceptions.

Here is, in summary points, what we've learned through experience about why art is so important for inclusive education:

1. Working in the arts helps learners to develop creative problem-solving skills.
2. Teaching through the arts can present difficult concepts visually, making them easier to understand.
3. Art instruction helps children with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness.
4. Visual arts teach learners about colour, layout, perspective, and balance: all techniques that are necessary in presentations (visual, digital) of academic work.
5. Integrating art with other disciplines reaches students who might not otherwise be engaged in classwork.
6. Arts experiences boost critical thinking, teaching students to take the time to be more careful and thorough in how they observe the world.
7. The arts provide challenges for learners at all levels.
8. Art education connects students with their own culture as well as with the wider world.
9. Greater arts education led to fewer disciplinary infractions and higher attendance, graduation rates, and test scores.
10. Using arts in inclusive education improves both self-awareness and empathy, aesthetic perception.

The opportunity to learn additional arts for these students is very important to integrating them into the school and interacting with other students. Art methods are powerful and reflect the goals of inclusive education and can be applied for developing skills, to foster academic achievements of students and contribute to their well-being at schools. Teachers agreed that creative attitudes and integration of the artistic methods and practices in education can develop different abilities of learners, help to raise their motivation, and make attractive and meaningful processes of learning.

This project helps to better understand the general situation of inclusive art education, challenges and attitudes of teachers while teaching in inclusive classes. Art-based teaching methods support children and young people to recognize and strengthen their personal and social skills.

These educational activities can enhance and add both educational and enjoyment value to educational events and lead to a better experience for both the facilitators and the students.

Art promotes freedom of creative expression, which helps students to relax and think differently. Any students can make art, and there are so many different art forms that we mentioned in this chapter, which helps students gain independence, confidence, and self-esteem. No disability can exclude a student from participating because there is always a way for inclusion.

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CHAPTER 7

THE ROLE OF THE CULTURAL AND CREATIVE SECTOR (CCS) IN INCLUSIVE EDUCATION THROUGH ARTMAKING

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1   INTRODUCTION

In recent years, there has been an increasing focus on involving the cultural and creative sector in educational activities. This is happening not only locally, but on a broader scale.

This chapter is built on findings regarding art integrated learning (AIL), which represents an innovative approach of teaching and learning. Art integrated learning ensures an effective and joyful method of education in order to attract and secure learners attention, to motivate them, support and encourage active participation of students in the classroom, to develop their thinking, creative abilities and many other 21st century skills that will be discussed later on.

Partnerships with the Cultural and Creative Sector (CCS) have a long history of providing schools with educational resources, such as access to performances, student trips to museums, workshops, teacher professional development and artist residency programs, that place artists in schools for long periods, and that is why this research is important to our methodological material.

The Cultural and Creative Sector (CCS), which include arts and crafts, advertising, design, entertainment, architecture, books, media and not at least software, have become an decisive force in accelerating human development. CCS institutions are by their nature inclusive, empower people to take ownership of their own development, stimulate innovation, and contribute to sustainable growth.

2   THE PARTNERSHIP BETWEEN THE CULTURAL AND CREATIVE SECTOR (CCS) AND EDUCATIONAL INSTITUTIONS

Systematic analysis of the impact of the arts in educational contexts did not begin to be implemented until the late twentieth century, failing to provide us with a comprehensive picture of the changes brought about by the employment of the arts for educational purposes.

Even if it can be said that the arts and education work together by their very nature, and arts represent an exploration of the human condition, the worldwide concern for the precise capitalization of the potential benefits of putting them together is relatively recent. To stay out of the conceptual controversies and debates over what art represents, in our project and debate operationalized the "art" concept by referring to a set of artistic expression domains (music, dance, painting, architecture, sculpture etc.).

In a partnership based on simple transactions, arts organizations are providers of arts programs and schools are consumers. The school is not significantly involved in the design of the artistic program, and the arts organization does not little or no assessment of the needs of the school. This type of partnership is characterized by one-time artistic programs that provide students and teachers with merely exposure to the arts. In a joint-venture partnership, school staff and the Cultural and Creative Sector (CCS) institutions work together to define educational goals and needs and develop a program together. Such collaboration is more likely to bring the result of a greater educational value.

The Conclusions of the Council of the European Union (Council of the European Union, 2019) on the young creative generations emphasize that the development of artistic and creative skills, as well as talent, is a driver of innovation, including social innovation, for smart and sustainable growth. Cultural and creative skills, acquired through formal and non-formal education, provide young people with tools to help them solve problems and work creatively through collaboration and experimentation. In 2019, 7.4 million people in the EU Member States were engaged in creative activities, which accounted for 3.7% of all jobs (Impact assessment of cultural education activities Study, Vilnius, 2021).

According to the latest European Values Survey, which was conducted in 2017, young people are most active in cultural activities. However, even the share of school-age young people (15-19 years old) participating in cultural activities is only 75%. The least actively involved in cultural activities are 50-59 years old and the elderly.

Artistic activity can serve as inspiration where the most fascinating and progressive work is already taking place. Sustained cultural and creative learning equips students, and not only, to participate in high-value employment opportunities, creating an environment where innovation, creativity and human values flourish. The embedding of a focus on fusion learning, actively involving the creative and cultural sector, aims to make schools and students more open, creative, resilient and entrepreneurial.

Creative learning includes using drama to teach foreign languages, sculpture and visual literacy to teach mathematics and science, and examples can continue. Creative learning is sometimes termed as education through the arts, where multi-sensory approaches are used to improve learning for all students and to develop their 21st Century skills. It is not about overloading the school curriculum, but rather using creative, collaborative and artistic approaches to improve classroom learning and to increase the general functioning of schools. Creative learning in schools builds resilience and promotes transformation and this means opening-up the school and to work in partnerships with the CCS institutions. It requires a clear vision, a planned involvement of the cultural partners, national legislative support and advocacy.

One may be entitled to ask "Why art in education?" - We believe that the involvement of the Cultural and Creative Sector (CCS) in education is justified by the real and direct benefits, promotes both art education and education through art in different contexts and with different ways of recognition of learning. Actors in the social sphere use the arts for therapeutic purposes and to generate social change, and so can educational institutions.

Because they are engaging, promote cooperative learning, and are inclusive, the arts represent an ideal platform for showcasing how inclusive practices might be fostered. The arts serve all students by enhancing their learning, growth, and development, as well as encouraging creative expression, problem-solving, critical thinking, and communication.

There are a few criteria to take into consideration:

- Understanding "Arts" as a pedagogical tool, and its impact on the holistic learning, child development;
- Integration between CCS and education can promote inclusivity in classroom, and here we must mentions the important role of teachers and facilitators;
- An urgent need to orient teachers towards the implementation of Art Integrated Learning in regular classrooms in order to promote inclusive education and to reach certain educational goals.

In the *Art Integrated Learning* (NCERT, 2019, p. 3) material, the AIL is presented as a teaching-learning model which is based on learning *"through the arts" and "with the arts"*, a process where art becomes the medium of teaching-learning. Types of educational programs with an artistic dimension:

Table 1. Art Integrated Learning Criteria

Cultural		Educational		Social	
Cultural orientation	Development of new categories of public	Learning the arts	Education through arts	Artistic / cultural intervention	Art therapy

The Seoul Agenda (UNESCO, 2010) aimed to broaden and materialize the proposals made in 2006 under the UNESCO Conference in Lisbon. The proposals made in Seoul's agenda is that arts education plays an important role in the process of transforming educational systems in the direction of meeting the needs of learners and adapting to the requirements of a world characterized by profound technological changes, development and socio-cultural inequalities. The main directions established by this document are to:

- Provide accessibility of arts education;
- Ensure the quality of arts education design and delivery;
- Apply arts education principles and practices to address the challenges of the current social and cultural conditions (integration, cooperation, communication, understanding, acceptance, expression, etc.).

To address current social and cultural challenges, *The Seoul Agenda* (UNESCO, 2010) considers that the Arts Education can strengthen the creative and innovative capacity of society, with reference to the positive impact of this merge, education and arts:

- offers therapeutic and recuperative support in situations of stress / conflict / disaster;
- promotes inclusion and empathy, especially for those pupils with Common Learning Differences like: Learning 'disabilities' (LD); Mild intellectual disability (MID); Attention deficit disorder (ADD); Autism spectrum disorder (ASD); Behavioral or emotional disturbance disorders; Physical disabilities; Giftedness;
- stimulates the involvement of learners and reduces school dropout;
- facilitates social and intercultural dialogue;
- ensures sustainable development;
- reduces social conflicts.

The most important premises that every CCS – School partnership should start from are that students have unique patterns of learning and that every design of a school inclusive program is about equity (fairness) not equality (sameness). Inclusive Arts Education Programs offer the opportunity to reach the widest possible variety of learners; to create an equitable learning environment for all; to provide a safe learning environment for all learners; to help all learners feel successful.

3 THE ROLE OF THE CULTURAL AND CREATIVE SECTOR (CCS) IN INCLUSIVE EDUCATION

The COVID-19 pandemic has had a devastating effect on the culture and education sectors worldwide. Worldwide lockdowns have limited access to culture and the lives of cultural professionals, calling for policies that promote cultural diversity. As stated in the UNESCO (2021) article *Cutting Edge - Culture & Education: A Strategic Investment for Inclusive and Sustainable Development,* it is emphasized that the *closure of places of formal and informal education have left millions of people out of schools and training, resulting in significant losses to learning, employment and well-being. Similarly, education systems need to build critical skills and competencies to nurture adaptability, agility, inclusivity, social responsibility and global citizenship. New capacities and skills are required to navigat+e these shifts and shape inclusive, peaceful, and sustainable societies. Harnessing the synergies between culture and education better equips societies – through formal and non-formal education.*

In this respect, UNESCO also debates that "in the recent decades these efforts have been strengthened, beginning with the 1972 Faure Report and the series of World Culture Reports that acted as important turning points in a shift in understanding and awareness of the interwoven nature of education, arts, creativity and culture. Between 1999 and 2010 global momentum in arts education was punctuated by two world conferences on arts education, and the development of the UNESCO Road Map for Arts Education in 2006, and the Seoul Agenda in 2010."

Alongside the cultural opportunities, the integration of arts in education represents an ambitious programme of lifelong learning, highlighting the development of merged skills. This fusion learning approach combines the creative, technical, educational and emotional skills needed to succeed in the 21st century.

Fusion skills or the so-called "soft skills", are not only a set of qualities or outcomes, but rely on close cooperation between schools (education), businesses, the Cultural and Creative Sector (CCS), and further. Accordion to Binkley and all, in the *Defining 21st century skills* paper, these skills include (mentioning that may be others):

- *Collaboration and teamwork*
- *Multimodal communication*
- *Innovation and problem solving*
- *Interpersonal skills: to communicate and listen well; possessing insights into others; having empathy toward others, inclusivity*

- *Higher-order cognitive skills including: critical thinking; problem-solving*
- *Creativity and imagination*
- *Flexibility and adaptability*
- *Global and cultural awareness*
- *Leadership*
- *Civic literacy and citizenship*
- *Social responsibility and ethics*
- *Autonomy, learning to learn, and so many others.*

Visual arts (drawing and painting, pottery, modelling, paper crafts etc.) and performing arts (music, dance, theatre etc.) lead to better understanding the world around and offer a base of knowledge about various concepts. Organizing age-appropriate art experiences make learning of different educational subjects more appealing and interesting, provide a creative space for every student to explore, experience and also cater to individual needs, if we think about the pupils with Special Educational Needs (SEN).

Several authors mention in the *Art Education at the intersection of creativity: Integrating art to develop multiple perspectives for identifying and solving social dilemmas in the 21st century* article (2006, p.4) *that education through the arts has enormous possibilities not yet fully developed, including new methods and learning strategies to develop critical thinking, risk-taking, social and environmental awareness. These educational new strategies are tested out in several communities around the world significantly through formal and informal education. Artists, teachers and educators in the borders between art, therapy and education are fostering identity, social cohesion and environmental values through arts-based learning opportunities.*

The UNESCO (2021) article *Cutting Edge - Culture & Education: A Strategic Investment for Inclusive and Sustainable Development* raises awareness on two essential ideas:

- *Arts education can be a major catalyst for both developing innovation and creative skills, and advancing education outcomes in other areas of education curriculum;*
- *Arts and cultural education are essential for the protection of cultural rights and creating the building blocks for **inclusive** societies.*

Figure 2. UNESCO, 2011, Source: https://en.unesco.org/

In the Road Map for Arts Education - The 2006 World Conference on Arts Education: Building Creative Capacities for the 21st Century Lisbon (p. 6) states that "quality education is learner-centered and can be defined by three principles: education that is relevant to the learner but also promotes universal values, education which is equitable in terms of access and outcomes and guarantees social inclusion rather than exclusion, and education which reflects and helps to fulfil individual rights". Inclusion and inclusive practices, is proposed by Marilyn Friend and William D. Bursuck (Friend & Bursuck, 2012, p. 6) as the "belief or philosophy that students with disabilities should be fully integrated into their school learning communities, usually in general education classrooms, and that their instruction should be based on their abilities, not their disabilities". In other words, it is the theory that "all children learn best in an inclusive setting" (Rapp & Arndt, 2012, p. 29).

Recommendations to the Members of the CULT Committee of the European Parliament take into account the existing policy agenda, but also suggest courses of actions to act on the different scenarios envisioned in the report.

Research for CULT Committee - Culture and creative sectors in the European Union (CULT Committee, 2019, p. 13) mentions the "CCS' intrinsic capacity to innovate, introduce new products, services and organizational models in fast moving, complex and competitive markets indicates that creative content does not only serve the CCS' own development, but it has a larger impact, creating spillovers in several industries such as education, and many others in the business value chain. For instance, visual narratives are largely used in the education sector, to better explain various types of content, during history, math or chemistry classes."

Longitudinal studies show that cultural education is particularly beneficial for students of low social, economic and cultural status (SEK). By being actively involved in cultural education, they are five times more likely to drop out of school than low-SEK students who are not involved in such education. Other research shows that cultural education increases the likelihood that a student will obtain a higher education diploma.

The key to promoting inclusive education within a school is to use methods that are non-intrusive for general education teachers that also demonstrate how to facilitate inclusive practices. The arts provide the perfect platform for demonstrating how inclusive practices can be facilitated, due to their being engaging, promoting cooperative learning, and their inclusivity. The arts have numerous benefits, and strengthen the learning, growth, and development of all students, as well as promote creative expression, problem solving, critical thinking skills, and communication. Additionally, there is no right or wrong way to participate in the arts, and because of this, everyone is equally able to contribute to the production of the arts. For example, when integrated in the curriculum, dance and movement allow students to use their minds and bodies, and enable them to creatively communicate their thoughts, ideas, and contributions to a lesson; the visual arts help to engage students' problem-solving and critical thinking skills, aid in fine motor development, and, along with dance, can help promote prosocial behaviors when working cooperatively; and music is a way to help students maintain a calm and relaxed state, become engrossed and focused on the task at hand, and create an enjoyable atmosphere. The arts enable all students to participate in and contribute to a lesson, promote creative skills and abilities, and allow teachers to see how every student can contribute to an activity.

Various studies reveal that cultural education activities are particularly beneficial for low-SEK children. A study by James S. Catterall, Susan A. Dumais, and Gillian Hampden-Thompson shows that low-SEC students who are actively involved in cultural education are five times more likely to graduate than those who did not engage in cultural education activities.

4 TEACHERS COMMITMENT IN CHILDREN'S ARTISTIC EDUCATION

An important premise for the penetration of the Cultural and Creative Sector (CCS) representatives in school is the existence of opportunities for professional training of those involved already in carrying out education activities.

Some educators believe they should actively teach children by modelling and demonstrating art skills, yet, others keep an obsolete hands-off approach and decline to illustrate artistic skills, considering that it is a skill strictly related to art teachers. What is most concerning is that few early childhood teachers review the arts-based components of their pre-service preparing.

"We have a whole generation of teachers and parents who have not had the advantage of arts in their own education," says Sandra Ruppert, director of the USA national network Arts Education Partnership (AEP), a national coalition of arts, business, education, philanthropic, and government organizations. Involvement in the arts is now associated with gains in math, reading, cognitive ability, critical thinking, and verbal skill.

Contemporary understandings of arts education have largely been influenced by Vygotsky's theories about the sociocultural nature of learning, which suggest that children's artistic abilities can be enhanced through interaction with others, according to Brooks (2017). When teachers position arts education experiences as opportunities to think and communicate ideas, all learners can be encouraged to engage, not just those who have existing art skills and confidence in art-making.

Art education in schools has its roots in drawing and music classes, which, with reading, writing, comprised the basic elementary school curriculum in the last centuries. Drawing continues to be a basic

component of the core curriculum and educators consider drawing as important in teaching handwork, nature study, geography, and other subjects.

In many schools art specialists, CCS representatives, function mainly as art teachers, working with classes and focusing almost exclusively on art making, while the classroom pupils work with a specialist the teacher gains planning time. However, with increasing partnership between the CSS and School on worldwide standards, many art specialists and classroom teachers are now working as partners. Art starts to be integrated into language arts, social studies, mathematics, and science in many schools. The art specialist, in addition to teaching children, helps classroom teachers blend art with other subjects. Such coordinated effort expands the subject matter of art, bringing up issues about aesthetics and the place of art in culture and society. Many schools should use a team-teaching approach to organize classes and schedules, which facilitates an art framework and fosters the inclusion of the Cultural and Creative Sector (CCS) in the core curriculum.

The teacher/educator is the key figure in delivering a relevant, creative and pleasant experience of arts education. A number of recommendations are essential to support teachers in this merging act between their educational field and art-making. Many European countries are exploring the extent to which there is a need for:

- Professional development aimed to improve teachers' confidence in arts teaching and offering opportunities to develop new skills and replenish their own creativity;

- Curriculum guidance, use of technology and materials, especially to support teachers in providing creative and cultural education;

- Coordinated programmes to provide all schools with access to CCS professionals and institutions;

- Local, regional and national networking to raise the profile of the arts in education.

The article *Art Education - School, Preparation Of Teachers - Arts, National, Visual, and Classroom* draws our attention to the fact that *the preparation of specialist teachers (with mixed abilities) varies greatly, ranging from a professional degree in art, in which a substantial portion of the degree is devoted to courses in the visual arts, to a professional degree in education, in which there are fewer courses in art and more in professional education and general education. The preparation of general classroom teachers almost always occurs within an education program. Courses are usually taught by a professional art educator,* who may be a member of a Cultural and Creative Sector (CCS) institution.

Every effort to efficiently integrate art-making in education should insure that prospective arts specialist and classroom teachers are prepared to engage in meaningful collaborations with classroom teachers, insure that prospective arts specialist and classroom teachers understand the role of the arts in the real world by recognizing the necessity for effective advocacy and meaningful partnerships, also recognize that teacher and educators must be provided with opportunities for professional development.

Arts education enables those children from a financially challenged background to have a more level playing field with children who have had those enrichment experiences says Eric Cooper, president and founder of the USA National Urban Alliance for Effective Education.

Comprehensive, innovative arts education initiatives are taking root in a growing number of schools around the world. Many of these project based initiatives are based on new findings in brain research and students cognitive development, and they embrace a variety of approaches: using the arts as a learning tool (for example, musical notes to teach fractions); incorporating arts into other core classes (writing and performing a play about e.g. slavery); creating a school environment rich in arts and culture (classical music in the hallways every school day) and hands-on arts instruction.

5 ART PROFESSIONALS IN SCHOOLS

Kind, Decosson, Irwin, and Grauer from University of British Columbia claim in their article *Artist-Teacher partnerships in learning: the in/between spaces of artist-teacher professional development* (Kind, Decosson, Irwin, and Grauer, 2007, p. 840) that "inviting artists into schools becomes a way to enrich and support curriculum, enhance school reform efforts, and also frequently act as professional development opportunities for teachers wishing to improve their arts education knowledge and practice. When teachers and artists developed strong working relationships and rapport, each learned a significant amount from the other. Artists responded positively to the teachers' insights and expertise, and in return teachers became excited about the possibilities the arts and the artists had to offer students."

The CCS experts and artists, involved in an educational partnership should have:

- the ability to communicate ideas and share creative content at an appropriate school level;
- flexibility to incorporate children's needs and abilities;
- a professional rapport with the school staff and responsibility towards the pupils;
- awareness of the school environment;
- skill in creating opportunities and increase motivation;
- an ability to engage with the curriculum an interdisciplinary approach;
- a readiness to meet the inclusive agenda of the school – equal opportunities for all children.

The Ann Orfali research (Orfali, 2004, p.10) *Artists working in partnership with schools - Quality indicators and advice for planning, commissioning and delivery* describe that "artists become involved in the education sector for a variety of reasons. Many find that being a valued partner in the learning process with opportunities to share and exchange ideas have developed their own creativity. Participatory work has strengthened artists' communications skills and provided the framework to consider art forms in a new context. In general, artists chose arts in education work because it created opportunities to share skills and expertise while stimulating their own creativity. Rising to the challenge of bringing a range of cultural and creative opportunities to children, some artists actively research processes and learning styles in order to come up with fresh approaches to arts practice".

Artists involved in the educational process created the settings, tasks and practices that allowed children to develop the sense of efficacy, also different studies reveal the fact that artist and CCS representatives:

- Opened up different modes of expression among students;
- Introduced new materials and media, modelled their use;
- Demonstrate the links between the children's work and other artists' work;
- Established a group and collective purpose in which individual effort was understood and valued;
- Developed activities that children had to work hard enough to complete but not so fast to create frustration;
- Ensured that the physical resources were sufficient;
- Continually reinforced key messages, e.g. "you can't make a mistake";
- Maintained a mix of explication and narrative conversation throughout the activity;
- Integrated knowledge of children's interests and youth cultures into the projects but also brought in cultural knowledge.
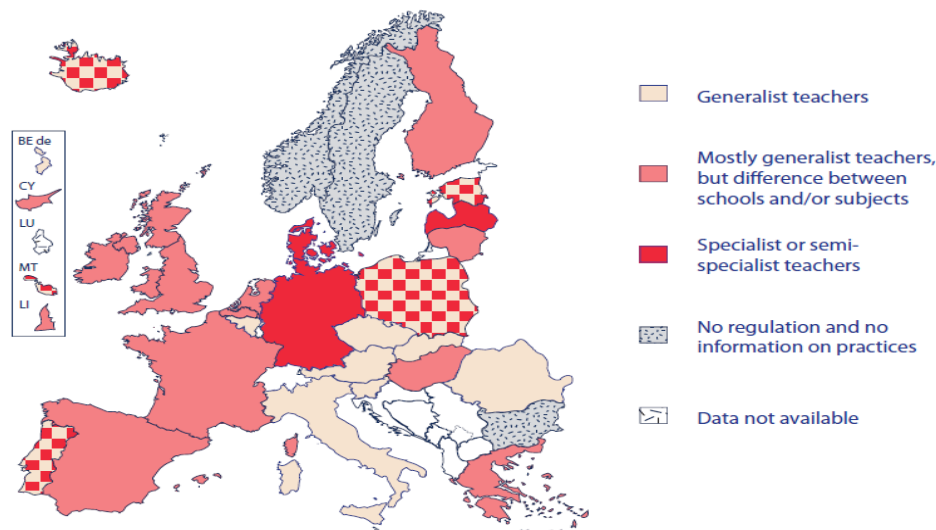
Figure 3. Study - Arts and Cultural Education at School in Europe, Eurydice, 2009

The reason why professional artists, or CCS representatives, are not often involved in actual teaching at primary and lower secondary level, is because in most countries, in order to teach the arts subjects in schools, they have to complete professional teacher training. However, there are certainly exceptions to this rule: several countries allow professional artists to teach without the required teaching qualifications or training, on a temporary basis.

According to the Eurydice Study - A*rts and Cultural Education at School in Europe* (Euridice, 2009) arts teachers are usually generalist teachers, this means that they teach all or most of the curriculum subjects. "In the majority of the European countries, students receive training in more than one arts subjects, most often visual arts and music, which are compulsory subjects in all European school curricula at primary level. At secondary level, arts education is taught by specialist teachers for whom demonstrating arts skills in (a) specific arts subject(s) before becoming an arts teacher is usually a requirement".

A meta-analysis of research by Thomson, Coles, Hallewell and Keane showed that when they came to work at school, the developers influenced her work in a number of different ways:

> • Creative Partnership (CP) provided the school with additional resources and offered new opportunities and experiences using new technologies, expression of different arts or media;

> • The creative agent acted as a catalyst for change and revealed 86 nuances of "drawing pedagogy";

> • CP encouraged schools to improve by rediscovering physical spaces, focusing on learning and strengthening the capacity of individuals;

> • CP encouraged teachers to learn again;

> • encouraged changes in the content of education, the inclusion of more creative methods and the creation of tasks that are more relevant to the real world;

> • CP encouraged the involvement of parents and the community in creative projects, drawing on the enthusiasm of increased students;

> • encouraged the school to change by "legitimizing" creative practices and the creative process;

Recently, the CCS industries have built a position with multiple valences towards the educational system, contributing to the increase of students' cultural capital, promoting artistic education and providing concrete employment perspectives that take into account aspirations and the needs of creative expression.

Initially, the motivation for developing a relationship with the educational system was of a pragmatic nature, aiming especially to raise new generations of young people skilled, to hold jobs in this sector, but over time it has become a more complex one.

6 CONCLUSION

While it is increasingly recognized across the globe that culture and arts enriche education, this relationship must be revisited in order to better adapt to today's opportunities and challenges. Though considerable information is accessible on education, there is a deficit of research that demonstrates the ways in which arts are integrated into education, the advantages of this partnership, even if the worldwide initiatives support this type of partnership as an innovative and necessary one in the 21st century. This is a broader reflection of long-standing policy priorities that undervalue the Cultural and Creative Sector (CCS) and its contribution to learning processes.

Similarly, education systems need to open-up towards this fusion, to build critical skills and competencies to nurture adaptability, inclusivity, social responsibility and global citizenship. Integrate value-based pedagogies that promote universally-shared values, such as non-discrimination, equality, respect and dialogue; and commit to promoting inclusive, equitable quality education.

Through developing creative skills in cultural and artistic fields, it opens up new avenues to boost employment and forge much-needed adaptation and innovation skills across other sectors. Arts education and art-making enriches the educational system making its content and context relevant. The Cultural and Creative Sector (CCS) connects people to their history and heritage, gives a sense of meaning and self-confidence, increases empathy and nurtures critical thinking.

Equally, education supports art-making related activities, employment and institutions. This mutual reliance of culture and education is vital to human development and it contributes to both achieving the Sustainable Development Goals (SDGs) and addressing gaps in SDG implementation, notably with regard to sustainability.

Given the changing needs of education, and as well as the demands of students with or without special needs (SEN), teachers are being prepared for an increasing diversity of education contexts. However, many education systems lack experienced arts teachers who may have limited connection to the wider community of artists.

A review of various data shows that in most European countries the focus on involving the cultural and creative sector in education is growing significantly. Also, most countries have already taken various measures to link the cultural and creative sectors and educational institutions. It is gratifying that these initiatives are yielding positive results for students and young people. It is observed that the artistic methodologies used in education are perfectly suited to the various needs of children, which is important for inclusion.

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CHAPTER 8

DIGITAL TOOLS FOR EDUCATIONAL ARTMAKING (E.G. COMPUTATIONAL GRAPHICS, DIGITAL PHOTOGRAPHY, GRAPHICAL DESIGN, ARCHITECTURE)

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1   INTRODUCTION

The COVID-19 pandemic has caused a spike in the usage of digital learning approaches on a global scale. The European Commission's *Digital Education Action Plan* (2021-2027) highlights the need for assisting school education systems in being more flexible and adaptable to change, by focusing on the importance of the provision of varied pedagogical methodologies and technology tools within education. Young people nowadays are considered digital natives, that is to say that they have grown up under the omnipresent influence of computers and the internet. As a result of having been surrounded by technology for their entire lives, the way they think and process information is fundamentally different from that of previous generations (Prensky,2001). Children and adolescents are continually discovering new realms of creative expression through digital technology and its numerous applications and it is, especially for them, an attractive medium of self-expression (Lassig, 2012).

2   DIGITAL TECHNOLOGY AS AN OPPORTUNITY FOR EDUCATIONAL ARTMAKING

Digital education technologies open up new learning and teaching possibilities and are a critical component of achieving high-quality, inclusive education. They can not only supplement direct engagement through face-to-face teaching but also provide non-digital best practices and media for teaching and learning (Council of European Union, 2020). These technologies (information and computer science) prompt experimentation by default: new materials, techniques, and surfaces can be experimented with and innovative creative activities which used to be impossible when only using the traditional materials are now being explored.

Artistic activity is an important strategy in the process of development of the cultural consciousness of students, as well as expanding their aesthetic taste and general skills. The positive experiences which students undergo in actively partaking in creative processes boost their studies, encourage them to broaden the experience of their favourite activities and delve deeper into the subject matter of interest thus ultimately achieving higher academic scores and positive educational outcomes.

Digital art can facilitate the creative process for those who may struggle with traditional means of artistic expression. ICT may help students increase their knowledge on contemporary arts and methods of creation, reveal new sources of information and develop skills in the latest ICT technologies. This way, students are provided with an opportunity to exchange their creative results, record their entire creative process, and share their diverse forms of artistic expression.

Digital artmaking allows for more extensive experimentation as the pace of creation becomes faster, and several different versions may be created simultaneously. Each mistake is easy to correct, and a piece of computer artwork can be saved and stored at any stage of the creative process. Moreover,

![InCrea+ logo]

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digital technologies allow imitating and trying out things which are outright impossible to demonstrate or experiment with in the traditional artmaking.

Information technologies have developed and grown in importance due to their rapid expansion in all fields of human activity. Therefore, it is of fundamental importance to apply information technologies for more efficient studies of all the subjects at school. Methodologies need to be adapted to incorporate digital tools in order to create relevant and engaging classes for students. When developing the skills of using ICT, it is beneficial to develop an amateur computer laboratory either at school and/or at home. It could consist of a computer, a scanner, a printer, a digital camera or a video camera. A number of activities may be performed by using cellular devices – cell phones or tablets.

The application of ICT in the process of learning and creating, searching for information, presenting, communicating and cooperating is key. Using ICT as part of the learning process provides conditions for the differentiation of the content and the pace of study. In pursuit of more advantageous results, the following groups of ICT skills should be developed:
• searching for information;
• idea development and implementation in the creative activity (situations and processes may be modeled using ICT);
• exchange of information and information sharing.

The future is digital and so the use of digital technology in all areas of education should be a priority. In this age of technology, measures of creativity that do not include digital creative outlets may miss out on learning about many of the ways in which students show their creativity and express themselves (Hoffmann, Ivcevic, and Brackett, 2016). There is a vast array of digital tools suitable for educational artmaking and this chapter will present a number of them focusing on different artistic and creative disciplines.

3   DIGITAL ART MAKING TOOLS

3.1 Computer Graphics

The first tool considered is https://www.autodraw.com/ This tool not only allows you to doodle and draw what you want but it also uses suggestion tools to predict what you are drawing. It is easy to use and allows you to create visuals quickly. It is free and instinctive to use with no need to download anything and can be used on any device. You can add colour, resize your drawings and then share your creation or download them as png files.
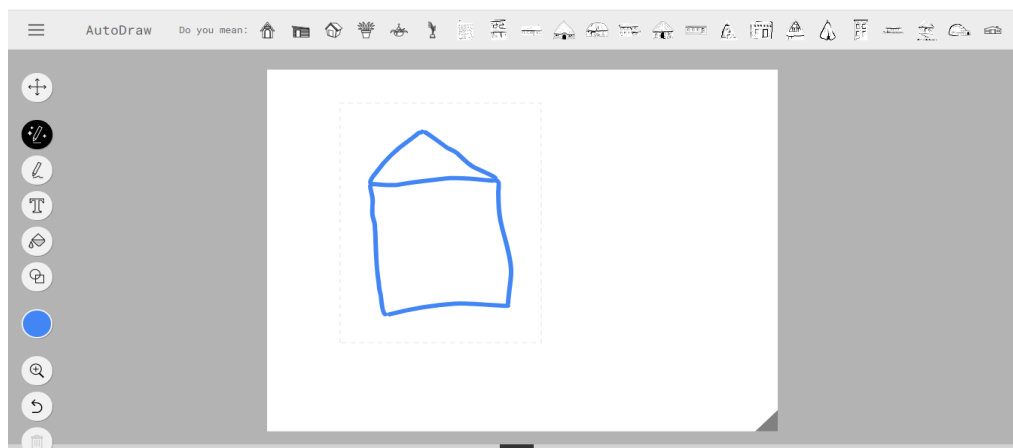

Figure1.Autodraw

https://www.powtoon.com/ Powtoon allows you to make animated presentations and explainer videos via three simple and easy steps: writing a script, recording a voiceover, and adding visuals. You can

use it free of charge and share your creations. It is important to note that using the free version means that they will have a watermark.

Animaker (https://www.animaker.com/) is an online animation video making software which allows you to create visual content quickly without needing to have any previous design experience. It is a web-based tool which is easy to use and animations can be shared on social media platforms such as Facebook. There are different price plans though it can also be used for free with a watermark.
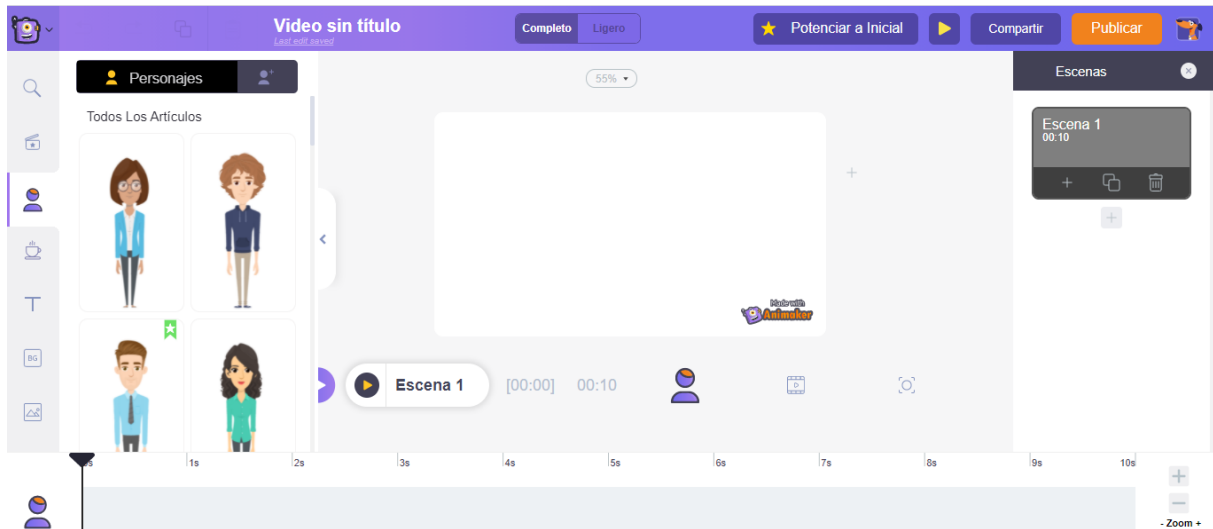
Figure 2. Animaker

https://inkscape.org/ Inkscape is a free open-source drawing tool for Windows, MacOS & Linux. It is a vector graphics programme which creates images with lines instead of dots and primarily operates with SVG format though other formats can be imported and exported.
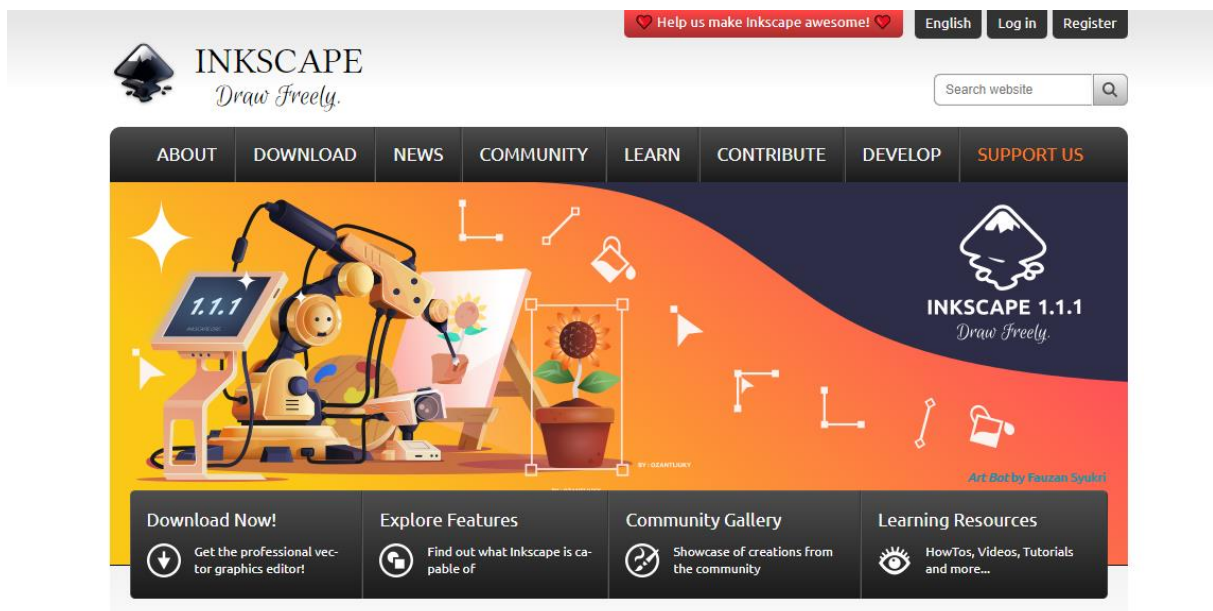
Figure 3. Inkscape

There are other possibilities to consider:

https://www.coreldraw.com/en/
https://canvas.apps.chrome/,www.google.picasa.com
https://www.adobe.com/lt/products/photoshop.html

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These software programs help to create an image on an empty sheet or straight onto a photograph or other scanned image. They also enable photo editing and the creation of postcards and invitations, etc. Vast numbers of image creation, editing and processing software programs for mobile appliances have been developed. Other examples include Art Transfer, Art Filter, Art Projector, and Art Selfie.
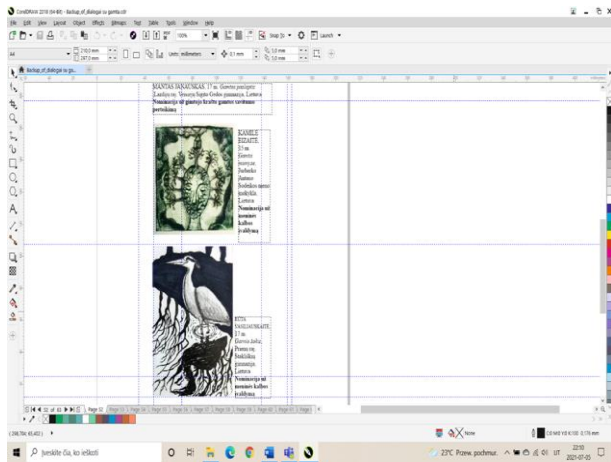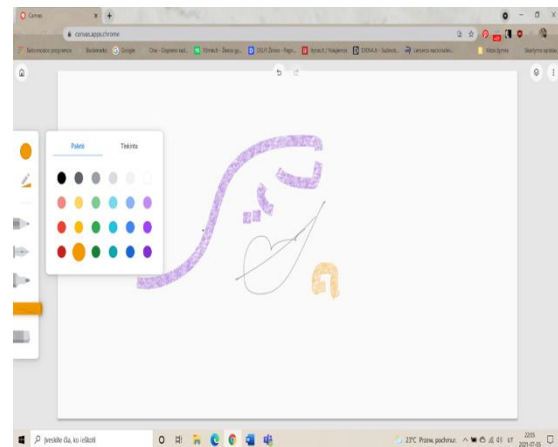

Figure 4. Coreldraw

Figure 5. Canvas

3.2 Digital photography

Chromville (https://chromville.com/) develops educational and creative Augmented Reality apps for children. This application combines "physical art" with "virtual art" and educational content. It enables students to colour on a physical activity page, then take a photo of it and watch the image come to life through the application. One area is specifically focused on visual arts with others relating to subjects such as science or nature.
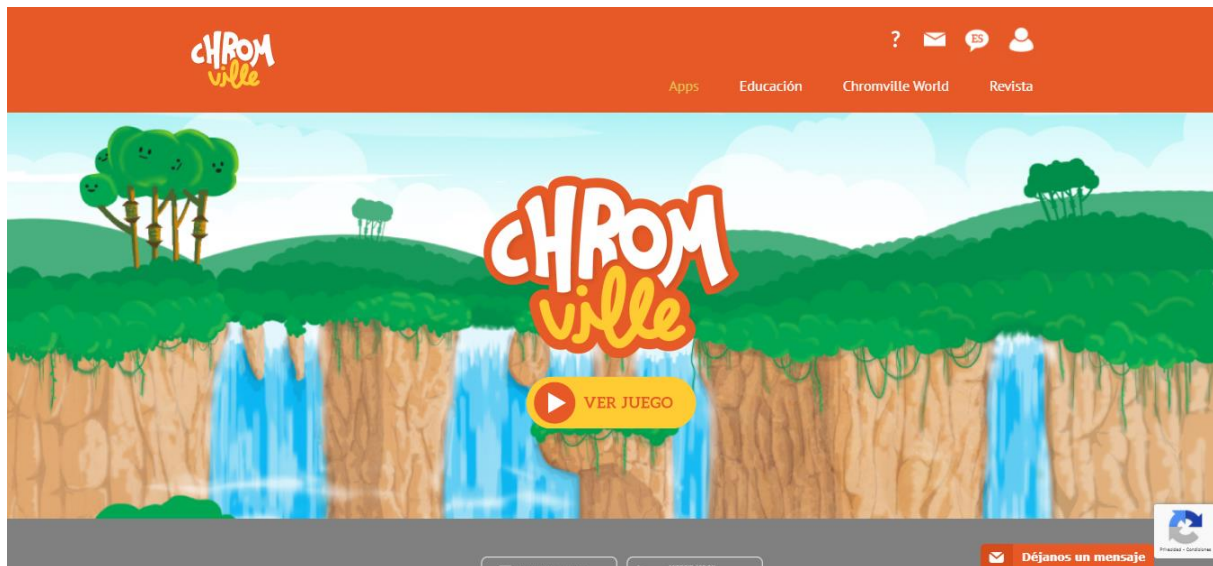

Figure 6. Chomville

UniteAR (https://www.unitear.com/) is an Augmented Reality platform where you can create your own augmented reality experiences within seconds without writing a single line of code. You can use your own photographs to build upon them and create your own augmented reality.

These three online video editing app (https://www.wevideo.com/, https://moviemakeronline.com/, https://clipchamp.com/) all have free account options with a range of features perfect for making your own short videos.

Shortcut (https://www.shotcut.org/) is a free open-source cross-platform video creator editor for Windows, Mac and Linux. A wide range of formats are supported and although it may not be instantly intuitive it is a relatively easy programme to learn to use.
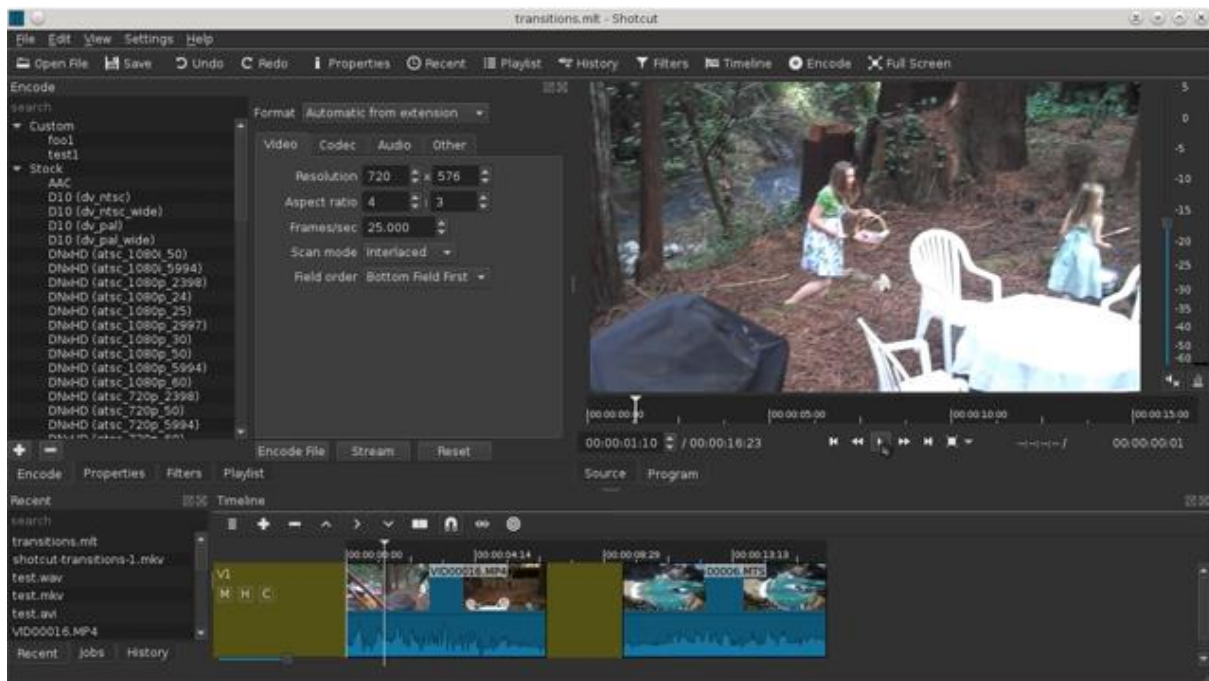

Figure 7. Shotcut

Photogrid (https://www.photogrid.app/en/) is a photo-editing tool, perfect for creating collages. It can be used on both Android and iOS and comes with lots of different layouts, stickers, and designs to work with digital photographs and is recommended for anyone aged 13+.

Gimp (https://www.gimp.org/) is a free software for image editing. You can enhance or alter your existing digital photos and use the provided filters and photo manipulation tools.It has an easy to use interface and has a number of online tutorials to get you started. It is recommended for users aged 10+ with any level of experience.

Figure 8. GIMP

3.3 Graphic design

When doing graphic design projects, students become acquainted with the design of printed mass media and various styles of fonts. This way, students experience stylizing and creating signs for use in different contexts. Students could apply their creative work (font compositions, messages/announcements, leaflets, postcards, signs or logos) for the decoration of school events as well as their community environment.

Prezi (https://prezi.com/) is an alternative slide-based presentation tool that presents content on one large slide. Users can then zoom in and out to focus on content on different parts of the slide. It is free, provides ready to use templates and is user-friendly for all age groups.

Figure 9. Prezi

https://genial.ly/education/ Genially is a platform for creating, designing and sharing all kinds of media creations and presentations. Free plans include unlimited creations and views as well as access to free graphic resources and templates although it is not possible to download creations with this plan. There are blank templates or predesigned ones including videos, infographics, interactive images, quizzes, and students can work alone or collaborate with others to design their media content. There are tutorials available for all features which can help in understanding their use.

Canva (https://www.canva.com/) is a graphic design platform that can be used free of charge or with a paid subscription. It has ready to use templates and is perfect for creating social media content, presentations, posters and other visual content.
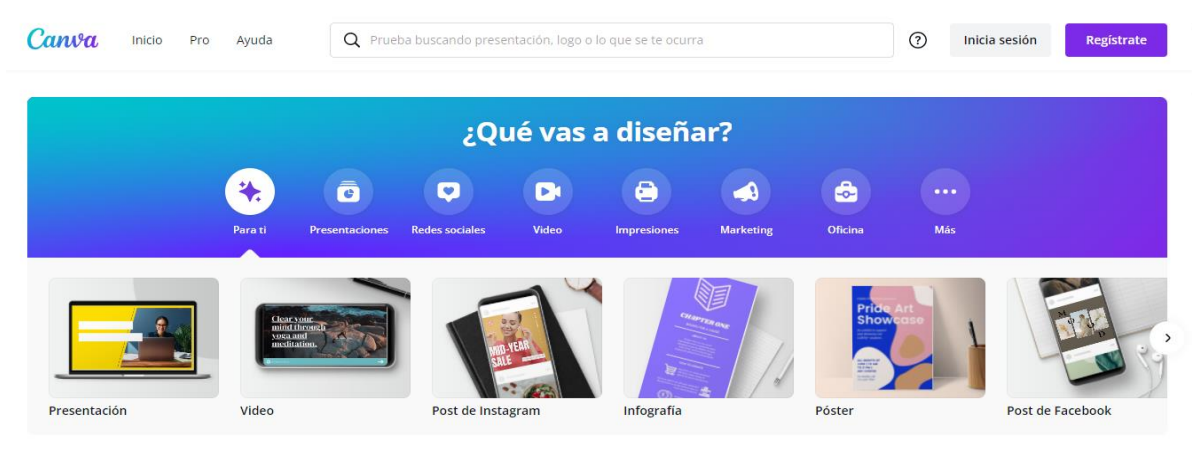

Figure 10. Canva

Fotojet (https://www.fotojet.com/) is a freemium all-in-one platform for graphic design. It has templates for creating social media graphics and banners and is also great for creating collages as it has a number of editing tools for images.

3.4 Architecture

A great entry-level 3D modelling programme is https://www.tinkercad.com/. It is free of charge and provides an introduction to constructive solid geometry. It provides lessons that teach you the basic tools and then you can move on to more complex modeling and create designs which can even be used for 3D printing to create physical objects.

Figure 11. Tinkercad

Sketchup Is a drawing and design application (https://www.sketchup.com/). It´s programme https://www.sketchup.com/products/sketchup-for-schools provides a free version of the application for primary and secondary schools that use G Suite for Education. This can be used on any device with a mouse and keyboard and provides 3D modeling opportunities to people from a young age.
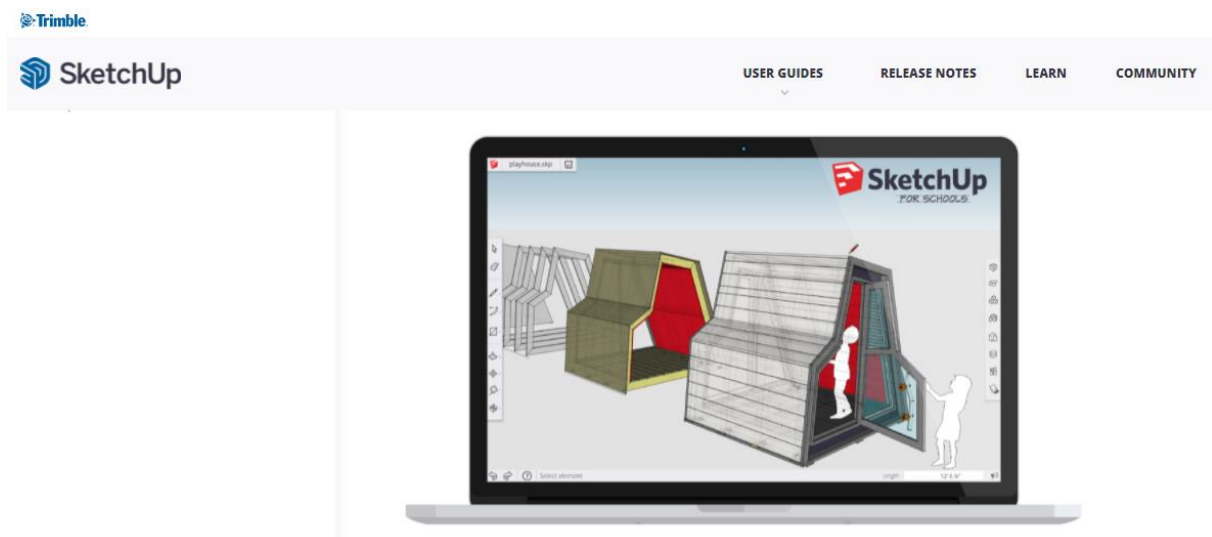

Figure 12. Sketchup

Blender (https://www.blender.org/) is a free and open-source 3D creation suite. It supports the whole 3D process—modeling, rigging, animation, simulation, rendering, compositing and motion tracking, video editing and 2D animation pipeline.
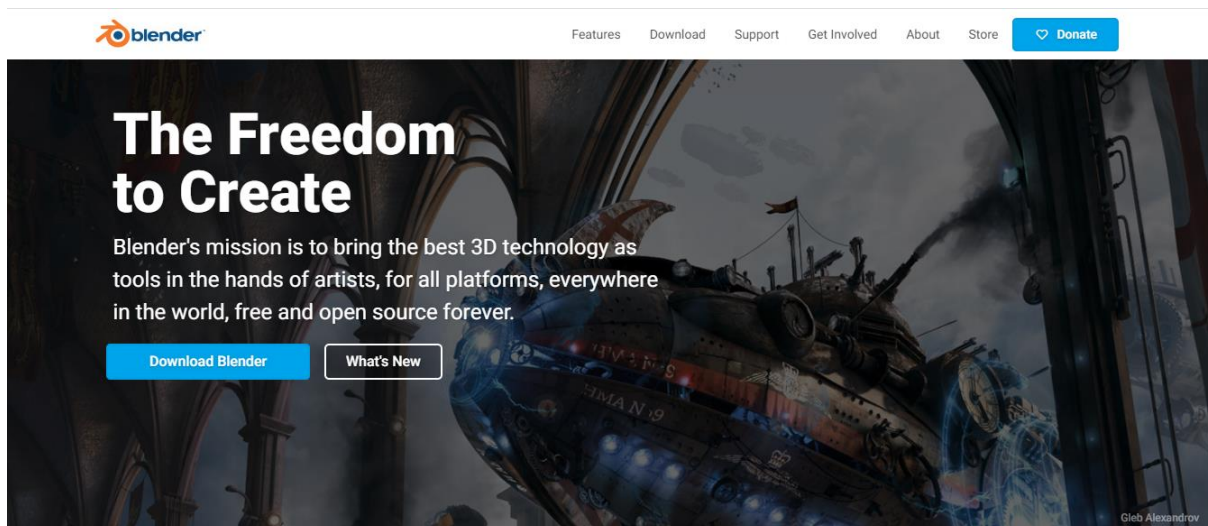
Figure 13. Blender

Finally, Sourceforge (https://sourceforge.net/projects/jahshakafx/) is an immersive 3D content creation engine with full virtual reality support. It runs on Windows, OsX and Linux and is a free open-source software.

4   SUMMARY

Traditional methods of artmaking should not be considered to be under threat from digital tools and modern technology. Rather, these should be seen as enhancements and positive additions to the conventional methods. They provide further opportunity for the expression of ideas as well as an understanding of how we perceive the world around us (Aboalgasm & Ward, 2014)

Digital solutions can in fact make the arts and creativity more accessible. Students with all levels of creative ability can participate and use alternative mediums to express themselves creatively. Children´s cognitive development can be assisted through the use of these digital tools and facilitate layers of creativity where students can save their work at various stages and can also adapt and tweak their creations more easily than through traditional methods.   Based on research into the area of digital tools it is clear that for students to think creatively and better understand and appreciate technology, effective and appropriate digital tools are required. Artistic and creative performance as well as student´s technological abilities can be developed through the use of digital art tools under the guidance of the teacher. The teacher plays a vital role in aiding students understanding of the digital creative process and raising awareness of the its appropriateness in the art classroom (Aboalgasm & Ward, 2014)

Digital tools can be chosen when appropriate for educational artmaking. They provide new and original opportunities for creative expression and also for understanding what creativity might mean. ICT facilitates original making processes and creative expression that students can engage with which were not accessible before the widespread use of technology. By incorporating digital tools, learners have a more diverse array of tools, mediums, and environments to creatively express themselves and learn through art (Loveless, 2002). The challenge here is in ensuring that educators have access to training and digital tools and feel confident combining them with current resources. It is important that they are positively and successfully integrated into the curriculum and the forms of assessment being used.

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Keywords: Digital tools, educational artmaking, graphic design, digitalization, creativity, accessibility

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CHAPTER 9

InCrea+ CURRICULUM: FOUNDATIONS AND CHOICES

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1 INTRODUCTION

The Project finds its inner reason in the severe worsening of educational disparities and the increase in dropout rates caused by the COVID-19 pandemic's outbreak and calls for the adoption of a more holistic approach to inclusive education. Arts teaching can effectively support a more inclusive school culture, while also promoting students' wellbeing and the development of the main 21st Century Skills.

The general goal is to provide an innovative method of inclusive education and promotion of wellbeing through the implementation of arts educational content and practices. More specifically the goals are:
- Developing learning resources, materials, educational artmaking activities and training modules to foster creativity, culture, multicultural dialogue, psychological resources and main 21st century skills in secondary education students (11 to 16 years old).
- Promoting social inclusion of secondary education students with Special Educational Needs, students from minorities or low-income families.
- Enhancing teachers' skills and competences in inclusive education.
- Providing a set of new skills and competences for the CCS.
- Fostering possible collaboration between art specialists, education experts and teachers.

Several choices directly follow from these premises.

2 THE CHOICES OF THE INCREA+ CURRICULUM

2.1 Defining inclusion

Studies in the literature provide several definitions of inclusion. Among them, it is worth mentioning the one at the basis of the Index for Inclusion (Booth and Ainscow 2002).
Inclusion can be addressed both to reduce barriers as well as to promote participation. It is, in fact, about a community that cares for its members, makes them feel welcome and is willing to adjust to fit their various needs (Marino-Francis and Worrall-Davies, 2010). And participation can be seen as an outcome (endpoint) of health and education services (Imms et al., 2016; Kennette, & Wilson, 2019).

Some of the actions identified and aimed to these twofold goals can be:
-Reducing barriers to learning and participation for all students, not only those with impairments or those who are categorized as ´having special educational needs´
-Learning from attempts to overcome barriers to the access and participation of students to make changes for the benefit of students more widely
-Valuing all students and staff equally
-Viewing the difference between students as resources to support learning, rather than problems to overcome
-Acknowledging the right of students to an education in their location
-Increasing the participation of students in, and reducing their exclusion from, the cultures, curricula and communities of local schools
-Improving schools for staff as well as for students
-Emphasizing the role of schools in building community and developing values, as well as increasing achievement.
-Fostering mutually sustaining relationships between schools and communities

-Recognizing that inclusion in education is one aspect of inclusion in society.
-Restructuring the cultures, policies and practices in schools so that they respond to the diversity of students.

2.2 The 21st century skills and the priorities

Ten core life skills laid down by the World Health Organization (WHO) are considered crucial for the 21st century:

Self-awareness: Includes recognition of self, our character, our strengths and weaknesses, desires and dislikes. Creating self-awareness can help adolescents recognize when they are under stress or feel pressured. Self-awareness is often a prerequisite to effective communication and interpersonal relations, as well as for developing empathy with others.
Empathy: Empathy is the ability to imagine what life is like for another person. Without empathy, the communication that adolescents have with others will not amount to a two-way process. Empathy can help adolescents accept others who may be very different from them. This can improve their social interaction in classroom settings but also later in life, in situations of ethnic or cultural diversity.
Critical thinking: An ability to analyse information and experiences in an objective manner. Critical thinking can contribute by helping the adolescent to recognize and assess the factors that influence attitudes and behaviour, such as values, peer pressure and the media.
Creative thinking: A novel way of seeing or doing things that is characteristic of four components – fluency (generating new ideas), flexibility (shifting perspective easily), originality (conceiving of something new), and elaboration (building on other ideas).
Decision making: A skill that can help an adolescent deal constructively with decisions about their lives. Young adults can learn to assess the different options available to them and consider what effects these different decisions are likely to have.
Problem solving: Helps in empowering the adolescent to look at a problem objectively vis-à-vis the different options for solutions and would help them come to a solution after weighing the pros and cons of the different options available.
Interpersonal relationship skills: Help adolescents relate in positive ways with people they interact with in their everyday lives. This may entail being able to make and keep friendly relationships, of great importance to our mental and social well-being; maintaining good relations with family members and being able to end relationships constructively.
Effective communication: Means helping the adolescents express themselves, both verbally and non-verbally, in ways that are appropriate to cultures and situations. This means being able to express opinions, desires, needs and fears and includes the ability of being able to ask for advice and help in a time of need.
Coping with stress: As a life skill, this means recognizing the sources of stress in their lives, recognizing how this affects them, and acting in ways that help them control their levels of stress; learning positive coping styles and replacing passive with active coping mechanisms - this may include changing their environment or lifestyle, and learning how to relax.
Coping with emotions: Includes recognizing emotions within themselves and others, being aware of how emotions influence behaviour, and being able to respond to emotions appropriately. An important aspect of this skill is learning to manage intense emotions like anger or sadness that can have negative effects on our health if we do not respond appropriately.

Based on recent international proposals focusing on children and adolescents and the results of an InCrea+ international survey report, we will refer to these skills as grouped into 3 main categories (Trilling & Fadel, 2009):
1.*Learning skills* (Critical Thinking, Creativity, Collaboration, Communication, Problem solving)
2.*Literacy Skills* (Information Literacy, Media Literacy, Technology Literacy)
3.*Life Skills* (Empathy, Flexibility and Adaptability, Leadership, Initiative and Self-Direction, Social and Cross-Cultural Interaction).
In developing the activities for the curriculum, we expect to cover these three sets of skills.

2.3 The arts' domains

 The various classifications of art include fine art, visual art, plastic art, performance art, applied art, and decorative art (Bernard, 2020). The curriculum will focus on the first four, namely:
● *Fine arts.* include Drawing**,** Painting**,** Printmaking**,** Sculpture**,** Calligraphy.

- *Visual arts,* include all the fine arts, in addition to new media, Photography, Environmental art, Contemporary.
- *Plastic Art,* includes artworks that are molded and not necessarily plastic objects; consists of three-dimensional works like clay, plaster, stone, metals, wood and paper (origami).
- *Performance Art,* this classification consists of an art form that refers to public performance events that occur mainly in the theatre (traditional performance art – theatre, opera, music, and ballet; Contemporary performance art – mime).

The curriculum will involve activities addressing both famous artistic expressions and artmaking activity, thus supporting a reflective approach to coded experiences and the meaning making associated with a direct involvement.

2.4 The Universal Design for Learning principles

In accordance with CAST's (2018) definition of the approach, three general principles guide the implementation of UDL. Multiple Means of Engagement: it is necessary to provide multiple options for engagement; some students might be attracted to novelty, while others might prefer a predictable routine and structure.

In a UDL classroom, teachers break large assignments into components so that students can receive formative feedback to minimize or correct errors; provide frequent opportunities for assessment and feedback during a semester; offer choices of content and tools to provide diverse learners with the opportunity to engage in learning that is most meaningful and motivating to them.

Multiple Means of Representation Students may diverge in the ways they perceive and comprehend the information that is presented; some learners may have with sensory disabilities or preferences (e.g., blindness or deafness), others may present learning disabilities (e.g., dyslexia), language or cultural differences. It is essential to provide options for the representation of content.
In a UDL classroom, materials are accessible for all types of learners. Students have many options for reading, including print, digital. Videos have captions, and there are transcripts for audio.

Multiple Means of Action Expression Most likely, different students in the classroom will differ in the ways they can navigate a learning environment and experience and express what they know. Providing diverse options for action and expression is essential and will activate neurological strategic networks with positive impact on learning.
In a traditional classroom, there may be only one way for a student to complete an assignment. With UDL, there are multiple options. Some students may be able to create a podcast or a video to show what they know. They may even be allowed to draw a comic strip.

The UDL principles are supposed to be used in this flexible and dynamic way, supporting each learner with the appropriate strategies for him/her to find his/her way and co-create his/her learning (Kennette, & Wilson, 2019).

In line with suggestions from the literature, during a workshop on cooperative learning, InCrea+ project partners underlined the following views as central for the project:
- Inclusion as a process where equal access and opportunities are given to everybody within a certain group without obstacles or prejudices, considering individual needs, abilities, skills and particularities
- Inclusive Education as a process where education is accessible to all and provides equal opportunities, celebrating and utilising differences to achieve optimal learning outcomes for all.
- arts in inclusive education provide a universal language of expression of personal, social skills and feelings, allowing for the participation of and engagement with everyone without fear of mistakes and judgement
- Arts to improve abilities, achieve empowerment, and utilise your uniqueness.

Following literature and the above-mentioned elements, INCREA+ training and curriculum will adopt the ones that are expected to significantly support actions contrasting the most impacting challenges to inclusion considered in the survey, namely: cultural, socio-economic, social, intraindividual (physical, cognitive, emotional and behavioural), giftedness and talent.

3 THE CURRICULUM

3.1 The structure

The curriculum develops along three steps, each including 13 activities (Table 1).
The six challenges to inclusion will be addressed in each of the steps, addressing at the same time more significant 21st century skills included in the specific set, through the four main diverse types of artistic expressions (with examples of both art reading and artmaking)

Table 1. Basic structure of InCREA+ Curriculum

The Six challenges to Inclusion	21° century skills Set A Through 4 artistic expressions	21° century skills Set B Through 4 artistic expressions	21° century skills Set C Through 4 artistic expressions
➤			
➤			
➤			
➤			
➤			
➤			

UDL is the guiding principle for each activity developed within the curriculum.

3.2 Good practices in the development of the curriculum

In developing the curriculum, we will consider the existing Good Practices across Europe. We will also choose the ones that matched the foundations and the goals of the INCREA+ project or manipulate them to have them fit the criteria set described in section 2 of this chapter.

In developing the activities at least, the following aspects will be addressed as shown in the template that follows (Table 2).

Table 2. Template for the description of basic information in curriculum activities

TITLE	
GOAL	(The Challenge to inclusion that is addressed with the activity)
ART DOMAIN	
DURATION	(In minutes)
STEP BY STEP INSTRUCTIONS	
MATERIALS & ADDITIONAL RESOURCES	
LEARNING ASSESSMENT	• *Has the goal been achieved or not? To what extent?* • *How are inclusion and participation supported?* • *How 21st skills are promoted?*
SOURCE	(If any)

Specific expertise needs or stories of participants may well lead to introducing additional aspects in activities development.

3.3   Learning Indices

As stated in the project, the curriculum will promote a series of diverse and highly impacting benefits.

Short-term benefits:

❖ Development of 21st Century Skills in students
❖ Increased inclusion of disadvantaged students into participants' schools
❖ Establishment of teachers and CCS professionals trained in artistic inclusive practices
❖ Fostering creativity, culture, multiculturalism and wellbeing through teaching tools, materials and educational resources.

Long-term Benefits:

❖ Diffusion of arts education practices at European level.
❖ Improvement of learning environment conditions and scholastic achievement for all students.
❖ Decrease of dropouts from disadvantaged groups.
❖ Stronger collaboration between CCS and schools.

To describe the changes instilled, both qualitative and quantitative tools will be considered and proposed to students before and after participating in the curriculum (Table 3). Reflective questions during the activities will guide the learning.

Table 3. Components of learning assessment

DIMENSION	TOOL	start	end	student version	trainer version
Inclusion Participation	*Self-reported experience of inclusion and participation* *Direct measures of increase in participation*	x	x	x	x
21st skills	*Subjective experience and increase*	x	x	x	x
Arts	*Increased Interests & knowledge*	x	x	x	x

As proposed, both participants and professionals conducting the activity will be involved in analysing the changes and promotion of inclusion, skills' development and active participation.

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CHAPTER 10

**THE CURRICULUM IN PRACTICE:
EXAMPLES OF ACTIVITIES FROM THE INCREA CURRICULUM**

IT partner with ALL INCREA PARTNERS

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1 INTRODUCTION

The chapter presents a selection of activities developed for the INCREA+ curriculum. In choosing the examples, the diverse challenges were considered as well as the 21st skills addressed, and the artistic means of expression. They represent the diverse expertise in the partners' countries.
What the readers will find are the grids with the main sections developed and useful to implement the activities. Moreover, as the process of evaluation of teaching and learning is a *sine qua non* requisite of all educational activities, a final paragraph will summarize and integrate the suggestions for the learning assessment that emerge from the analysis of the diverse activities proposed.
No specific mention will be made of all the preparatory work that educators are expected to carry out, based on the characteristics of the participants. More details are, in fact provided elsewhere in the manual.

2 CULTURAL CHALLENGES

"Heart-Warming diversity activity", a fun and easy art activity (fine motor activity) is proposed to help cultivating an inclusive classroom environment, developing awareness that all people are equal, and that everyone deserves respect, care and consideration.

Students are provided with an opportunity to create a visual and artistic representation of something significant or important to them by **removing cultural barriers to inclusion and enhancing cross-cultural interaction among classmates**, support the development of relational skills.

TITLE	Heart-Warming diversity activity
CHALLENGE to INCLUSION ADDRESSED	**Cultural** - enhancing creative thinking, motor and teamworking skills, building empathy.
ART DOMAIN	Plastic Art
DURATION	40 min
STEP BY STEP INSTRUCTIONS	- Before beginning this activity with your students, have a class discussion about how people are sometimes treated differently because of the color of their skin. Reiterate the idea that people of all skin colors are valued and important human beings! - Wet your brush and start by painting a yellow stripe up your page. - Slowly, blend the colors one by one to create a unique skin tone. Make sure to add a tiny dab of paint at a time. - Work across the page, experimenting to create as many different skin tones as possible. Copy these steps to create a second page (if completing individual student diversity hearts on A4 paper). - Once the paint has all dried, cut each strip of color. - Cut out the center heart, from the heart template given by the teacher - On the back of the page, glue strips vertically across the heart. Don't leave any gaps! It's best just to glue the very top and bottom of the strip so you can still weave your other pages through. - Finally, weave your remaining strips horizontally, making sure that each strip weaves under and over alternate strips to the one before it. - Discuss how many colors/tones we have created? Ask students to try and match their own skin color.

MATERIALS & ADDITIONAL RESOURCES	Individual student hearts on A4 paper, we recommend students complete 2 pages of painted strips. Whole class version, students can create their own skin color and contribute it to a whole class's love heart. - 3 white papers - scissors - red acrylic pain - black acrylic paint - white acrylic paint - yellow acrylic paint - craft glue - a heart template - a pot of water - paintbrush
SOURCE	Adapted from https://www.teachstarter.com/au/blog/creating-an-inclusive-classroom-diversity-heart-art-activity/ Ingenious art teacher, Cassie Stephens

In the second case, *"Treasure hunt",* the goal is to help participants to understand gender stereotypes and the role of visual art in transmitting them. *Challenges to inclusion addressed (main)*: cultural. The *21st skills promoted are* Critical Thinking and Problem-Solving; Social and Intercultural skills; media literacy.

TITLE	*Treasure hunt*
GOALS	Participants understand gender stereotypes and the role of visual art in transmitting them. *Challenges to inclusion addressed (main)*: cultural *21st skills promoted:* Critical Thinking and Problem-Solving; Social and Intercultural skills; media literacy
ART DOMAIN	visual art
DURATION	2 sessions: 60 + 45 minutes
STEP BY STEP INSTRUCTIONS	**Current issue:** The effect of gender stereotypes are evident in many sectors of society. As concerns the world of work, women still remain larger in the minority of managerial and top positions (glass ceiling effect). Visual media are part of the match in transmitting stereotype and contro-stereotype messages. Gender equality is part of SDGs and Diversity Charters **Steps** **part A** 1. brainstorming: the trainer reads students the following story and then asks them to explain: "*a father and son are in a horrible car crash that kills the dad. The son is rushed to the hospital; just as he's about to go under the knife, the surgeon says, "I can't operate—that boy is my son!"* 2. arts-related instructions: the trainer introduces the topic of gender stereotypes with a focus on the role of visual art in transmitting stereotypes. Some examples of visual art products that transmit this message are provided (for example the posters on 50's housewives). The trainer explains the visual art elements that characterize these products and how to transform them into contro-stereotype pieces of art. 3. activity A: in small groups of 4-5, students are provided a journal and they are invited to search for visual art products that transmit the stereotypes and to think about how they can be transformed in contro-

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stereotype.

4. sharing A: students are invited to comment on their search and explain why the product they found is controstereotype.

part B

5. Activity B: Students are asked to complete one of the two following homework (a) in small groups of 4-5, students are invited to think about the society that they would like to be and create a visual art product that represents an equality gender image, or (b) in thinking about the art history students have to identify a product that represents a contro-stereotypical product for that age and that contributed to female emancipation and gender equality.

6. sharing B: students are invited to share and comment on their work and comments

7. summary: the trainer summarizes the main points that emerged from the discussion

MATERIALS & ADDITIONAL RESOURCES	journals, book on the history of arts paper and colors Cotter, D. A., Hermsen, J. M., Ovadia, S., and Vanneman, R. (2001). The glass ceiling effect. *Soc. For.* 80, 655–682. doi: 10.1353/sof.2001.0091 Babic A and Hansez I (2021) The Glass Ceiling for Women Managers: Antecedents and Consequences for Work-Family Interface and Well-Being at Work. *Front. Psychol.* 12:618250. doi: 10.3389/fpsyg.2021.618250 BU Research: A Riddle Reveals Depth of Gender Bias https://www.bu.edu/articles/2014/bu-research-riddle-reveals-the-depth-of-gender-bias/ EU Platform of Diversity Charters: https://ec.europa.eu/info/policies/justice-and-fundamental-rights/combatting-discrimination/tackling-discrimination/diversity-management/eu-platform-diversity-charters_en

3 SOCIAL CHALLENGES

The goal of "**Chain of diversity**" is to bring students together through creativity. Students will participate in a full class artistic project where they will get to share things that make them unique and things that they have in common with their classmates. This activity enables students to learn about their similarities and differences and see all of them as something positive. **It helps to reduce social barriers to inclusion** and provides participants with an opportunity to **enhance their communication skills, their empathy and understanding, and their sense of belonging in the class.**

TITLE	Chain of diversity
ART DOMAIN	fine arts
DURATION	30 minutes
STEP BY STEP INSTRUCTIONS	1. Teacher explains that students will be working on a creative activity linked to our similarities and differences. Give students some time to contemplate some of their own ideas. 2. Give 6 strips of coloured card to each student and ask them to write 1 similarity and 1 difference they have with their classmates on each card. Students can also draw their ideas if preferred. 3. Each student will share the content of 2 of their cards i.e two ways that they are similar to their classmates and 2 ways that they are unique and different. 4. Once a student has shared their work, they can start to create the chain. Glue the ends of the first strip together to create a loop. Then continue adding and gluing the strips to create a chain. Each student can add their strips once they have shared their ideas.

	5. The chain can then be displayed in the classroom as a reminder of how they are all connected by their similarities and differences.
MATERIALS & ADDITIONAL RESOURCES	6 strips of coloured card or paper per student, pens, pencils, glue.
SOURCE	https://www.uh.edu/cdi/diversity_education/resources/_files/_activities/diversity-activities-for-youth-and-adults.pdf p.10

The "**One word stories**", encourages creative collaboration between classmates. Students work together in groups to collectively tell a story while moving away from individual ideas and respecting the input of their partners. **This is a great activity for breaking down social barriers to inclusion** and **facilitates creativity, collaboration and problem solving** by getting all students positively engaged, participating, and supporting each other in the development of unique and interesting stories.

TITLE	One Word Stories
ART DOMAIN	Performance Art
DURATION	15 minutes for just the story 60+ minutes for the story and follow up activities.
STEP BY STEP INSTRUCTIONS	1. The teacher explains that students are going to create a story in groups but that each student can only contribute one word at a time. The teacher can give a title or a topic or theme to give the students some guidance or it can be left completely to the imagination of the students 2. Students are put into groups of 4 or 5 students and sit together in a circle 3. The first student starts by saying one word with the student to their left adding the next and continuing around in a circle. 4. The story ends when it comes to a reasonable conclusion or if necessary the teacher can prompt " you have 15 more words to finish your stories", for example. 5. A follow up activity can involve getting the groups to share their story with the other groups in the class. This can be done as a short summary of the story or created into a play, comic strip, film etc. depending on the interests of the students and school resources.
MATERIALS & ADDITIONAL RESOURCES	No materials required for initial activity Additional resources may be required if follow up activity is facilitated
SOURCE	

4 PHYSICAL CHALLENGES

"Freeze Inclusive Dance" aims to teach **locomotor movement** and still shapes in a game of freeze dance, the activity adapts to any type of challenge, especially in this case for students with physical challenges.

This dance uses locomotor movements, wheelchair movement and still shapes. It can be used in inclusive and self-contained classes. While the music is playing, the children travel through the space using different directions and tempos. When the music stops, they freeze in a still shape. You or the students can decide on the movements for traveling in space and the type of shapes. Students will learn creative movements and can reflect on the diverse cognitive and emotional meanings and learnings of this type of exercise for the single individual and the group.

TITLE	**Freeze Inclusive Dance**
CHALLENGE to INCLUSION ADDRESSED	Physical
ART DOMAIN	Performance Art
DURATION	30 minutes
STEP BY STEP INSTRUCTIONS	The teacher clears the surface from dangerous objects. The teacher makes sure that students don't bump into each other. The teacher states the rules of activity clearly. Inform the children that when the music is on, they will move in the dance space, and when the music stops, they will freeze in a shape. Call out a locomotor movement and a direction or tempo, such as "Walk forward slowly." If that is too many concepts for children to comprehend, call only the locomotor movement and add a demonstration. Demonstrate creative dance/movement. Demonstrate freezing when the music stops Play the selected song Then stop the music and tell everyone to freeze. A type of frozen shape is called: a round shape or a wide shape or a low shape, among many others. Support the verbal instructions with a printed sign for each locomotor movement and each type of shape. Continue the move-and-freeze pattern several times and then you can add moving with a partner or freezing connected to another student. Children who are deaf or hard of hearing can watch the other children, and you can use a visual stop signal to indicate the music has stopped. Children who are blind or have a visual impairment can hear the music and move in the space while the other children watch to make sure they are not bumping into the child. This dance is also appropriate for children using manual or power wheelchairs, walkers, or crutches. They can use all or parts of the body to make the shapes. Use the paraeducator or peer helper with children when needed to reinforce the directions and cue words.
MATERIALS & ADDITIONAL RESOURCES	- music on laptop, any song appropriate for dancing

With the **"House of imaginary hero"** students will learn that the act of architectural design is the process of creating a space that starts with the need for shelter and to raise **awareness about the different functional structures** around it.

TITLE	House of my imaginary hero
GOAL	It is aimed that the students will learn that the act of architectural design is the process of creating a space that starts with the need for shelter and to raise awareness about the different functional structures around it.
ART DOMAIN	Design
DURATION	40 minutes + 40 minutes
STEP BY STEP INSTRUCTIONS	Process

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	1-They are asked to imagine a peaceful place with their eyes closed for the hero or the character based on a novel, fairy tale, play or a poem that determined by the students .
	2-Motivational questions are asked; such as where or in what place do you want your hero live etc. hero live. This helps students to develop their imagination and creativity while helping to increase their communication skills in the mother tongue.
	3- Guidance can be given to follow a certain sequence for the working stages. Topics to be encouraged by students are:
	• Determination of physical characteristics for the character
	• Determination of basic needs
	• Designing a place or structure in line with the expectations of the hero, based on the scenario to be created for the relationship of the user, place, weather conditions, environment (inner city, outside the city, forest, mountainous, desert, polar, etc.), colour, emotion.
	• Creation of an original architectural design for the hero of dreams that matches his personality.
	4- It is explained that the works can be designed in two or three dimensions, and after the basic features and expectations for the character are determined, the design can be started with the sketching stage.
	5-Students are encouraged to consider factors such as texture, colour, lighting, material, proportion and form in design.
	6-After completing her work, the student can ask his/her teacher to check it.
	7-The works are exhibited in the classroom.
	8-Students are asked to express their thoughts about their work. During these exchanges, it is emphasized how the values of responsibility and honesty affect their work.
	9- They are asked to explain which work they like and why, apart from their own work.
MATERIALS & ADDITIONAL RESOURCES	.White drawing paper, scissors, cardboard, glue, felt pens, all kinds of waste materials and colored cardboard
SOURCE	The book of Technology Design

5 COGNITIVE CHALLENGES

With "**Writing a poetry book with background music**" students will write a poetry by activating emotions and thinking.

TITLE	Writing a poetry book with background music
ART DOMAIN	Literature
DURATION	40 minutes
STEP BY STEP INSTRUCTIONS	-The class sits back in silence. -Everyone is asked to close their eyes and dive into the world of dreams, for which the background music will be played soon. -When the background music is over, everyone is asked to open their eyes. - All students are wanted to saye one word about how they feel in turn. -The words are written on the board. -Background music is turned on again. -Students are asked to write a poem with the word or words they choose. -Background music plays throughout the event.

	-Every student who finishes his/her poem reads his/her poem to his/her friends accompanied by background music. -The poems of those who read their poems are taken and bound as a book.
MATERIALS & ADDITIONAL RESOURCES	Plain paper blackboard-pencil Background music

6 BEHAVIORAL CHALLENGES

With "**All-inclusive music ateliers**" the aim is to improve inclusion and socio-academic performance of students experiencing various challenges through activities based on music.

TITLE	All-inclusive music ateliers
ART DOMAIN	Performance art
DURATION	A regular weekly after-classes activity with sessions of 40 to 60 minutes, depending on the exercises/tasks planned for each session, the available time-slots and the profile of the group. The suggested duration does not include the time necessary for preparations.
STEP BY STEP INSTRUCTIONS	**The actual music ateliers** 1. Kick-off with the sessions, maintaining regularity concerning group size and composition (8 to 12 children, unchanged members), duration of the meetings, day of the week. Start each session with a sharing circle in order to understand how everyone is feeling as well as whether certain disruptive events have taken place and might be affecting someone's attention or performance during the session. 2. Before the start of each session consult with the list of materials and equipment necessary, make sure the music equipment is ready and functioning (do your microphone and music system function, do you have all the tunes and videos you have planned to use during the session, if you will be using music instruments - keyboard, percussions, etc. – are they available and functioning; if you or the students need to dress up or make up – do you have what is needed; if you will be drawing or making collages, do you have the clippings, the drawing tools, the paper, the cutting and glueing items necessary; etc.) 3. Depending on the topic of the day and/or the ateliers schedule you have predefined, carry out the planned exercises/games/activities. Ideas for activities/games: **"Drawing music"** - the teacher prepares with a music performance that will be listened to. The children will be asked to paint while listening. They should have a block of paper, colored pencils, crayons or water colors. **"Music and musical instruments of the world"** – the teacher prepares with musical pieces and traditional dances from a selected country or region of the world, securing also a typical local instrument, which the students can try out. If for example the topic is music and musical instruments from Peru, the teacher can try to find an actual charango to demonstrate in addition to recordings of indigenous people playing it. If there is a student from Bulgaria, experiencing cultural difficulties in a foreign country, the teacher may provide a bagpipe or a fiddle-type instrument called gadulka. **"Season- and event-focused activity"** - the teacher organizes ateliers focused on topics selected in correspondence with the seasonal specifics, the educational

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	programme and important events, characteristic for the region and the country (for example before Christmas the students illustrate, sing or perform Christmas songs and melodies, dance specific dances and prepare Christmas concerts).
	"Culture calendar" - in a culturally varied class, the teacher can create a motley culture calendar with celebrations and festive occasions from all the native regions / home countries or ethnicities or religions students belong to. According to this calendar, the teacher can assign the task of preparing a small demonstration to the students, whose day is "celebrated" at the school – this can work for students at 4th or 5th grade and above. Requesting parents' support would further the inclusion through the involvement of another generation in the school community activities.
	"Stories and masterpieces of famous musicians, experiencing various challenges" – the teacher can prepare with materials – curious facts, stories from the lives of and examples of the musical genius of different famous musicians, who experience some kind of challenge (behavioral, physical, cognitive). Some examples, which can be used:
	- Role models with physical disabilities: Itzhak Perlman, violinist; Thomas Quastoff, bass-baritone; Ronan Tynan, tenor; Leon Fleisher, pianist.
	- Role models with sensory disabilities: Dame Evelyn Glennie, Stevie Wonder, Ray Charles, Andrea Bocelli, Brian Wilson.
	- Role models with autism: composers Donna Williams, Hikari Oe and performers Thristan "Tum-Tum" Mendoza and Glenn Gould.
	- Role models with emotional behavioral disorders: John Ogdon, award winning pianist, who was the subject of the BBC 1981 movie virtuoso based on his biography and his losing fight with mental illness and manic depression; Charles "Buddy" Bolden, Thelonious Monk and Jaco Pastorius, the late great pianist and pedagogue Vladimir Horowitz, who experienced a psychosomatic illness.
	- Role models with learning disabilities and attention deficit: the twice exceptional Albert Einstein, the scientist who changed the world through the theory of relativity, was also a passionate musician and an accomplished violinist.
	4. Each session should end with a closing feedback activity, in which each student can say how they feel at that point, compared to how they were feeling at the start of the session. The teacher should record or write down the students' comments and ask them further questions as to what they liked the most, what they would love to repeat and what they could skip.
MATERIALS & ADDITIONAL RESOURCES	Music – technical means and the musical performances/masterpieces (audio and video files), which are to be used for listening, dancing to and singing/playing; Microphones and Music System; Keyboard; Children Percussion Musical Instruments; Drawing blocks of paper, colored pencils, crayons or water colors. Suitable shoes or clothes for dancing; Costumes or special types of instruments for multi-culti activities.

The **"Theater games for inclusion"** aims to **improve inclusion via building confidence of** expression, enhance creative thinking, motor and teamworking skills, build empathy.

TITLE	Theatre games for inclusion

ART DOMAIN	Performance art
DURATION	60 minutes per session, once or twice per week, depending on available facilitator time and space, where the groups can gather after classes.
STEP BY STEP INSTRUCTIONS	**The actual drama workshops** Always begin with a quick "where we stand" measuring circle, where the participants can share how they feel and how ready they are for the activities, which the facilitator has prepared for them. Each workshop can continue with some warming up exercises and the first several sessions, especially if the group participants do not know each other, need to include ensemble/trust building exercises. Do the "walk as if" (a person carrying a heavy load on their back, an old man, Snow White who has just awoken after 100 years of sleep and everything around has changed, a pregnant woman on a busy commercial street, a newly born baby giraffe) exercise in order to make sure the group trains its flexibility before commencing with the other games. The walk as if exercise can be expanded into Spolin's "random walk" exercise, further into the drama sessions, with side-coaching, provided by the facilitator that can go deep into the domain of inclusion/exclusion, stereotyping, diversity, etc. For example, the facilitator can have the group walking inside the room, on their own, at their own preferred tempo. Then at some point the facilitator can start the side coaching. E.g. "Let us imagine you are walking down a street. Getting closer to a subway station. You see a coin on the ground. Bend and pick it up. Look at the coin from all sides. Keep walking towards the subway station. Enter and find, which platform your train will be leaving from. Keep playing with the coin in your right hand all the time. There is reconstruction going on in the subway station. There are low ceilings and obstacles on the floor. Get around them carefully. Just before the platform you see a blind man standing with a cup in their left hand and a white cane in their right hand. You stop in your tracks. You drop the coin you found in their cup. It makes a splash, because there is cappuccino inside. The blind man looks astonished. He was having a warm drink while waiting for his train. What did you think?" A discussion can commence afterwards. Other games to choose from: **Game for developing imagination:** 1. Divide a group of 10 to 16 children into two teams 2. Choose one captain from a team and move him twenty meters away or if it is played in a closed room at a sufficient distance where the children can run 3. Each child on the team chooses a word to bring to the captain and the words are related to a topic chosen by the host of the game or the children 4. At the start each child runs to the captain and whispers the word in his ear. The captain must memorize the words and at the end tell a fictional story using all the words 5. The team with the most interesting story and all words used wins 6. A change of captains and a new story follow 7. The game ends after all the children have been captains and everyone has told a story **Group Environment** Divide the group into teams of 5. Each team makes a small circle. The first participant in the team enters the circle and mimes an action that defines a certain environment of their choice/liking. The other team members are trying to imagine what that environment might be. As soon as another team member decides that she/he has guessed what that environment is and they have an idea how to contribute, they enter the circle and perform a complementary action that further

	builds the image of the environment. This keeps going until the entire group is inside the imaginary circle, building a common image. Remind students that the key is to create a complete picture. They all have to work together in the moment and not try to add something that destroys the environment. A great game for collaboration. **Actor Switch** Three actors are given a situation and a character from the audience. The facilitator can carefully influence the nature of the situation and the types of characters, which will have to be played, aiming at bringing up topics of inclusion/exclusion and diversity. The students start a scene. At some point during the scene the facilitator calls out SWITCH and the three actors will have to switch characters. That means they have to really listen to each other and be aware of who the other characters are, so that they can pick up another character at any moment. An excellent exercise for understanding various life situations and testing various scenarios. The students should be reminded that the aim is to keep striving for a cohesive scene regardless of the situation.
MATERIALS & ADDITIONAL RESOURCES	Comfortable clothes and shoes, enough space, chairs, some props and scarfs if necessary and good mood
SOURCE	https://www.theatrefolk.com/blog/improv-games-for-collaboration/ Rules of Improvisation | The Blog of a Drama Student (wordpress.com) Spolin, V., (1986) *Theater Games for the Classroom: A Teacher's Handbook*, Northwestern University Press Good practice from the InCrea+ project: Game for developing imagination by Kiril Georgiev Kirilov, e-mail: kirikirilovski@abv.bg, publichnarech1@gmail.com, nsu151@abv.bg

7 TALENT CHALLENGES

While participating in the *"Talents in action! A journey to the future"* *students* become aware of **barriers** a person may encounter and supports may benefit from in expressing a talent. Also, the potential sources of supports are identified. Their responsibility in making things happen are underlined.

Challenges to inclusion addressed: talent (main) socio-economic

21st skills promoted: Creativity, Media Literacy, Leadership and Responsibility

TITLE	*Talents in action! A journey to the future*
ART DOMAIN	V*isual arts*
DURATION	*multiple sessions* 3 sessions 60 to 90
STEP BY STEP INSTRUCTIONS	**Current issue:** We have diverse talents, competencies that we can use in our life. We may also face difficulties because of personal limitations, socioeconomic status, or barriers in the context. Everyone can play a role as an obstacle or support in the expression of talents **Steps** **Part A** 1. brainstorming: the trainer asks students to define the concept of barriers and supports 2. introduction: the trainer summarises their perspectives and provides a definition of the concept of barriers and supports. The trainer guides them to explore the types of *barriers* and *supports (physical, relational, …)* 3. arts-related instructions: the trainer introduces the topic of visual representation on a poster. Provides information on how to develop it and make it accessible to everyone.

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4. activity A: students are asked to find out in small groups the biography of a famous painter, writer and a scientist; to highlight how they discovered their talents, what difficulties and supports they found. (it may well consist in a visit to a museum collecting pictures of notes on the history of the famous person) They are asked to represent on a poster or maps the main points emerged
5. discussion students discuss the main points that emerged

Part B
6. activity B: students are given the description of an adolescent with his or her talents but also limits and asked to identify possible barriers and supports to reaching his or her talent-related goals. They will report them on the blackboard or on a poster
7. discussion: students discuss the most common barriers in their context, the role each member of the community can have. The trainer provides examples of supporting actions
8. summary: the trainer summarises the main points that emerged from the discussion

Part C
9. arts-related instructions: the trainer introduces the topic of digital storytelling and provides information on how to develop it to make relevant steps appear in the story and be accessible to everyone.
10. activity C: in small groups, students choose a character they had already worked on (either famous or not) and develop a 5-minute digital story where they (a) highlight the journey to the development and expression of talent, (b) the barriers encountered and the supports provided, what members of the community did or (for the example of an adolescent in their living context) what members from the community (both peers and adults) might do to support him or her.
11. sharing: students share the stories developed and comment on the elements that emerged and the diverse developments that characterize their stories
12. summary: the trainer summarises the main points that emerged from the discussion underlining and encouraging an active personal engagement

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MATERIALS & ADDITIONAL RESOURCES	Portraits with written or oral descriptions of characters Handbooks on history of art, literature, science for reference Guidelines to make a digital storytelling https://www.storyboardthat.com https://www.uow.edu.au/student/learning-co-op/assessments/digital-storytelling

The "**Significant SELF-PORTRAITS**" with Self-portraits and Selfies provides a great teaching opportunity. Every student is strong, powerful, and their portraits need to be viewed from **their own perspectives** rather than the negative stereotypes that pervade our society.

TITLE	Significant SELF-PORTRAITS
CHALLENGE to INCLUSION ADDRESSED	Talent, Social, Cultural, Socio-economic Challenges
ART DOMAIN	Visual Art
DURATION	50 minutes per Day
STEP BY STEP INSTRUCTIONS	Day One: Portrait Studies Students walk into the class and see three self-portraits on the front wall/screen/board. Choose underrepresented minority portraits, socially disadvantaged portraits and others. In groups of no more than 3 students, ask them to write three things that are

	similar in the portraits, three things that are different. For the rest of the class period, students work in groups to study the photos and write down their observations. Day Two: Self description Hand each student a sheet with questions prompting them to think about their personalities: "What is one word that you would use to describe yourself?" "What is your favorite piece of clothing that you own?" "Where do you feel like you are in your element?" Then give them more portraits (on video projector) and learn about easy photography terms, such as composition, arrangement, close-up, balance, space, and simplicity. Day Three: Developing Hashtags On the third day, students must develop a hashtag for the political issue they are interested in. Some examples of hashtags can be: #StopDomesticViolence, #IAmNotAStatistic, #BlackLivesMatter, and #BuildBridgesNotWalls. They must create their own hashtag. Then they have to make a plan to take their own portraits, including clothing, setting, background, facial expression, pose, and distance from the camera, Hashtags to use. Day Four: Students take turns using the camera, or phones, to take the photos, with the help of the others. Day Five: Display of the photos on digital format, and discussion on the chosen Hashtags and image. Or School Gallery display.
MATERIALS & ADDITIONAL RESOURCES	3 Printed Portraits or selfies White papers Photo camera or/and phone camera Video projector
SOURCE	https://www.davisart.com/sites/default/assets/File/high-school-art-students-break-stigmas-and-negative-stereotypes.pdf

8   LEARNING THROUGHOUT INCREA+ ACTIVITIES

The evaluation of teaching and learning should be considered as a process that allows educators understand if their action is effective in producing the expected learning changes in their students. The underlying principle is that the educators propose activities to achieve goals that are meaningful for their students and that improve their knowledge and skills. A preliminary form to identify strengths and needs of the students participating in the program and orient the selection of the activities is added in the Annexes. Clearly educators should have assessed a baseline and make sure what they are offering can bring about a change both by enriching the levels of knowledge and skills with new contents and by practicing and expanding those already existing.

The evaluation of teaching and learning process is of course complex since the many dimensions are intertwined with the several actors involved. In the InCrea+ project we focus both on educators and students' point of view. Additionally, as the title of the project suggests artmaking and inclusion are the two main drivers that should guide also the teaching and learning evaluation process.

A. The assessment of students learning

It aims at evaluating to what extent the educators achieved the described goal and promoted the expected changes as concerns both the inclusion and the artmaking knowledge and skills in their learners.

As concerns the inclusion challenge, the learning of the contents proposed is assessed asking each participant to describe or show what they learned.
Leaning questions related to a goal *focused on diversity* are '*What are the element that characterize the definition of diversity that were described in the explanation?*', or '*Could you describe at least two similarities and two differences about your classmates?*'. For a goal that focuses on social skills learning questions could be: '*Could you tell me which social skill among those explained you used in working with your classmates?*' or *'How could you ask to the character in the vignette just read to play with you?'*.

As concern the artmaking, new content and skills are assessed asking to describe some steps on how to perform the new art technique or to perform it.

Accordingly, each student is for example asked *'Could you describe (ore repeat) at least two steps about the artmaking process among those explained?'*, '*Did you follow all the steps provided in the instructions?*', '*In realizing your artmaking product did you included at least three core elements among those explained?*', '*Could you tell me what are the visual art elements that have a core value?'*.

As concerns Impacts and benefits of the application of the new knowledge and skills. Addressing this point is informative on the extension of the changes promoted to the participants life context as well as their intention to use them in their future life.

Examples of these questions include: '*What are the aspects/elements/skills that you discover during the activity that you would like to take with you in the future?*', or '*What are the benefit you perceived in practice this ability at home?*'.

Other aspects Educators are also interested in recording the level of participation of each student during the activities assuring that no one is left behind. Example of questions are: '*Did the student participate in sharing his/her ideas about how he/she is similar and how he/she is unique?', 'Has the student created a visual representation of something significant to him/her as expected?', 'Has the student contributed to the group task with an idea/questions/action as requested?', 'Has the student briefly shared the significance of his/her creation with the classmates during the discussion?', 'Has each student described his/her feelings related to the participation at the end of the proposed activity*?'. A summary table with the name of the students on the left and the diverse learning moments on the right can be used to check if all somehow contributed and assuring that all the students participate in the activity. Answers could be provided using a Yes or No option or using a 5-point Likert scale, where for example '1' means 'not at all' and '5' means 'a lot'.

To assess the learning educators can use diverse methodologies. During the learning session, for example, they may ask questions to all students during a discussion or conduct a systematic observation during a specific task. At the end of the learning session, they can prepare a form with some open questions, or a multiple-choice questionnaire or give a task related to the specific content of the unit.

Finally, giving voice to students as concern what they would like to learn more or what they liked more and why could also help support commitment and make their teaching more attractive and meaningful could also be taken into acount.

B. Educators reflecting process and the assessment of their teaching activity

It is important that teachers conducting the activities, at the end of the proposed activity reflect on the diverse phases of their teaching starting from the planning, to realize if they need to devote more time to it or to specific aspects, if they followed all the planned steps, if the timeline, the examples, the teaching strategies, the UDL application resulted adequate for the students. Also, critical incidents, both positive or negative, should be explored to better plan and perform following activities and maximize the probability to achieve the expected goals.

In thinking about *inclusion and participation* for example educators can ask themselves '*To what extent and how are students with various challenges have been included in the activity? What are the UDL elements that were applied? Did they work? Do I have to change strategy in future similar activities?*' Accordingly, a systematic collection of the answers from all the participants will allow educators to acquire a more general understanding of the learning about inclusion related to general questions such as '*What did the students learn about his/her classmates?*', '*What attitude and relations changes are observed among students with various challenges?*', '*What performance, education advancement changes are observed among students with various challenges?*'

Also, as concern *artmaking* per se, educators can ask themselves '*To what extent and how are students with various challenges had the opportunity to learn specific music knowledge and skills provided during the workshop? What are the UDL elements that were applied? Did they work? Do I have to change strategy in future similar activities?*'

Credits should be devoted also to *feeling and impressions educators* could have had during their teaching or about the class reactions or about specific students. Example of questions and reflection could include '*How did I feel during the diverse moments of the learning session?*', '*at the end of this session I fell ….*', '*next time I would like to fell more ….*'. Sometimes feelings and impression suggest us to explore more in deep the situations and find new path or way of working. Thinking about reflections such as '*I have the impression that the class was not interested*', '*I feel that some students have some*

difficulties but I do not know why or what they are', these could be signals not to be underestimated to offering meaningful learning activity.

Keywords: *learning assessment, inclusion and participation, arts expression, teachers as agents of change*

CHAPTER 11

GENERAL CONCLUSIONS

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This methodological material aimed at providing the foundations for and hence the most effective and innovative choices to consider when implementing an inclusive educational artmaking curriculum with adolescents. As a first action, a review evidenced several challenges to inclusion that came to the forefront and that are relevant to consider within the EU context, namely:

- Migration and the related cultural, religion, gender, racial barriers to inclusion
- Disabilities, where the spectrum of challenges is quite vast and varies depending on the country context, the specific characteristics of the disability
- Poverty and socio-economic challenges
- Giftedness and talent and the related needs
- The level of knowledge and training available for teachers to prevent and address exclusion
- The impact of Covid-19 and its widespread implications on education and inclusion.

To address these challenges, professionals interested in promoting inclusion need to consider:

- The Inclusive Education and Universal Design for Learning as basic methodological choices for a positive youth development
- The 21st skills as the skills that every adolescent needs to develop to address current, as well as future challenges
- Art education and art creation as effective means in providing opportunities for personal development, direct and equal communication thus enriching the education system addressing changing educational needs and the age of information overload.

It is common experience that arts and culture represent significant components of daily experience, offering an opportunity for knowledge acquisition, improving skills and forming attitudes, developing imagination. The review of practices currently available in Europe shows a growing interest in this area and attention to most inclusive education challenges addressed, from cultural to giftedness and talent challenges, at the school level. It also highlights the need to explicitly address the ways in which arts can be successfully and purposefully integrated into an inclusive education, hence proving both the need for and innovation within the INCREA+ curriculum. The InCrea+ project strengthens then these efforts by providing:

- A guide to develop and propose the activities that are organized into a detailed and connected curriculum, as shown in chapter 9.

- A series of activities that place attention to an increasing diversity of education contexts.

- Ways to use digital tools, theatre, visual and plastic arts to address the challenges to inclusion through cooperation and creativity.

- Tools to personalize the proposal according to the changing needs and goals of education as described in the *Ideas, tools and templates* section of the methodical materials.

The curriculum developed by the network provides an opportunity for teachers as well as for professionals from the cultural and social sectors interested in inclusion to be better prepared for an increasing diversity of educational contexts and with their actions move towards an inclusive and creative community.

SUPPORTING MATERIALS
Ideas, templates and Tools
for the Educational Artmaking Curriculum

HOW TO BE READY FOR AN INCLUSIVE EDUCATIONAL ARTMAKING

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Based on the research conducted, the outcomes presented and discussed within the chapters of the Methodological material, as well as the main points emerging from the activities developed, this document both aims to summarize some core aspects but also provide guidelines and recommendations on how to approach and implement activities, considering some crucial elements with a step-by-step approach. It is important to note that the included suggestions do not represent an exhaustive list, but rather the essentials for ensuring an inclusive educational art-making.

STEP ONE – ASSESSMENT

To ensure the active participation of the students, it is important to know the specific strengths and vulnerabilities of the members of the group, involved in the activities. It is also important to have in mind what are the age-related expectations and capacities. Teachers should then focus on this and reflect on the specific characteristics of the participants and share their vision with the experts involved in the activities. This in turn is set to help with the formation of the groups, considering their needs, strengths and vulnerabilities.

The principles guiding educators in working with classes or groups of students, considering that some of them experience challenges, should include:

a. adopting a positive attitude and expectations of learning towards all participants

b. promotion of communication competences

c. application of the principles of Universal Design for Learning to ensure active participation

d. keeping in mind the 21st century skills the activities may support

e. selecting and using appropriate personalization for different learners

f. targeting the instruction and monitoring/recording students' performance

g. be ready to introduce and implement changes in the approach when/if needed

Teachers are suggested to refer to and use assessment tools attached as a starting point before proposing the inclusive educational artmaking. They will be able to reflect on what are the main types of risk of exclusion, the strengths of the children, the materials and the community/experts that they will be working with within their context. As part of the process, it is also recommended that the teacher knows and understands what are the risks and the basis there of, for exclusion in the school or their class, have an understanding of why they are considered as such, are they already facing exclusion and what are their needs. This can be done with the help of the tools proposed, but also through observation, direct discussions either private or in groups, consultations with the school counselor, the head teacher and parents.

STEP 2 – Forming the Group and Understanding the Topic of inclusion

After STEP 1, the educator should start on forming the groups. The students should join and participate voluntarily. The teacher that has decided to take up inclusive educational art-making can decide to create more than one group and based on the needs, interests and capabilities of the participants make them work simultaneously on different activities and share experiences. Introducing crossover sessions with single activities can expand the knowledge base and experience of the involved students and engage them with new topics and people. Once again the age of the prospective participants should be

taken into consideration when developing the approach, forming the group and selecting the activities from the curriculum.

The group should be mixed - children at risk of exclusion and children who are considered and consider themselves NOT at risk of exclusion. The ratio depends on the context, risk level and the decision of the teacher.

Following that, it is recommended that there is a content-wise preparation with an ability and diversity awareness lesson, which will have the objective of sensitizing students on different abilities, diversity and inclusion. Might be particularly useful in groups that have not worked together before, in classes that are integrating students with disabilities or other challenges. The awareness lesson is not a compulsory activity. The teacher can decide whether to organize it or not, depending on the composition of the group, the group dynamics (whether there is some kind of bullying going on) and whether they have been previously sensitized on the matter.

We hereby provide some video links to support the sensitizing to the topic of inclusion and inclusive education. The teachers may choose one or more from the list, or others that are not included here.

- Inclusive Education - Education Equity Now

https://www.youtube.com/watch?v=8HPh4RoV63s&ab_channel=UNICEFEurope%26CentralAsia
- Inclusion

https://www.youtube.com/watch?v=6SnXBKEfr2s&ab_channel=SheenaSihvonen
- Diversity and Inclusion

https://www.youtube.com/watch?v=64M6NoFM2RI&ab_channel=DOUGWARE1
- We Are All Different - and THAT'S AWESOME! | Cole Blakeway | TEDxWestVancouverED

https://www.youtube.com/watch?v=sQuM5e0QGLg
- The Inclusion Classroom: An Inclusive Education Movement

https://www.youtube.com/watch?v=7euYspGvBsY&ab_channel=TeachingsinEducation
- Inclusion Makes the World More Vibrant

https://www.youtube.com/watch?v=QXY5TyCUTlo&ab_channel=Uniting

STEP 3 Preparation and Implementation

In order to ensure the inclusion of participants of all needs and capabilities (depending on the group, context and activity at hand), some key measures need to be taken. The suggestions made below do not present an exhaustive list and teachers should prioritise them based on the results of STEP 1 and STEP 2. Furthermore, every activity, or series there of, may require specific preparation and adjustments depending on the group - please refer to the full text of the activity/activities you have selected. A consultation with specialists is also recommendable.

- Preparation

Ensure socio-economic inclusivity. The school needs to provide all the materials, the facilitator and the conditions, which would be necessary so that the work of the group runs pleasantly, successfully and remains uninterrupted. The school should place no barriers for access to students experiencing this particular challenge, who for some reason might be refused access to other out-of-school activities of a similar kind for example. Forming more than 1 group might be among the solutions. Another solution is selecting the groups to include in the monthly sessions on the basis of careful discussion with the head-teachers, who know their children and the problems they face.

Support cultural inclusion. Art is a universal language and as a tool for expression it can be particularly useful in the process of helping students experiencing or at risk of experiencing cultural exclusion (children form minorities, children who do not speak the local language, children from different countries and/or religions). The teacher will need to step beyond the comfort of her/his own cultural perceptions and expand her/his knowledge and skills to include an understanding and appreciation of students' cultures and languages. For instance, if there are linguistic issues, the facilitator may need to include a more experienced or older student to help with translation of some guiding notes about the

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workshop and the exact activities/processes, which will be taking place, even involve this student as an interpreter during the first session. The facilitator may need to research the culture of this/these student/s

and introduce a task that could be relevant to their culture – traditions, landmarks, religious elements, etc. If this is properly communicated to and arranged together with this particular student, he/she can be invited to speak and explain to the others what they will be working on together.

*Ensure there are no **physical barriers***: verify that there are accessible venues for the activities, support and additional guidance if necessary, during the process, observing though the rules of the system of least prompts, which would guarantee the learning and artistic experience as well as the building of confidence and self-appreciation. Depending on the physical barrier, different measures should be taken- for example wheelchair access to the venue, light adjustment for people with v.i., selection of activities that are possible for the physical disability. This could be done with the help of an expert, physician and a direct private discussion with the student himself/herself. Alternative communication signals or modalities of expression should be set for students who have visual or hearing limitations (deaf or hard of hearing, or blind or with limited vision). For instance, for a dance activity use all or parts of the body to make the shapes in a dance activity or peer helper to reinforce the directions and cue words.

*Ensure the activity addresses **cognitive challenges***: *Kina*esthetic activities do create good conditions for inclusion of cognitively challenged children, considering that the language of arts can be particularly beneficial for facilitating expression. If there is a need for explaining the meaning behind the work created and if the person, who is not verbally confident or refuses to speak for whatever reason, the remaining participants may be asked to give their understanding/s of what is depicted/expressed in the work either verbally or play it out.

*Ensure support for management of **behavioural challenges***: The facilitator should be prepared and supported by a co-facilitator and there are strategies available for emotional detachment. Aggression should not be permissible, and a space where the child can take a break, discuss an issue in private or simply calm down through some small exercises is advisable.

*Consider **possible talent related challenges***: Guarantee a safe and supportive environment without judgement, mockery or bullying to practice different social scenarios, to build confidence, to make "mistakes" and improve skills. Talented/gifted students can be given additional tasks or roles that challenge them to think and act further than the rest of the group.

What is very important is that the teacher and facilitator remain flexible, listen to the participants and be ready to introduce changes/alterations whenever needed.

- Implementation

A range of activities are to be selected based on the target group, the specific risks, their capabilities, the school's resources availability and possibilities for engaging external experts and facilitators. It is recommended that at least a number of activities is carried out. Although the selection of the specific activities is up to the teacher depending on the aforementioned parameters, it would be beneficial that as many sessions as possible take place in order to ensure a sustainable approach and active learning for the involved participants. The teacher may decide to take up one or more of the following approaches:

a. Using network resources, that is involving experts, have their active participation in the activity as co-conductor or for counseling activities
b. Selecting single-session activities thus tapping diverse challenges (but also skills and arts' expressions) or they may choose activities that develop along multiple sessions with the advantage of deepening both knowledge and experience along a specific set of goals
c. Including activities that take place in community settings, with the advantage of developing knowledge of the real-life context and supporting experience of active participation.

Introducing crossover sessions with single activities can expand the knowledge base and experience of the involved students and engage them with new topics and people. Furthermore, teachers may choose to involve different workshop leaders and experts for each session. Considering that it is important that appropriate time is allocated to the introduction of both the participants and the leader, a suggestion would be to have a preparatory session so that the leader is well acquainted with the group. In this way, the students will once again be exposed to new techniques and approaches and expand their horizons and understanding of different topics and how they can be addressed through art. Furthermore, as part of the activities, the teacher and the facilitator may choose to involve community members in their program. Depending on the context, they could be local organizations that work on inclusivity, work with

children with disabilities or schools for talented children. Including them can lead to shared experiences and knowledge expansion, combined with learning new art techniques. Involving additional experts or other children that share their experiences in terms of inclusion/exclusion can be extremely beneficial.

Real-life examples and experiences outside the immediate circle of the participants can improve understanding of the topics and spark their desire to get more involved. Joint projects can be conducted as well. For instance, a joint art exhibition with a local organization can be an outcome for several activities, that all participants will look forward to and will further raise awareness in the community, not only of the issues at hand, but also about the engagement of the youth.

General Do's and Don'ts

As an additional support in terms of physical, cognitive and behavioural barriers, please find the following videos and dos/don'ts short guide:
- Videos about different challenges, such as autism, Asperger, deafness, dyslexia:

https://www.youtube.com/watch?v=mtRYKjucDHk
https://www.youtube.com/watch?v=rbgUjmeC-4o
https://www.youtube.com/watch?v=vtrHIa0RkAo
https://youtu.be/B4frsp-rR6c
https://youtu.be/zafiGBrFkRM
- Special education

https://www.edutopia.org/blog/film-festival-inclusion-special-ed-teaching-resources

Suggestions for do's:

Talk and communicate with the person like you normally do with everyone else.
Behave normally around them.
Talk about what they can do.
Tell them "No, thank you," or "please stop, I don't like it when you do that" if they are doing something that you dislike or is socially inacceptable.
Ask if they need help and offer assistance only if it is needed.
Learn from everyone, including people with a disability.

Suggestions for don'ts:

Don't talk to the person as if they are younger than their actual age.
If they have an assistant, don't speak to the assistant. Speak to them directly.
Don't point, laugh or stare at, ignore, or make fun of people who are different.
Don't focus the attention on what a person can't do.
Don't assume that a person needs help. It is important that they learn how to do things on their own and usually are perfectly able to do much more than what others presume.
Don't think you can't get help or learn from a person with a disability.

HOW TO ADDRESS NEEDS: A CHECKLIST FOR NEEDS ASSESSMENT

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The purpose of this needs' assessment checklist is that the teacher will be able to evaluate the needs of the group, the equipment and material base they have available, as well as the access to support by experts.

The checklist is to be filled before the start of the activities, so as to support the formation of the group/s and the selection of the activities from the curriculum.

How to use: For Table 1. Please fill in all the risks, relevant for the group/s you are currently/will be working with. A short list of suggestions is included as a guide. Add more lines if there is a particular risk section that has more students in the respective category. For Table 2. and Table 3. Mark the relevant YES/NO field. At the end of each table, a conclusion section is introduced, where based on what has been filled in above, you can evaluate what you will be needing for the successful implementation of the activities, as well as which activities should be prioritised.

N.B. For teachers' use ONLY. The results of this document will not be shared with the project partners or any third parties. It is only to serve as a helping instrument for the teachers responsible.

Needs based on risks		
Category		
Children with special needs in the class/group	**YES**	**NO**
Cognitively challenged children *(list relative categories. For example: Autism, Asperger)*		
Physical disabilities *(list relative categories. For example: visual impairments, hearing impairment, wheelchair)*		
Socio-economic challenges *(List relative categories. For example: health, lack of transportation, limited resources)*		
Migration *(list relative categories. For example: Language barriers, Risk of ethnical/cultural discrimination, Risk of racial discrimination, Risk of gender discrimination)*		
Behaviour challenges *(list relative categories. For example: aggression, anti-social behaviour)*		

Challenges related to Talent/Giftedness *(list relative categories. For example: over-performer, lack of interest in general tasks)*	
Main challenge/s that the selected activity should address	

Facilities/equipment available		
Category	**YES**	**NO**
Room/hall with wheelchair access		
Facilities for firing/sintering of ceramics		
Printing equipment		
Art materials (silk painting equipments,brushes, colours, watercolours)		
Art studio/room		
Theatre décor		
Technological equipment (e.g. projector, computer, speakers, stereo, etc.)		
Mats (e.g. yoga mats) or floor covers		
Stationery tools (erasers, scissors, rulers, paper sheets, etc.)		
Camera/ recording equipment		
Materials and equipment to ensure accessibility for visually impaired		
Other		
Overall equipment needs		

Need of support by experts			
Category	**YES**	**NO**	**Available: Yes or No**
Need of a co-facilitator			
Need of psychologist/school counsellor			
Need of Art specialist (painting)			
Need of a theatre of expert			
Need of ceramics expert			
Need of digital tools expert			
Need of a dance instructor			
Need/wish to involve local organization			
Need/wish to involve local community			
Need/wish to involve family members			
Other			
Conclusion of type/s of experts that you will need to involve in the selected activities			

STRENGTHS AND DIFFICULTIES QUESTIONNAIRES (SDQS)

The SDQ is a brief behavioural screening questionnaire. All versions of the SDO ask about 25 attributes, some positive and other negative. These 25 items are divides between 5 scales.

For each item, please mark the box for Not True, Somewhat True or Certainly True. It would help us if you answered all items as best you can even if you are not absolutely certain or the item seems daft! Please give your answer on the basis of the child's behaviour over the last six months.

	Not True	Somewhat True	Certainly True
1. Considerate of other people's feelings	❑	❑	❑
2. Restless, overactive, cannot stay still for long	❑	❑	❑
3. Often complains of headaches, stomach-aches or sikness	❑	❑	❑
4. Shares readily with other children (treats, toys, pencils, ets…)	❑	❑	❑
5. Often has temper tantrums or hot tempers	❑	❑	❑
6. Rather solitary, tends to play alone	❑	❑	❑
7. Generally obedient, usually does what adults request	❑	❑	❑
8. Many worries, often seems worried	❑	❑	❑
9. Helpful if someone is hurt, upset or feeling ill	❑	❑	❑
10. Costantly fidgeting or squirming	❑	❑	❑
11. Has at least one good friend	❑	❑	❑
12. Often fights with other children or bullies them	❑	❑	❑
13. Often unhappy, down-hearted or tearful	❑	❑	❑
14. Generally liked by other children	❑	❑	❑
15. Easily distracted, concentration wanders	❑	❑	❑
16. Nervous or clingy in new situations, easily loses confidence	❑	❑	❑
17. Kind to younger children	❑	❑	❑
18. Often lies or cheats	❑	❑	❑
19. Piked on or bullied by other children	❑	❑	❑
20. Often volunteers to help others (parents, teachers, other children)	❑	❑	❑
21. Thinks things out before acting	❑	❑	❑
22. Steals from home, school or elsewhere	❑	❑	❑

23. Gets on better with adults than with other children	❑	❑	❑
24. Many fears, easily scared	❑	❑	❑
25. Sees tasks through to the end, good attention span	❑	❑	❑

Do you have any other comments or concerns?

Overall, do you think that your child has difficulties in one or more of the following areas:

	No	Yes – minor difficulties	Yes – definite difficulties	Yes – severe difficulties
Emotions, concentration, behaviour or being able to get on with other people	❑	❑	❑	❑

If you have answered "Yes", please answer the following questions about these difficulties:

	Less then a month	1-5 months	6-12 months	Over a year
How long have these difficulties been present?	❑	❑	❑	❑

Do the difficulties upset or distress your child?

	Not at all	Only a little	Quite a lot	A great deal
HOME LIFE	❑	❑	❑	❑
FRIENDSHIP	❑	❑	❑	❑
CLASSROOM LEARNING	❑	❑	❑	❑
LEISURE ACTIVITIES	❑	❑	❑	❑

	Not at all	Only a little	Quite a lot	A great deal
Do the difficulties put a burden on you or the family as a whole?	❑	❑	❑	❑

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SUPPORTING MATERIALS 4

THE UDL GUIDELINES

The UDL Guidelines are a tool used in the implementation of Universal Design for Learning. These guidelines offer a set of concrete suggestions that can be applied to any discipline or domain to ensure that all learners can access and participate in meaningful, challenging learning opportunities.

The materials are available in different languages at the following link: https://udlguidelines.cast.org/more/downloads

The Universal Design for Learning Guidelines

CAST | Until learning has no limits

Provide multiple means of Engagement
Affective Networks
The "WHY" of Learning

Provide multiple means of Representation
Recognition Networks
The "WHAT" of Learning

Provide multiple means of Action & Expression
Strategic Networks
The "HOW" of Learning

Access

Provide options for **Recruiting Interest** (7)
- Optimize individual choice and autonomy (7.1)
- Optimize relevance, value, and authenticity (7.2)
- Minimize threats and distractions (7.3)

Provide options for **Perception** (1)
- Offer ways of customizing the display of information (1.1)
- Offer alternatives for auditory information (1.2)
- Offer alternatives for visual information (1.3)

Provide options for **Physical Action** (4)
- Vary the methods for response and navigation (4.1)
- Optimize access to tools and assistive technologies (4.2)

Build

Provide options for **Sustaining Effort & Persistence** (8)
- Heighten salience of goals and objectives (8.1)
- Vary demands and resources to optimize challenge (8.2)
- Foster collaboration and community (8.3)
- Increase mastery-oriented feedback (8.4)

Provide options for **Language & Symbols** (2)
- Clarify vocabulary and symbols (2.1)
- Clarify syntax and structure (2.2)
- Support decoding of text, mathematical notation, and symbols (2.3)
- Promote understanding across languages (2.4)
- Illustrate through multiple media (2.5)

Provide options for **Expression & Communication** (5)
- Use multiple media for communication (5.1)
- Use multiple tools for construction and composition (5.2)
- Build fluencies with graduated levels of support for practice and performance (5.3)

Internalize

Provide options for **Self Regulation** (9)
- Promote expectations and beliefs that optimize motivation (9.1)
- Facilitate personal coping skills and strategies (9.2)
- Develop self-assessment and reflection (9.3)

Provide options for **Comprehension** (3)
- Activate or supply background knowledge (3.1)
- Highlight patterns, critical features, big ideas, and relationships (3.2)
- Guide information processing and visualization (3.3)
- Maximize transfer and generalization (3.4)

Provide options for **Executive Functions** (6)
- Guide appropriate goal-setting (6.1)
- Support planning and strategy development (6.2)
- Facilitate managing information and resources (6.3)
- Enhance capacity for monitoring progress (6.4)

Goal

Expert learners who are...

Purposeful & Motivated | Resourceful & Knowledgeable | Strategic & Goal-Directed

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This version of the UDL Guidelines highlights the Guidelines themselves and removes the Checkpoints to give you room to add reflections and observations:

The Universal Design for Learning Guidelines

CAST | Until learning has no limits

	Provide multiple means of **Engagement** Affective Networks The "WHY" of Learning	Provide multiple means of **Representation** Recognition Networks The "WHAT" of Learning	Provide multiple means of **Action & Expression** Strategic Networks The "HOW" of Learning
Access	Provide options for **Recruiting Interest**	Provide options for **Perception**	Provide options for **Physical Action**
Build	Provide options for **Sustaining Effort & Persistence**	Provide options for **Language & Symbols**	Provide options for **Expression & Communication**
Internalize	Provide options for **Self Regulation**	Provide options for **Comprehension**	Provide options for **Executive Functions**
Goal	**Expert learners** who are... **Purposeful & Motivated**	**Resourceful & Knowledgeable**	**Strategic & Goal-Directed**